



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Wednesday, February 16, 2022, 7:00pm
Diamond Bar High School Theater

We would like to thank you all for joining us tonight. To make this concert possible, all the wind & brass performers received Covid-19 testing within a week from tonight's performance and submitted a negative test result to the program following all CDC Guidelines and Los Angeles County Safety Protocols. During the first half of the concert, the doors will be kept open and wind & brass players will be performing with modified face coverings. We are grateful for your support and this opportunity to make music together.

We hope you enjoy the concert!

Divertimento for Wind Trio (1952)

Malcolm Arnold
(1921-2006)

- I. Allegro energico
- II. Languido
- V. Maestoso

Kelly Choi, Flute
David Kwon, Oboe
Rachel Yang, Clarinet

Intermezzo from Cavalleria Rusticana (1890)

Pietro Mascagni
(1863-1954)
Arr. Andrea Bonaldo

French Horn
William Luo, Allan Lyu, Colby Zhang & Bryan Chiu

Variations on 'Là ci darem la mano' WoO 28 (1796)

Ludwig van Beethoven
(1770-1827)

- Theme. Andante
- I. Allegretto
 - II. L'istesso tempo
 - IV. Allegro moderato
 - VII. Allegretto scherzando
 - VIII. Allegretto giocoso
- Coda: Vivace

Carissa Jeon & Aaron Huerta, Oboe
David Kwon, English Horn

Music 4 Tubas (2020)

John Stevens
(1951-

- III. Rock

Tuba
Alan Lu, Mason Miazga, Samuel Gonzales & Daniel Li

Deux Interludes (1946)

Jacques Ibert
(1890-1962)

- I. Andante espressivo
- II. Allegro vivo

Tammy Pao, Flute
Aaron Chang, Clarinet
Jason Chun, Piano

Sonata No. 31 in A-flat Major, Op. 110 (1821)

Ludwig van Beethoven
(1770-1827)

I. Moderato cantabile molto espressivo

Andrew Shi

String Quartet in E-flat Major (1834)

Fanny Mendelssohn Hensel
(1805-1847)

Nyansu Chen & Michelle Yeh, Violin
Emily Liu, Viola
Andrew Haro, Cello

String Quartet in E-flat Major No. 10, Op. 51 (1879)

Antonín Dvořák
(1841-1904)

Kaley Wong & Anica Chan, Violin
Ariana Hung, Viola
Emily Ren, Cello

String Quartet No. 2 in F Major, Op. 92 (1941)

Sergei Prokofiev
(1891-1953)

I. Allegro sostenuto

Ethan Yang & Joshua Kim
Vito Samaniego, Viola
Alyssa Wu, Cello

Quartet No. 8 in c minor, Op. 110 (1960)

Dmitri Shostakovich
(1906-1975)

I. Largo
II. Allegro molto
III. Allegretto
IV. Largo (Excerpts)
V. Largo (Excerpts)

Kyle Yang & Kaley Wong, Violin
Joel Fachtmann, Viola
Andrew Haro, Cello

Sir Malcolm Arnold's *Divertimento* features the rare instrumentation of flute, oboe, and clarinet, unlike the conventional reed trio. Written in six concise movements, he presents a diverse set of styles and characters showcasing the strengths and colors of each instrument. The first movement, *Allegro energico*, takes on a lively and jazzy feel with its use of grace notes and catchy syncopations. The second movement, *Languido*, is slow and calm with its lulling crescendos and decrescendos and utilizes the beautiful singing quality of the oboe. In the fifth movement, *Maestoso*, the three instruments are often playing in rhythmic unison and octaves, building up to a virtuosic flourish. Arnold masterfully orchestrates the three voices into a highly effective and enjoyable listening experience.

Kelly Choi, Flute, Class of 2023

Prior to composing the acclaimed *Cavalleria Rusticana*, Pietro had a career as a conductor for a traveling opera company, where he composed several operas, including *L'Amico Fritz* and *Silvano*. Having seen Giovanni Verga's play *Cavalleria Rusticana*, Mascagni was inspired, using it as the foundation of an opera he later wrote which won a competition in 1888 for one-act operas. Regarded as a one-hit-wonder, *Intermezzo* from this opera became the masterpiece that overshadowed Mascagni's later works. First staged in Rome in 1890, the opera was one of the first to draw on the verismo literacy movement, which placed an emphasis on the average contemporary men and women. *Cavalleria Rusticana* takes place on Easter Sunday in a small village in Sicily where the protagonist, Turiddu Macca, returns to his village from the military, discovering that his sweetheart, Lola, was betrothed to another man. *Intermezzo* is based on a hymn from this village scene, suggesting the peace of country living as well as foreshadowing the tragedy that would eventually ensue.

William Luo, French Horn, Class of 2022

The Variations on 'La ci darem la mano' takes the melody from Mozart's opera 'Don Giovanni,' written just eight years earlier. In a set of eight different variations and a coda, Beethoven brings together a plethora of different tones and emotions, ranging from comical and witty to somber and blue. The title of the original duet, 'La ci darem la mano' translates to "There I'll give you my hand" portraying the character Zerlinda committing an act of adultery with the playboy 'Don Giovanni'. Being based on Mozart's duet, the piece is divergent from most of Beethoven's compositions in that it is much more melodic and contains more chromaticism, particularly present in the sixth variation. The trio was written for the influx of amateur players in

Vienna at the time, which explains the unconventional instrumentation of two oboes and an english horn. While not the most virtuosic, there are some moments that push the limits of the ordinary player. This piece is a pleasure for the player as well as the listener and is a lovely blend of colors from the cusp of the classical and romantic eras.

Aaron Huerta, Oboe, Class of 2022

John D. Stevens is an American composer and arranger for brass, although his works for tuba quartet are undoubtedly what he is most known for. Holding degrees in Music Performance from the Eastman School of Music and Yale University, Stevens had a successful career as a freelancer in New York City, playing as the original tuba soloist in hundreds of performances of BARNUM on Broadway, as well as playing in the Aspen Festival Orchestra and New York Tuba Quartet. Following his time in New York, Stevens held a position as the tubist in the Philharmonic Orchestra of Florida and the Greater Miami Opera. Stevens eventually settled as the Professor of Tuba/Euphonium and later on, the Director of the University of Wisconsin-Madison School of Music, before retiring in 2014.

His works are greatly influenced by jazz and popular music, requiring musicians to improvise over chord progressions or perform their own cadenzas. Stevens himself notes that “being a tubist and jazz performer myself, it was also important to me to encourage other tubists to play in jazz styles and improvise.” This is especially evident in the third movement of Stevens’ *Music 4 Tubas*, which was premiered by the New Haven Consort. The movement, appropriately titled Rock, creates a simple groove that manages to feel complex.

Alan Lu, Tuba, Class of 2022

Jacques Ibert was an independent thinker who did not follow any particular school of composition. After serving in the French Navy during the first World War, Ibert resumed his studies at the Paris Conservatory, where he would win the Prix de Rome in 1919. In 1936, he became the Director of the French Academy at Villa Medici, Rome. Although he occasionally wrote heavy and brooding works, Ibert is most known for his comical, amusing, or even quirky melodies.

Originally composed for the play *Le Burlador* by Suzanne Lilar, Ibert’s *Deux Interludes* combines both French and Spanish influences. The first movement has a slow tempo and is beautiful yet longing; a reminder of Ibert’s French heritage: rich, colorful and vivid. The second movement however, directly contrasts with the first movement, creating stirring images of fast-paced Spanish cultural dances. The interludes were originally composed for the flute, harpsichord, and violin, but in tonight's performance,

it will be played with flute, piano, and clarinet. Though piano and clarinet produce very different sounds compared to the original harpsichord and violin, they nonetheless produce a wonderful representation of the original work and provide a pleasantly different interpretation.

Jason Chun, Piano, Class of 2024

Often regarded as one of the most emotionally-challenging pieces, Beethoven's Piano Sonata No. 31 in Ab major, Op. 110 was composed in 1821 and published in 1822. As one of his three penultimate sonatas, Beethoven expresses his internal struggles, not through anger, but instead through acceptance. Although Beethoven is often known to be a progressive Enlightenment thinker, his Op. 110 Sonata can be interpreted to have Christian connotations. The opening theme resembles a cross and the scale-like passages later in the exposition convey the scene of Jesus bearing his cross to Calvary. Written in traditional sonata-allegro form, the development is only sixteen measures, but ventures into an exploration of the dark episodes of Beethoven's life. However, he soon transitions back to the *cantabile* opening theme, this time modulating briefly to E Major. Finally, seeming to be Beethoven's last quiver of hope, he writes a falling chord progression, and ends the piece on two chords spaced by rests.

Today, the Op. 110 Sonata is a staple of every pianist's repertoire. It is commonly heard at recitals and competitions, both on the local and international scenes. Widely perceived as one of his most praised works, this piece continues to challenge musicians and inspire audiences around the world.

Andrew Shi, Piano, Class of 2022

Known as one of the first string quartets written by a woman, Fanny Mendelssohn's String Quartet in E-flat Major was based on an unfinished piano sonata she wrote five years before. The *Adagio ma non troppo* is serious and lyrical, and pays tribute to the Beethoven quartets that she admired. To maintain a life as the ideal wife and mother, Mendelssohn expressed her musical talents through performing her pieces at salon concerts hosted by her and her husband. Like many of her other works, the String Quartet was only performed once in private. While she published some works under her brother's name, most of her works went unpublished until her death in 1847. Fanny Mendelssohn's String Quartet's non-strict form originally drew criticism from her brother, Felix. While her brother supported and respected her musical talent, he did not support her efforts to become a professional composer.

Emma Fu, Piano, Class of 2022

Antonín Dvořák's String Quartet No. 10 in E-Flat Major, Op. 51, nicknamed "Slavonic", is a quintessential blend of both classical and Bohemian folk elements. In 1879 and in the midst of his emerging fame as a nationalistic composer, Dvořák wrote his tenth string quartet at the request of the Florentine String Quartet for a quartet in "Slavic style". The piece is often described as one of Dvořák's most heartwarming and optimistic quartets. Its first movement, *Allegro ma non troppo*, opens with warm, lyrical melodic figures that contribute to the movement's sense of positivism, followed by a lively polka with Bohemian dance qualities. The development section features alternations between major and minor modes, similar to the styles of both Schubert and Eastern European folk music which temporarily shifts into a slow, reverent church hymn. An overarching reflective and pastoral feeling dominates the entirety of the first movement. All four movements of the quartet encompass Slavic dance rhythms and counterpoint, and the Slavonic Quartet has remained one of Dvořák's most well-known string quartets.

Emily Ren, Cello, Class of 2024

When the Nazis invaded the Soviet Union in 1941, Prokofiev and several other composers, intellectuals, and officials relocated from Moscow to the city of Nalchik, the capital of the Kabardian Region of the Soviet Union. There, he was exposed to a plethora of Kabardian-style folk music and was encouraged by local government officials to write quartet music based on what he heard. With this new and fresh material and content in mind, Prokofiev began to work on his Second String Quartet, finishing the score in about a month. He was able to take the folk melodies and rhythms and combine them with his own unique themes and musical taste, thus showing his originality in this folk-inspired piece of music.

The quartet premiered in 1942, when the Beethoven Quartet performed it in Moscow. Prokofiev himself deemed it a "turbulent success". There was initially going to be another performance later that year; however, it was delayed by a Nazi air raid and thus started later than expected.

It is already evident enough that the very beginning of the first movement, and the entire piece for that matter, is full of the folksy themes Prokofiev heard. The first violin starts it off with a very rustic theme that is also rather dark and tumultuous at the same time. This represents a bold and jaunty march on Kabardian folk themes that were, according to musician and writer Melvin Berger, a combination of "childlike naivete with menacing belligerence". It would also explain the *marcato* and the *piu pesante* markings that appear throughout the course of the first movement. In fact, this movement is full of such spirit and energy that it contains the sound of a

full-bodied quartet at work. It is written in sonata form as it contains a bold exposition, a daring and suspenseful development, and a clear recapitulation. When listening, one should expect to hear Prokofiev trying to imitate the percussive and plucking sounds of the traditional Kabardian instruments, as well as feel the dance vibes of the Kabardian folk style.

Ethan Yang, Violin, Class of 2023

Written during the composer's time in East Germany, Dmitri Shostakovich's *String Quartet No. 8* is a dramatic work supposedly dedicated to the "victims of facism and war." While this much is said on the front cover, many believe it to be a facade disguising the true autobiographical contents of the string quartet. Some even go as far as to call it a suicide note as it was written during a very devastating time in Shostakovich's life. It is also not unfounded to think that this piece is centered around the horrors of Nazi cruelty. Although Shostakovich was not Jewish himself, he still incorporated aspects of Jewish folk music into this quartet, possibly in favor of his friends and students who were Jewish.

The string quartet is famous for its extensive quotations of Shostakovich's own works as well as the use of the "DSCH" motif. This is a musical spelling of the composer's name, Dmitri Shostakovich. The "S" and "H" come from German notation, with the sounding pitches being "Eb" and "B". This motif could also be seen as a variation on the Dies Irae Gregorian chant, a common musical symbol for death.

The piece opens with a choral-like first movement focussing on the lower register of the strings to bring out the brooding tone. He starts with the infamous DSCH motif which is distributed throughout each instrument and register, reminiscent of Baroque counterpoint. He later goes on to quote themes from his 5th and 1st symphonies.

This movement leads straight to its frantic second movement. This movement utilizes the higher pitches of lower strings and harsh dissonances to give the sound an overall choked quality. It most famously quotes Shostakovich's *Piano Trio No. 2 in E Minor* in a cataclysmic climax.

The third movement is a sarcastic and unsettling waltz, using the skittish quality of the higher strings. The DSCH motif is used as the main melody, being interrupted numerous times suggesting a Rondo form. It contains an almost exact quote of Shostakovich's *Cello Concerto No. 1*.

The waltz calms down and goes directly into the three note stabs that introduce the fourth movement. After a powerful full-string tutti, Shostakovich quotes a Russian folk song titled "Tormented by Grievous Bondage". He then quotes an aria from his opera, *Lady MacBeth*.

The fifth movement is a reprise of the first movement, invoking the same choral-like sound. The DSCH motif is once again used as the primary motif, building towards a final resolution of an ambiguous open fifth.

Bryan Chiu, French Horn, Class of 2023

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The use of flash cameras is not permitted.

Please silence your cell phones, pagers, alarms, and other audible electronic devices before the concert begins.

***Please complete this health screening form**

