



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Wednesday, December 7, 2022, 8 PM
Diamond Bar High School Theater

∞ Prelude ∞

Have Yourself a Merry Little Christmas (1944)

Hugh Martin (1914-2011)

Ralph Blane (1914-1995)

Arr. Hugh Levey

Rachel Yang, Ian Kim, Aleena Zhong, Aaron Chang & Rick Chi, Clarinet
Tommy Liu, Bass Clarinet



Scherzo (1960)

John Cheetham (b. 1939)

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

Grand Quartet in E Minor, Op. 103 (1830)

Friedrich Kuhlau (1789-1832)

IV. Rondo – Allegro assai

Catherine Zhuang, Tammy Pao, Alwin Cui & Felix Yin, Flute

Trio in D major, Op. 61 (1889)

Heinrich von Herzogenberg (1843-1900)

III. Andante con moto

Nicholas Heng, Oboe
Cameron Rhees, French Horn
Jason Chun, Piano

Jässpodspolska

Swedish Traditional
Arr. The Danish String Quartet

Michelle Yeh & Nyansu Chen, Violin
Emily Liu, Viola
Emily Ren, Cello

String Quartet No. 6 in B-Flat Major
Op. 18 No. 6 (1800)

Ludwig van Beethoven (1770-1827)

I. Allegro con brio

Joshua Kim & Jonathan Lan, Violin
Ariana Hung, Viola
Angelina Wu, Cello

String Quartet No. 2 in A Minor, Op. 13 (1827) Felix Mendelssohn (1809-1847)

I. Adagio – Allegro vivace

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

Pop Suite No. 3 (1992) Arthur Frackenpohl (1923-2019)

I. Beguine

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

Quintet in Eb Major, K. 452 (1784) Wolfgang Amadeus Mozart (1756-1791)

I. Largo - Allegro Moderato

David Kwon, Oboe
Aaron Chang, Clarinet
Bryan Chiu, French Horn
Jay Xu, Bassoon
Joseph Yoo, Piano

Concerto Grosso in G Minor, Op. 6 No. 8 (1690) Arcangelo Corelli (1653-1713)
("Christmas Concerto")

III. Adagio – Allegro – Adagio

Concertato

Kyle Yang, Violin I
Kaley Wong, Violin II
Emily Ren, Cello

Ripieno

Joshua Kim, Michelle Yeh & Aston Kim, Violin I
Nyansu Chen & Jonathan Lan, Violin 2
Vito Samaniego, Ariana Hung, Emily Liu & Eireen Lu, Viola
Angelina Wu & Eric Wang, Cello

A composer and music educator born in 1939 in Taos, New Mexico, Cheetham graduated with a master's degree from New Mexico University. From there, he would continue to write for a variety of ensembles, including brass quintet, brass choir, concert band, choir, and orchestra. The influence of his Central-American background is prominent within his work; Cheetham often emphasizes rhythmic passages and song-like melodies within his compositions. Scherzo is denotative of this style—featuring light eighth notes that serve as harmonic and rhythmic support to a lone melody, which contrasts the full, rich, and vibrant full-ensemble phrases that punctuate the piece. He incorporates and showcases characteristics of every brass instrument in the quintet, with passages displaying the lyricism in the french horn, the trumpet's brightness, even the fullness of the tuba's low register. It is likely this multi-faceted approach of this composition that has contributed to Scherzo becoming a staple in the modern brass quintet repertoire since its publication. However, it can be credited with the overall enjoyable playfulness of the piece—which also lends the name “Scherzo,” a word that suggests spiritedness, mirth, and frivolity. It has been described as being “evocative of old Wild West film scores,” which draws from Cheetham's regional influences, his experimentative style, and—definitely—his humor.

Daniel Li, Tuba, Class of 2023

Amongst his famous piano concertos, sonatas, sonatinas and operatic works including the magical fairy tale *Lulu* (1824), Friedrich Kuhlau is also renowned for his chamber and solo works for flute. The *Grand Quartet for Four Flutes in E Minor Op. 103* is one such work. However, its inspiration and influences are left to discretion due to the fact that Kuhlau himself was never a flautist; rather, he depended on his natural instinct for composing for the instrument. As a consequence, his numerous flute compositions were written mainly to satisfy popular demand and to acquire income. Nevertheless, his adept skill when writing for the flute is reflected in the pieces melodic and thematic devices popular to the Romantic era. In the *Rondo: Allegro assai*, Kuhlau employs ascending chromatic lines and a repeating theme of interrupting melodic runs with moments of more open rhythms to build tension, while still keeping a forward momentum to the piece with the use of staccato eighth-note figures. The key change towards the middle of the movement presents a thematic transformation from a denser and fast-paced mood to one that is brighter and more dance-like. The constant motion, coupled with the tension and tone changes that Kuhlau is able to create with simplistic melodic lines passed constantly between the four flautists are what gives the *Grand Quartet* its significance amongst his works for flute.

Ryan Chao, Percussion, Class of 2018

Herzogenberg was born in Austria and later lived in Leipzig. During his lifetime, Herzogenberg befriended Brahms, and the two became close friends. The intimacy of their relationship is reflected in Herzogenberg's *Trio in D Major*, which has a style similar to Brahms' trio for violin, horn, and piano. Herzogenberg eventually married Elisabeth von Stockhausen, a pupil whom Brahms was quite partial to. Although Herzogenberg was originally educated in subjects such as law and philosophy, he decided to pursue music and became a composer. Throughout his career, Herzogenberg composed various pieces for choir, chamber ensembles, and other instrumentations. After Elisabeth's passing, Herzogenberg focused his

energies on composing church music. The lyrical style of the Romantic period is embodied in Herzogenberg's Trio in D Major. The playful voices engage in an intricate dance, painting a spirited scene. The notes interweave with each other, producing a charming multi-layered song that leaves listeners enthralled.

Christine Lee, Flute, Class of 2019

Folk music in its nature is passed down through an oral tradition so it can seem almost contradictory to actually write down these arrangements. We learned these tunes ourselves by listening to and playing with fiddlers who are masters of this traditional music. What is almost impossible to write down is the particular 'swing' of each tune and the ornamentations and melodic variations that are so essential in the Nordic folk music tradition. We have tried to find a balance between notating the melodies in a rather simple and open way, while still giving some directions in terms of the ornamentations, dynamics and articulations. We strongly encourage you to listen to our album Wood Works as well as other recordings of traditional Nordic folk music in general. This is music that is better learned with the ears than the eyes.

We would also like to emphasize that the only 'traditional' element of Wood Works is the actual melodies. Most of these melodies were originally meant for dancing, and they would traditionally be performed in much simpler versions than the arrangements we have made for Wood Works. Imagine two violins playing the melody in unison over and over again, until the dance finished. The function of traditional Nordic folk music was the dance. Our take has been slightly different as we have made these arrangements with the concert stage in mind. This has changed the function of the music, and it has naturally shaped our approach as well. We have taken a lot of freedom in changing the tempos and structure, and have added harmonies, transitions, and voicings to fully utilize the sound of a string quartet. Jässpodspolska is a nice little polska from Dalarna in Sweden. Again we have made this arrangement with a rather slow tempo in mind, but it is still of the utmost importance for performances to maintain a heavy emphasis on the 1st and 3rd beats. If you watch a traditional fiddler playing a polsk, you will notice that the strong beats are the 1st and the 3rd beat of every bar – never the 2nd. This is very important to keep in mind to get the right swing of a polsk.

Danish String Quartet

Ludwig van Beethoven was born in the middle of what was to become known as the Classical period in western music, an era recognized for its more simplistic and structural approach to music. Many of the already established era standards were rooted and developed by distinguished composers such as Haydn or Mozart. One such example is the string quartet. The concept of this ensemble was first conceived by Haydn and later fostered by Mozart's compositions in the style. Beethoven successfully staved off the pressure of high expectations that came with writing a string quartet through much of his first decade in Vienna. It wasn't until 1798 that Prince Lobkowitz (for whom Haydn also wrote string quartets) commissioned from Beethoven a set of six quartets that became Op. 18. The set was finished in 1801. No. 6 is Beethoven's answer to "Papa" Haydn, and we can hear this in the texture of the first movement, Allegro con brio. The movement begins rather modestly, the theme's importance growing as it moves through turn figures and elegantly dotted rhythms.

For Felix Mendelssohn, music always carried more meaning than words. Mendelssohn's passionate belief in the communicative power of music can be traced back to his teenage years: it began with a simple lied (art song) titled "Frage," German for "Question". The song poses teasingly romantic questions seemingly directed at an anonymous lover of the eighteen-year-old composer. But composing just one lied wasn't enough — Mendelssohn was so enamored with his lover that he composed an entire string quartet centered around the theme from "Frage."

This String Quartet No. 2 in A Minor is among Mendelssohn's first attempts to communicate his feelings through music. The rich, warm opening of the first movement confidently states what Mendelssohn truly meant to say with the three note motif from "Frage." The remainder of the movement descends into a minor key, with quick, rising themes boiling over in a tumultuous storm. This romantic conflict is juxtaposed with moments of lyrical respite, musically illustrating the instability of juvenile love.

However, the composition has more depth than just its programmatic elements. The string quartet was also published the year that iconic composer Beethoven died. Beethoven's death drew attention to his final compositions; among them were a number of string quartets. While many musicians were perplexed by them, Mendelssohn appreciated their innovative romanticism. Echoes of Beethoven's last chamber works can be heard in the slow, introspective introduction of the Adagio, the contrapuntal themes in the Allegro Vivace, and the three-note motif that appears throughout the work.

Many scholars would say that the String Quartet No. 2 was Mendelssohn's first mature string quartet, achieved through his study of the late Beethoven quartets, Mendelssohn's own compositional talents, and the catalyst of romantic infatuation. The String Quartet No. 2 stands as a testament to Mendelssohn's belief that "What the music I love expresses to me, is not thought too indefinite to put into words, but on the contrary, too definite."

Brian Slack, Double Bass, Class of 2020

From authoring college textbooks about the piano to composing a choral series named Essays on Women, Arthur Frackenpohl is a symbol of the idiosyncrasies of the composers of the modern era. A man of great humor, he even composed a cantata of female voices based on a poem called "The Natural Superiority of Men." His musical endeavours were likely influenced heavily by his famed teachers. His love of music education perhaps stemmed from his mentor Nadia Boulanger, a pioneer and influencer in music education herself. Frackenpohl honed his compositional ability under the tutelage of Darius Milhaud, a prolific composer of the 20th century. The mentorship he gained from his teachers allowed him to find his path: one of both music education and chamber composition.

Brian Sun, Clarinet, Class of 2019

Among hundreds of works masterfully composed by Wolfgang Amadeus Mozart stands a single, unique piano quintet: the Piano and Wind Quintet in E Flat, K. 452. Despite the prominence of piano composition and performance throughout Mozart's life, the piano quintet both fulfills the individuality of each of the instruments and creates an equal understanding in respect to their roles. The quintet was written in 1784 and takes inspiration from several of the piano concertos Mozart

composed within the same year. It is divided into 3 movements, a similar organization to that of a concerto, yet its unique character comes primarily from the arrangement of instruments. The quintet is composed of a flute, oboe, clarinet, horn, and piano, the combination of which poses a challenge in overcoming the vast differences of tone color. Although this piece is considered a sort of experiment, this unorthodox arrangement of instruments acted as a catalyst in the use of wind instruments idiomatically as opposed to merely doubling the melodic lines of string instruments. The first movement, *Largo - Allegro Moderato*, begins with an expressive dialogue between the five lines. The wind instruments subsequently break away from the piano and introduce interweaving motifs that reoccur through the movement. This expressive exchange moves on to become a sparkling *allegro moderato*. Short, syncopated themes highlight the color combinations and contrasting themes that engage the audience in a happy ending. Immediately after the quintet's first debut, Mozart wrote to his father ecstatically claiming that this work was the best he had ever written. This unique piece remains Mozart's only piano quintet with such an arrangement, and it served as inspiration to none other than Ludwig van Beethoven who composed a quintet in the same style. Tonight's performance features the first movement of Mozart's piano quintet in E-flat, a movement that does not fail to convey the unique, shining character the performers create together.

Clarissa Antoine, Oboe, Class of 2018

One of Arcangelo Corelli's most well-known works, the "Christmas Concerto" was first published posthumously in 1714 by Corelli's pupil Matteo Fornari, to whom he had entrusted his sixth opus to three days before he died due to poor health. Its exact composition date remains unclear, but there has been documentation of Corelli having performed a Christmas Concerto for his patron, Cardinal Pietro Ottoboni, in 1690. The piece as a whole is a stunning example of a *sonata da chiesa*, with a seemingly ordinary slow-fast-slow-fast organization. However, Corelli adds a surprising twist, adding a fifth movement to the usual four: *Pastorale ad libitum*. The third movement in particular is another instance of Corelli's deviation from the standard *sonata da chiesa* form; *Adagio - Allegro - Adagio* breaks away from the traditional slow-fast-slow-fast movement pattern with a series of lively sixteenth note figures unexpectedly emerging from the slow suspense of the *Adagio*. The remarkable contrast in mood that characterizes the work is one of the many reasons the piece is frequently performed to this day.

Karen Peng, Flute, Class of 2021

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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.