



DIAMOND BAR  
**PERFORMING ARTS ACADEMY**  
ADVANCED MUSIC PROGRAM

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## **RECITAL**

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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.**

**Wednesday, March 23, 2022, 7:00pm  
Diamond Bar High School Theater**

Brass-Quintet, Op. 65 (1990)

Jan Koetsier  
(1911-2006)

*I. Andante con moto – Allegro con brio*

Cheri Chen, Trumpet  
Justin Brewer, Trumpet  
Bryan Chiu, French Horn  
Lucas O'Brien, Trombone  
Alan Lu, Tuba

Six Quartuors (1910)

Nikolai Tcherepnin  
(1878-1945)

*III. La chasse*

Karlin Rhees, French Horn  
Cameron Rhees, French Horn  
Allan Lyu, French Horn  
Hideo Rhees, French Horn

'Little' Fugue in G minor, BWV 578 (1707)

Johann Sebastian Bach  
(1685-1750)  
Arr. Agioritis

Emily Hsiao, Soprano Saxophone  
Celine Chao, Alto Saxophone  
Edward Kim, Tenor Saxophone  
William Xia, Baritone Saxophone

Triangles (1978)

John Stevens  
(1951-

Bryan Chiu, French Horn  
Lucas O'Brien, Trombone  
Alan Lu, Tuba



to create a cantabile melody imitated by the accompaniment. The third movement is a brisk and brief finale with a nonstop up-tempo theme.

Victor Chai, Bassoon, Class of 2019

“Since I had the happiness of playing at the command of Your Royal Highness a few years ago, and I saw that you took some pleasure in the small talents for music that Heaven has given me, and that, in taking leave of Your Royal Highness, you did me the honor of asking that I send you several of my compositions: therefore, following your gracious command, I take the liberty of offering my most humble respects to Your Royal Highness with the present concertos, which I have arranged for several instruments. . .

With these words, Bach offered to the Margrave of Brandenburg, the youngest son of the Prince-Elector, some of the most sublime music ever written. The Brandenburgs came out of Bach's long fascination with the latest concertos of Vivaldi and other Italian composers, often cited as the culmination of that genre. Each of the six Brandenburg Concertos is scored for a different combination of instruments, each unique to its repertoire.

To modern ears, Concerto No. 3 in G major, BWV 1048 may seem to be the least concerto-like of the set. Scored for three violins, three violas, three cellos, and continuo, Bach uses the groups of strings both collectively and individually. The first movement begins with a distinctive three-note motive that is passed through each solo group. The second movement only contains two chords, providing the skeletal structure for short improvised passages performed by the soloists and challenges the ensemble to realize these pitches.

In Concerto No. 4, in G major, BWV 1049, Bach uses exclusively high-range instruments, violin and two recorders, as the soloists. With its focus on long-held notes in the soloists and the sparse accompaniment, the first movement engenders a focused, yet leisurely pace.

In the second movement, the soloists echo the rest of the ensemble. Amongst the prominent solo recorders, the solo violin can become easily hidden with the rest of the strings. Bach solved this compositional challenge by using the solo violin to connect the full ensemble and solo sections in addition to an extended passage heard later in the movement. These roles are then reversed as the soloists elaborate on the opening idea and the ensemble replies. This movement closes with a transition that harmonically prepares the final movement, Presto, a whirlwind of ideas for the full ensemble and soloists alike.

***In Celebration of Johann Sebastian Bach's Birthday - March 21, 1685  
&  
300<sup>th</sup> Anniversary of Brandenburg Concertos – March 24, 1721***

Concerto for Oboe and Violin in C Minor, BWV 1060R (1736)

- I. Allegro*
- II. Adagio*
- III. Allegro*

Abigail Hong, Oboe Concertato  
Ethan Yang, Violin Concertato

Joshua Kim, Anica Chan & Kaley Wong, Violin I  
Michelle Yeh & Nyansu Chen, Violin II  
Vito Samaniego & Emily Liu, Viola  
Alyssa & Angelina Wu, Cello  
Cherish Noritake, Double Bass

Brandenburg Concerto No. 3 in G Major, BWV 1048 (1721)

- I. -*
- II. Adagio*
- III. Allegro*

Kaley Wong, Kyle Yang & Joshua Kim, Violin  
Joel Fachtmann, Vito Samaniego & Ariana Hung, Viola  
Andrew Haro, Alyssa Wu & Emily Ren, Cello  
Cherish Noritake, Double Bass

Brandenburg Concerto No. 4 in G Major, BWV 1049 (1721)

- I. Allegro*
- II. Andante*
- III. Presto*

Kyle Yang, Violin Principale  
Tammy Pao, Flute  
Joseph Yoo, Flute

Kaley Wong, Violin 1  
Ethan Yang, Violin 2  
Joel Fachtmann, Viola  
Andrew Haro, Cello  
Cherish Noritake, Double Bass  
Andrew Shi, Harpsichord

Born in Amsterdam, Jan Koetsier was taught to appreciate music from a very young age with the help of his mother, a singer, and his father, a music teacher. He began his formal studies in composition and conducting at the age of 16 in Berlin. After studying there, he began working as the principal conductor of the newly-founded Bavarian Radio Symphony Orchestra, and would continue to serve as its conductor for 16 years. Following his retirement, Koetsier primarily focused on composing from his home, which gave rise to one of his more well-known compositions for brass ensemble, Brass-Quintet Op. 65 in C Major. The first movement begins with a tempo marking of *Andante con Moto*, which means “slowly but with flowing motion.” Further into the piece, the tempo suddenly changes to *Allegro con brio*, which means “lively and spirited with energy.” These contrasting parts catch the eye of brass players, which has led the piece to be frequently included in standard brass quintet repertoire.

Ethan Kim, Trumpet, 2021

*La Chasse* (French for “The Hunt”) is a festive fanfare for horn quartet by Nikolai Tcherepnin, a Russian-born pianist and composer. Tcherepnin graduated from St. Petersburg Conservatory in 1898, going on to join the school’s faculty and become the first conducting teacher Russia had seen for a very long time. Tcherepnin became an acclaimed figure among musicians in both Russia, his native home, and Paris. His colleagues included other important Russian composers of his time, such as Lyadov, Cui, Rimsky-Korsakov, Stravinsky, and Prokofiev. Other than the horn quartet works, Tcherepnin mainly wrote pieces for piano, but occasionally added a violin or flute. He also wrote for cellos, string quartets, and chamber orchestras. After Tcherepnin fled to Tbilisi, Georgia from the the Russian Revolution of 1917, he continued making significant accomplishments to the world of classical music, founding the Russian Conservatory in Paris and giving composers like him a chance at a better music education.

Yolanda Zheng, French Horn, Class of 2021

Bach's musical career began in the early 1700s when he was appointed the organist at St. Boniface’s church in Arnstadt and lasted until his death in 1750. In this time, he composed over 1000 pieces including cantatas, masses, chorales, organ works, chamber music, and of course, fugues. Fugue in G minor, BWV 578 is a piece that was originally written for organ by Bach between 1703 and 1705. This piece is perhaps one of Bach’s most famous pieces and is also known as the “Little Fugue” in order to distinguish it from another fugue that he had written. The Little Fugue is written for four voices in the key of G minor and features a 4 and a half measure theme. The four featured voices are soprano, alto, tenor, and bass. Written in the form of a fugue, the main theme is repeated by each voice with more complexity, with layers added over time. Due to this piece’s popularity, many arrangements have been written for orchestras, string

quartets, saxophone quartets, and many other ensembles. In tonight’s concert, you will hear an arrangement written for saxophone quartet.

Nick Lucero, Saxophone, Class of 2018

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, 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 chord progressions or perform their own cadenzas. Stevens noted 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.” *Triangles* was composed in 1978 for the members of Pentagon, a brass quintet based in New York City of which John Stevens was the tubist. The work was premiered in 1979 at their debut concert in Carnegie Hall. In the years since, it has been widely performed by brass players in the US and around the world. The work is in four sections, each connected to form a continuous piece with short cadenzas played by each instrument. All three instruments are featured equally throughout the piece, which employs jazz styles and rhythms in each section.

Alan Lu, Tuba, Class of 2022

Bach’s *Concerto for Oboe and Violin* would not exist today had Bach not decided to recycle it as one of his harpsichord concertos. He repurposed the piece for the Collegium Musicum, a musical society where renowned artists such as Telemann and Bach would compose concertos for weekly performances at Café Zimmermann. The original manuscript of the piece for Oboe and Violin was lost, but manuscripts of the harpsichord concerto had survived in the hands of Bach’s students, and was eventually reconstructed into the concerto for Oboe and Violin we listen to today. The distinct characteristics between the two harpsichord melodies have led scholars to believe that the original solo instruments for the concerto were written for violin and oboe. Throughout the piece, Bach emphasizes the similarities between the two instruments while creating harmonies with their differences. The piece follows the traditional three movement, fast-slow-fast pattern. The first movement is a graceful and spirited *Allegro*, and features a theme that undergoes several modulations before returning to its original form at the end of the piece. The middle *Adagio* movement presents an expansive duet where the soloists dovetail and converse