



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Tuesday, October 25, 2022, 8:00 pm
Diamond Bar High School Theater

Suite for Four Horns (1970)

Eugène Bozza
(1905-1991)

- I. Prélude
- II. La Chasse

Cameron Rhees, French Horn
Allan Lyu, French Horn
Karlin Rhees, French Horn
Bryan Chiu, French Horn

Jour D'été À La Montagne (1953)

Eugène Bozza
(1905-1991)

- II. Aux Bords Du Torrent
- IV. Ronde

Joseph Yoo, Flute
Kelly Choi, Flute
Angela Wang, Flute
Tammy Pao, Flute

Saxophone Quartet, Op. 109 (1932)

Aleksandr Glazunov
(1865-1936)

- II. Canzona variée
 - Variation I. L'istesso tempo
 - Variation II. con anima
 - Variation V. Scherzo

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

String Quartet No. 2 (1881)

Aleksandr Borodin
(1833-1887)

- I. Allegro Moderato

Aston Kim, Violin
Jonathan Lan, Violin
Eireen Lu, Viola
Eric Wang, Cello

Manhattan Suite (1979)

John Stevens
(1951-

- III. Jazz Waltz
- I. Rock

Lucas O'Brien, Trombone
Lucy Wu, Euphonium
Daniel Li, Tuba
Mason Miazga, Tuba

Walking Tune (1905)

Percy Grainger
(1882-1961)

Angela Wang, Flute
Jesse Hu, Oboe
Aleena Zhong, Clarinet
Allan Lyu, French Horn
Jay Xu, Bassoon

Brass Quintet No. 1 in B-flat Minor Op. 5 (1890)

Victor Ewald
(1860-1935)

- III. Finale: Allegro Moderato

Cheri Chen, Trumpet
Justin Brewer, Trumpet
Karlin Rhees, French Horn
Lucy Wu, Euphonium
Mason Miazga, Tuba

Wind Quintet, Op. 43 (1922)

Carl Nielsen
(1865-1931)

- I. Allegro ben moderato

Joseph Yoo, Flute
David Kwon, Oboe
Ian Kim, Clarinet
Bryan Chiu, French Horn
Jay Xu, Bassoon

String Quintet in C Major Op. 29 (1801)

Ludwig van Beethoven
(1770-1827)

I. Allegro Moderato

Kyle Yang, Violin
Kaley Wong, Violin
Joel Fachtmann, Viola
Vito Samaniego, Viola
Emily Ren, Cello

Fiddler on the Roof

Jerry Bock
(1928-2010)
Adaptation, John Williams
(1932-

Solo Violin
Kyle Yang

Violin I
Kaley Wong
Jonathan Lan

Oboe
David Kwon
Jesse Hu

Violin II
Nyansu Chen
Michelle Yeh
Aston Kim

Clarinet
Aaron Chang

Viola
Vito Samaniego
Ariana Hung
Emily Liu
Joel Fachtmann

Bassoon
Jay Xu

French Horn
Bryan Chiu
Allan Lyu
Karlin Rhees
Cameron Rhees

Cello
Emily Ren
Angelina Wu
Eric Wang

Tuba
Mason Miazga

Eugène Bozza was a 20th-century French composer and violinist who wrote extensively for chamber groups. Though his work has not been studied by scholars of music, and his large-scale works are relatively unknown outside of central Europe, his solo and chamber works are internationally studied in pedagogical contexts. Bozza lived through roughly the entire 20th century. However, all of his works were written without a story, avoiding every type of “-ism” (such as expressionism, minimalism, serialism, etc.) and the influence of the German Romantic 19th century. Instead, they were tailored to highlight the major aspects of a specific group, instrument, or person.

The French Horn is often featured in operas and ballets as hunting calls and fanfares, which contributed to the establishment of the horn quartet as an ensemble in the early nineteenth century. Bozza’s take on this instrumentation was rather traditional. His *Suite for Four Horns* opens with a tranquil *Prélude* followed by *La Chasse* (Hunt) which characterizes iconic horn quartet timbre.

Bozza wrote “*Jour D’été À La Montagne*,” French for “Summer Day on the Mountain,” in the middle of his compositional career. Though works for flute quartet have become more popular in the late 19th and early 20th century, it remains a relatively rare instrumentation. Most works for flute quartet are characterized by a light, fluttery tone, and “*Jour D’été À La Montagne*” is no exception. Bozza aptly uses the airy, ephemeral timbre specific to the flute to create a texture perhaps unachievable by any other instrumentation. Tonight’s performance features two of four movements. “*Aux Bords Du Torrent*,” the second movement, is made up of rapid sextuplet passages that shift rapidly between each flutist. The extensive use of chromaticism — within and between each flute part — makes for a simultaneously ethereal and exhilarating movement. “*Ronde*,” the fourth movement, features an energetic intertwining of melody and countermelody weaving between each part. All of a sudden, the active, complex passages wind down, closing the piece with each flutist playing the same note.

The twentieth century has seen a tremendous growth in popularity of the saxophone quartet and its repertoire. The saxophone quartet was modeled after the string quartet, the most prominent format of chamber music since classical period. The development of the classical saxophone quartet and the continually growing body of repertoire was aided by **Aleksandr Glazunov’s** pivotal work **Quartet for Saxophones**. This work allowed composers to see the saxophone in a new light

whereby it indicated its potential as a serious instrument. The work is virtually a little history of music -- 'delivered subsequently' for this younger instrument group. Glazunov, a late Russian Romantic composer, was heavily influenced by composers of the Mighty Five such as Rimski-Korsakov and Borodin. Glazunov's contribution to the literature for classical saxophone can be seen as important as indicated by the composers and works that followed shortly after, expanding its repertoire throughout the early twentieth century in solo, orchestral and chamber music.

Aleksandr Borodin is remembered today as one of the greatest Russian composers of the late Romantic period; however, he actually made most of his living as a chemist. One of his professors at the St. Petersburg Medical-Surgical Academy once said to him, "Mr. Borodin, busy yourself a little less with songs. I'm putting all my hopes in you as my successor, but all you think of is music. You can't hunt two hares at the same time." In the end, Borodin continued composing and went on to change the face of Russian music. Borodin was part of the Mighty Five, along with fellow greats Cui, Balakirev, Mussorgsky, and Rimsky-Korsakov. **String Quartet No. 2** was composed as a dedication to his wife Ekaterina Protopove, who was also a pianist and cellist. Some say that the quartet was his twentieth-anniversary gift to her, a representation of their developing relationship over the years.

Anica Chan, Violin, Class of 2022

American tubist, composer, arranger, and pedagogue **John Stevens** is particularly known for his works for brass. A tubist himself, he has composed many influential works for tuba, euphonium, and trombone in both solo and chamber contexts. His compositions are heavily influenced by jazz and popular music, and he has said he wants to "encourage other tubists to play in jazz styles and improvise." Stevens also aims to "fight tuba stereotypes" by composing music with a "groove," infusing pieces with a driving quality even without a rhythm section. Additionally, his work pushes performers to improvise; his early quartets require performers to improvise over chord progressions or perform their own cadenzas. "**Manhattan Suite**" was composed for his New York-based tuba quartet; during early performances of the piece, Stevens played the top part on euphonium using a specialized mouthpiece that he still uses on his instrument today.

Betty Kim, Violin and Piano, Class of 2016

Percy Grainger was an avid fan of English folk songs, which were clearly incorporated in many of his pieces. His portrayal of the English culture in a variety of compositions was considered an oddity for their ridiculous and unsettling chords, as he was well known for writing parts before a score. One of Grainger's pieces, **Walking Tune**, was written in 1905 for wind quintet, which was then later transcribed for piano. The piece is based off the melodies he hummed during his 3 day walk in the Scottish Highlands and countryside in 1900. Grainger's intent on this piece was to portray the beauty of the highlands and the countryside, through the use of a single melody that was passed throughout the ensemble. The theme begins with the oboe accompanied by a warm chord in the lower voices, representing his first take of the highlands. As the melody progresses, the tone changes variously from a darker, heavier texture back to the light walking tune first introduced by the oboe.

Darren Chiu, Oboe, Class of 2019

Victor Ewald enrolled as a music student at St. Petersburg Conservatory at the young age of 12, studying cornet, piano, horn, and cello performance as well as harmonic analysis and composition. As an adult musician, he worked with the iconic Mighty Handful, a group of nationalist composers — Mily Balakirev (leader), César Cui, Alexander Borodin, Mussorgsky, and Rimsky-Korsakov. Though primarily remembered today as a composer, Victor Ewald had a “day job” as a noted professor of civil engineering in St. Petersburg. Interestingly, all five of the Mighty Handful also made most of their living within non-musical fields. Also known as the New Russian School, the Mighty Handful were the most prominent Russian classical composers of the mid-to-late 19th century. The group met every Friday evening at the home of its one of its members; it also held musical soirées, performing both traditional classical music (Beethoven, Mozart) and “new” pieces that members of the group had composed. It was at one of the weekly meetings that Ewald's **Brass Quintet in Bb Minor** was first performed.

Ewald's compositions reflected his lifelong penchant for writing for brass instruments. During his lifetime, he composed four quintets for brass, scored originally for a pair of cornets (now played on trumpets), alto horn (French horn), tenor horn (trombone), and tuba. Ewald, who was a virtuoso tuba player himself, was the original tuba performer for his brass quintets. The regal last movement of the Brass Quintet No.1, *Allegro moderato*, is a rhythmically energetic tune that features celebratory fanfares. Its irresistible vitality has inspired both brass players

and music aficionados, who have enthusiastically performed and appreciated it since it was performed a century ago.

Widely considered one of Denmark's finest composers, **Carl Nielsen** is most highly regarded for his six symphonies. However, his one composition for wind chamber ensemble, **Wind Quintet Op. 43**, has undoubtedly become a staple of the woodwind quintet repertoire. Although Nielsen himself was a violinist, he developed an interest towards wind instruments as a young boy; in his early years, he received formal instruction on cornet and trombone, and was even able to perform as a military trumpeter. His inspiration to compose for wind instruments was sparked when he listened to members of the Copenhagen Wind Quintet rehearse Mozart's Sinfonia Concertante in Eb Major. After carefully considering the individuality of each player in the quintet, he composed Wind Quintet Op.43, deliberately writing each line to represent the personality of each musician. The first public performance of the piece took place in Copenhagen's Odd Fellows Mansion, where it was received in high regard and praised for its "manly seriousness, rhythmic grace, and fertile humor." The first movement, Allegro ben moderato, is in sonata form. The movement alternates between a beautiful melodic theme and playful, lighthearted motifs, thus imitating the personalities of each player and the way they interact with each other. In his own program notes, Nielsen explained that "at one moment they are all talking at once, at another, they are quite alone." This complex interaction between the players during the movement creates an aura of familiarity and intimacy between the players, and perhaps even the audience. Nielsen's ability to generate such intricate human relationships through sound has established Wind Quintet Op. 43 as one of the most beloved pieces of music ever written for wind quintet.

Hannah Zhong, Oboe, Class of 2021

Beethoven's String Quintet in C Major (Op. 29) was composed in 1801 and dedicated to Count Moritz von Fries. It is Beethoven's only full work for string quintet and imitates Mozart in adding a second violist instead of a second cellist. Some see it as the transition between Beethoven's early and middle periods as this work shows signs of his style from his later years. The string quintet was written as Beethoven learned that his deafness was becoming permanent. This is seen in the contrast between the first movements, which show a more light-hearted, cheerful personality, and the last movements, which are darker and more unsettling.

The quintet was published only a year after his Op. 18 quartets, in 1801, by Breitkopf und Härtel in Leipzig. It is given the nickname “the Storm” because of the quick and stimulating character of the last movement. The piece consists of 4 movements and the first movement is in a typical Sonata form. From the beginning, the influence of Mozart is clear with a calm Allegro in the tonic that stays gentle throughout the first movement. The cantabile main theme is imitated but is rescored each time, using the different combinations of instruments allowed for by an extra viola. The movement modulates to the second theme that is in A major instead of the usual dominant of G. This theme is first lightly scored and later repeated by the lower instruments. The development and reprise further show the influence of Mozart’s style in his music.

Matthew Ho, Piano & Viola, Class of 2018

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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.