



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

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## **RECITAL**

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**Wednesday, February 15, 2023, 8 PM**  
**Diamond Bar High School Theater**

Amazing Grace

American Traditional  
Arr. Luther Henderson  
Adapted by Walter Barnes

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

Sonata for three flutes in D Major QV. 3:3.2

Johann Joachim Quantz  
(1607-1773)

IV. *Vivace*

Alwin Cui, Felix Yin & Vincent Zhang - Flute

Three (2015)

Haley Woodrow  
(1984-

Emily Hsiao, Soprano Saxophone  
Aydin Miller, Alto Saxophone  
Celine Chao, Baritone Saxophone

“Say it Somehow” (2003)  
from *The Light in the Piazza*

Adam Guettel  
(1964-

Eden Wright & Joshua Padilla - Voice  
Samuel Lee, Piano

“Achieved is the Glorious Work”  
from *The Creation* Hob. XXI:2 (1798)

Joseph Haydn  
(1732-1809)  
Arr. Donald G. Miller

Albert Chen, Kenneth Gong, Camren Molina & Ryan Kim - Trombone

Suite Hellenique (2000)

Pedro Iturralde  
(1929-2020)

IV. *Kristis*

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

Trumpet Trio Op.11 No.1 (1959)

Robert Muczynski  
(1929-2010)

- I. *Allegro*  
V. *Molto Allegro*

Cheri Chen, Edward Jin & Cassandra Oh - Trumpet

String Quartet No. 53 in D Major ("Lark")  
Op. 64 No. 5 Hob.III:63 (1790)

Joseph Haydn  
(1732-1809)

- IV. *Vivace*

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

Suite No.1 for Wind Quintet, Op. 57 (1884)

Charles-Édouard Lefebvre  
(1843-1917)

- I. *Moderato*  
III. *Allegro Leggiero*

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

String Quartet Op. 10 (1893)

Claude Debussy  
(1862-1918)

- III. *Andantino, doucement expressif*

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

Divertimento in D, K. 136 (1772)

Wolfgang Amadeus Mozart  
(1772)

- III. *Presto*

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

In 1772, author John Newton wrote **Amazing Grace** in England. This Christian hymn spread to America in 1835, where it was set to the tune of "New Britain" by American composer **William Walker**. Over the centuries, Amazing Grace has risen to become one of America's most popular patriotic songs, and it has been recorded and covered hundreds of thousands of times by singers and instrumental ensembles alike. This particular rendition for brass quintet, arranged in 1986 by **Luther Henderson**, conveys two moods using the same tune. The opening features a solo trumpet that introduces calm and relaxation, which is picked up and resolved by the rest of the ensemble. Then, the solo trumpet breaks through once again, establishing a bright, upbeat, and lively spin in a style of jazz known as "Dixieland", which the quintet maintains throughout the rest of the piece. As the composition nears its end, the mood calms once again to bring the resolution.

Karlin Rhees, French Horn, Class of 2025

German flute maker and Baroque composer **Johann Joachim Quantz** was one of the first professional flute players in 18th-century Europe. In 1741, he began composing, performing, and making flutes for Frederick the Great of Prussia, a job he maintained until his death. Quantz' flutes are distinct from other Baroque flutes because they have an extra key, a second key for D#. Although there was already an Eb key present on all flutes, Quantz felt that making a distinction between these enharmonic pairs was important to his idea of playing in tune. It was during his peak of fame that he wrote the **Sonata for 3 Flutes in D Major**. Quantz believes that this piece aptly showcases his "mixed taste," a term he coined to characterize his way of fusing the best parts of the Italian, French, and German styles: the lively expression and vivacity of Italian music, the natural melodic flow and purity of French music, and the eloquent, sublime paths of German music.

Lauren Chen, Flute, Class of 2020

**Three** was commissioned by Mr. Mark Smith, a close friend of mine, for his extremely talented saxophone trio at Killian Middle School in Carrollton, Texas. Mark drove his three saxophone students from Carrollton to the 2015 Houston Underground Saxophone Competition for the premiere of the work in which the trio placed 1<sup>st</sup> in their division. Three is certainly not a "young ensemble" composition, and as I was writing it, I aimed to stretch the premiering group in very specific ways, at the request of the director – such as the creation of independent parts, many meter changes, sections demanding fast tonguing and a section with aleatoric entrances of a trill. Additionally, Dr. David Maslanka's Recitation Book for saxophone quartet was of particular inspiration to me in the creation of this work.

Haley Woodrow, Composer

Love is a very complicated emotion and feeling to capture, yet **Adam Guettel's** ravishing musical duet "**Say it Somehow**" manages to condense the entire experience through the combined voices of a beautiful serenade. This song is from **The Light in the Piazza**, a musical that was put on hold for several years after this American composer initially started writing and composing for it in 1999. It was difficult to find motivation until he finally found his inspiration in the original Elizabeth Spencer novella. He was able to portray the irrational behavior of lovers and that familiar sense of being madly in love in this duet. The lovers, who are separated by a language barrier, repeat to each other passionately and without hesitation, "You are good to me" and "I know the sound of touch me." As the intense melody continues on, their words soon fade to alluring cries of "ah." There are no words being said, but the emotion is clear and empowering for the

audience. Guettel portrays the fluctuation of the crazed feeling that is love by starting with a harmonically static C major chord for only five and a half measures before flowing into more colorful and romantic territory. Guettel's "Say it Somehow" lives on as one of the most powerful, endearing songs that speak even when words fail.

Samuel Lee, Piano, Class of 2024

In addition to being known as the father of the classical symphony and the string quartet, **Franz Joseph Haydn** was also known as a leading Classical composer for the voice because of his operas and sacred masses. One of Haydn's most renowned vocal masterpieces, *The Creation*, or *Die Schöpfung*, is an oratorio written for solo vocalists, chorus, and small symphony. Through his religious compositions, he was known as a devout Catholic. Indeed, he writes this oratorio with a cheerful, optimistic feeling to represent the joy of religion and the Earth's existence. Haydn uses various tones to represent the coming of new creations as well as unique chords to symbolize the chaos and disorder of the universe. *The Creation* is his personal statement of religious devotion and faith, celebrating the birth of the world.

*The Creation* consists of three parts, illustrating the six days of creation as well as Adam and Eve in the Garden of Eden. In the first part, three soloists represent the archangels Gabriel, Uriel, and Raphael when narrating the first four days of creation: the birth of light, the earth, the sky, the sun, the moon, and plants. The second part then depicts the last two days of creation: the creation of man and animals. The third and final part of *The Creation* represents Adam and Eve enjoying newfound love and harmony as they experience their first morning in the Garden of Eden.

The selection heard tonight "Achieved is the Glorious Work" concludes Part II of *The Creation* and finds the chorus celebrating the universe's completion. This arrangement by Donald G. Miller has become one of our most popular trombone quartets.

Cameron Rhees, French Horn, Class of 2025

A virtuoso Spanish saxophonist, pedagogue, and composer, **Pedro Iturralde** is one of the most important composers of the last half-century. His compositions are heavily influenced by his international touring career: for example, **Suite Hellénique**, a five-movement piece, was composed during his travels in Greece. In this suite, Iturralde combines the musical languages of jazz fusion and Greek folk music; specifically, he draws from the folk music of Kalamáta (a city in the Peloponnese region of Southern Greece) and Crete. Iturralde utilizes modal harmonies rather than the tonal scales typically used in Western classical music, giving the piece a "jazzy" feel. *Kritis* (the Greek word for Crete), — the movement that will be performed tonight — is more fast-paced and "folksy"; each saxophonist takes turns restating melodies quoted from the first movement, a Peloponnesian folk dance in 7/8 time titled *Kalamatianós*. Meanwhile, the rest of the ensemble drives the movement forward with a constant syncopated rhythm, maintaining a frenetic energy until all four saxophonists finally arrive together on the very last chord.

**Robert Muczynski** was a Polish American composer who was considered one of America's most distinguished contemporary composers. For most of his life, Muczynski has worked away from main cultural centers and within well-worn musical idioms, which explains his and his works' lack of a strong public profile. He is often described as the most frequently performed composer whose music is never discussed. Muczynski wasn't influenced by other composers or compositions.

He tended to stick with his own personal style, although his style of writing can be identified as most resembling Bartók's style. The harmonious lines of his music resemble the works of Barber, and Muczynski's fondness for 5- and 7- meter and blue notes are similar to Bernstein's writing preferences. His music is often very clear and simple, and absent in pretense and grandiosity of any kind. Muczynski holds high standards for himself, always keeping the thematic material and the expressive content of his music new, with little redundancy. Muczynski's compositions vary from chamber music, to orchestral works, to film scores. Published in 1959, "Trumpet Trio Op. No. 11" is a composition of short movements that feature driving rhythms and muted works.

Se Ho Kwak, Trumpet, Class of 2019

**"Lark"** is one of **Haydn's** 12 "Tost" quartets. From 1783 to 1788, Hungarian Johann Tost was principal second violin in the Esterházy orchestra, where Haydn was music director. When Tost left Esterházy in 1788 to freelance in Paris, Haydn entrusted 6 quartets to him to get published. Tost was successful, and they were published in Paris in two sets of three as Op. 54 and 55. A later set of six, Op. 64, was written in 1790, the year that Haydn first visited London. Around this time, Tost returned from Paris, married the housekeeper at Esterházy (of whom Haydn was also fond) and used her money to set up a successful cloth business in Vienna. There, in 1791, Tost also found a publisher for the Op. 64, which Haydn gratefully dedicated to him. Haydn was notably economical with the material out of which he composed his quartets – many of his movements are based on only a single theme. 'The Lark' is more diverse, but nonetheless, there are interesting links between the different movements. The last movement, which gives the quartet its alternative sobriquet 'The Hornpipe', is relentlessly energetic, with its semiquavers running continuously until the last few bars.

**Charles-Édouard Lefebvre** was a French composer who wrote musical works primarily for chamber ensembles. He studied, and later taught, at the Paris Conservatory under the mentorship of Charles Gunoud, the composer of the famed opera, *Romeo and Juliet*. Over the years, Lefebvre would receive notable awards for his compositions such as the Prix de Rome and Prix Chartier.

**Suite No. 1 for Wind Quintet, Op. 57** was written in 1884, when woodwind quintets were not as prominent. This was due to a lack of repertoire and public school music. Works like these would help to increase awareness of and further develop the woodwind quintet. Today, you will be hearing the first and third movements. The first movement, *Moderato*, is a canon. It is polyphonic with rich harmonies serving as counterpoint. After a brief introduction, the main melody is introduced by the oboe and is passed around as in a conversation. The full chords pair with eerily unexpected chord progressions to exude a sense of hopelessness and nostalgia. The third and final movement, *Allegro Leggiero*, is bright and celebratory, much unlike the first. The duple meter's strong down beats and staccato articulation serves to bring a joyous mood. This movement also features many duets - for example, the flute and oboe introduce the main theme together. This further accentuates the humorousness of the piece. In the middle, a new, charming, slow theme is introduced and leads to a fugue starting from the bassoon followed by a development containing variations of all the themes. It ends with a resolute recapitulation and a fanfare-like finale, hurrying towards the final major chord.

Joseph Yoo, Flute, Class of 2025

**String Quartet in G Minor, Debussy's** first and last string quartet, encapsulates his ventures into his own unique style as an emerging composer. At 31 years old, Debussy was still relatively unknown, and so decided to falsely designate this work as Op. 10, presumably in an attempt to seem more accomplished than he was at that time. He had been heavily influenced by the Impressionist painters of his day, who often employed a contrast between light and dark in their works. Similarly, Debussy alternates between warmth and its withdrawal in the quartet's slow third movement, *Andantino, doucement expressif*. Points of clarity are created by the overarching lullaby, first heard in the second violin's introduction, then carried over to the viola and first violin. These harmonies later echo as clouds of mist, making the quartet resemble a musical expression of brightness. This quartet exemplifies Debussy's sole purpose of capturing beauty in his music, successfully marking his first and last attempt at composing a string quartet.

Emily Ren, Cello, Class of 2024

While working on an ambitious opera series for Milan after finding success in Italy, **Mozart** composed three divertimenti as a relaxing side-task to let off steam and make easy money. Started during Mozart's winter stay in his hometown, Salzburg, **Divertimento in D Major** is also known as Salzburg Symphony No. 1. Analyses of his writing reveal a penmanship style unlike his usual; there is an abundance of corrections, compact notes, and abbreviations in notation. In addition, the handwriting of the word "Divertimento" on the top of the original score was significantly different from Mozart's handwriting, thus leading to common belief that his father wrote the title for him.

Despite its seemingly rushed appearance, the piece exemplifies Mozart's style. Overall, this work embodies a light and buoyant mood, including the spirited *Presto* section featured in tonight's performance. Mozart's stay in Italy also provided inspiration for key elements of this piece, including its structure: the first and last movements have a fast tempo, and the middle movement has a slower tempo. To this day, it is still unclear for what or whom Mozart wrote his divertimenti, but they are certainly enjoyed by all Mozart enthusiasts and classical music lovers alike.

Angelina Wu, Cello, Class of 2025

## **Diamond Bar High School Instrumental Music Program**

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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**