



DIAMOND BAR HIGH SCHOOL
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Saturday, May 13, 8:00pm
Diamond Bar High School Orchestra Room

Roaring Fork (1993)

Eric Ewazen
(1954-

I. Whitewater Rapids (Maroon Creek)

Angela Wang, Flute
Joshua Wu, Oboe
Aleena Zhong, Clarinet
Allan Lyu, French Horn
Lauren Cheng, Bassoon

Frostfire (1989)

Eric Ewazen
(1954-

II. Tense and Dramatic

Cheri Chen, Trumpet
Edward Jin, Trumpet
Karin Rhee, French Horn
Lucy Wu, Euphonium
Mason Miazga, Tuba

String Quartet Op. 18 No. 4 (1798-1800)

Ludwig van Beethoven
(1770-1827)

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

String Quartet in F minor, Op. 80 (1847)

Felix Mendelssohn
(1809-1847)

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

Three Pieces for Horn, Trombone, and Tuba (2023)

Daniel Li
Lucas O'Brien
Bryan Chiu

- I. Three Pointes
- II. Pillars
- III. V-I-IV#

Bryan Chiu, French Horn
Lucas O'Brien, Trombone
Daniel Li, Tuba

Andante and Scherzo (1899)

Henri Rabaud
(1873-1949)

- I. Andante
- II. Scherzo

Alwin Cui, Flute
Felix Yin, Flute
Claire Yang, Piano

Duettino Hongrois Op. 36 (1879)

Franz Doppler
(1821-1883)

Catherine Zhuang, Flute
Tammy Pao, Flute
Justin Brewer, Piano

Five Pieces (1955)

Dmitri Shostakovich
(1906-1975)

- I. Prelude
- II. Gavotte
- III. Elegy
- IV. Waltz
- IV. Polka

Ethan Yang, Violin
Joshua Kim, Violin
Jason Chun, Piano

Piano Quintet No.2 in A Major Op. 81 B. 155 (1888)

Antonin Dvorak
(1841-1904)

- I. Allegro, ma non tanto

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

Pulcinella (1920)

Igor Stravinsky
(1882-1971)

- I. Sinfonia
- II. Serenata
- III. Vivo
- V. Minuetto – Finale

Performing Arts Academy Chamber Orchestra

Flute

Joseph Yoo Tammy Pao

Oboe

David Kwon Jesse Hu

Bassoon

Jay Xu Lauren Cheng

French Horn

Bryan Chiu Michelle Yang**

Trumpet

Cheri Chen

Trombone

Lucas O'Brien

Violin I

Kyle Yang Michelle Yeh
Joshua Kim Jonathan Lan

Violin II

Kaley Wong* Nyansu Chen
Aston Kim

Viola

Vito Samaniego Ariana Hung
Eireen Lu

Cello

Angelina Wu Eric Wang
Clare Choi**

Double Bass

Brian Slack** Cherish Noritake

**Guest Alumni

A recipient of numerous composition awards and prizes, Eric Ewazen's works have been commissioned and performed by many chamber ensembles and orchestras around the world. Roaring Fork Quintet for Wind Instruments was commissioned by and is dedicated to the Borealis Wind Quintet, who premiered the work during their tour of the United States in the winter of 1993-94. The valley of the Roaring Fork River in Colorado is home to some of the most spectacular scenery in the Rocky Mountains. The first movement, "Whitewater Rapids (Maroon Creek)," with bright, high melodic lines, ever-changing colors and rhythmic energy, depicts the lush, rich sounds of the Maroon Creek's flowing rapids.

From the composer's notes

Among many of Ewazen's pieces, Frostfire is a composition that was dedicated to the American Brass Quintet for their 30th anniversary. In the third movement of Frostfire, Ewazen brings back material from the first movement, albeit in a much freer, more erratic style. The title of the movement, Tense and Dramatic, describes the piece perfectly as you hear the suspense from the very first note. The movement also contains shifting meters as well as varying changes in key and style. Ewazen challenges players with interweaving rhythms and connecting musical ideas from one instrument to another. The piece also uses steady, constant eighth notes to drive the music and to create a musical pulse. The piece ends in a heroic and epic style leaving the audience in awe of this masterpiece.

Patrick Zhang, Tuba, Class of 2020

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. In 1798, when Beethoven first approached this composition genre, he had to write something to put up with the already refined works of his seniors. Beethoven's Op. 18 was his first-ever collection of six string quartets. (Excerpts from the program notes on Op. 18 No. 1 by Vito Samaniego, Viola, Class of 2024)

By far the most serious part of his Op. 18 No. 4 is the minuet, having the urgency of some of Beethoven's later scherzo movements. This dramatically intense "minuet" has some remarkable chromaticism, and the Trio, with its constant triplets in the first violin, could well have influenced Schubert's quartet textures.

Though the Romantic composer **Felix Mendelssohn** is known for writing music that tends to be emotionally reserved — as expected of someone born into the upper class — his **String Quartet in F Minor No. 6, Op. 80** carries a sense of anguish and pain that heavily contrasts with his previous works. This sudden change is often attributed by music historians to the death of his elder sister, Fanny, whose death Mendelssohn learned of after returning home from

Leipzig. In honor of his sister, he titled this composition “Requiem for Fanny.” The quartet was first performed in private on October 5, 1847 in the presence of Ignaz Moscheles, a fellow composer and one of his closest colleagues. The first live performance would not happen until a little after a year later on November 4, 1848 with his protege, Joseph Joachim, playing on the violin. Due to his sister’s death, Mendelssohn began to from depression and stroke starting in late October 1847, and died a few weeks later on November 4, 1847, less than six months after Fanny’s death. It is assumed that he died from grief, which is so strongly expressed in this piece, which would become his final major composition.

Perry Nguyen, Double Bass, Class of 2021

“Three Pieces for Brass Trio” is a collaborative composition, written and premiered by Daniel Li, Lucas O’Brien, and Bryan Chiu, which explores an expansive range of ideas, colors, and moods through multiple perspectives with its limited instrumentation. Each participant of the project wrote one movement individually, though the overall structure of the work was communicated upon.

Three Points by Daniel Li is a roughly symmetric series of miniatures inspired by other works from composers such as Malcolm Arnold and Sergei Prokofiev. Each section takes on distinct temperaments—sometimes brooding, sometimes turbulent, and sometimes aberrant.

Pillars by Lucas O’Brien delves into the surreal, almost mimicking a dream or meditation punctuated with swells of emotion. O’Brien weaves a meandering conversation between the french horn, trombone, and tuba, evoking uniquely rich and warm sonorities.

V-I-IV# by Bryan Chiu awakens into a bright opening that precedes a frenetic scherzo, full of markedly Stravinskian humor. The titular 3-note motif permeates the movement—even being featured in a fugato two-thirds of the way in. As the piece builds towards its conclusion, it remains dynamic and comical; the entire work is eventually sent off in a whimsical flourish.

(Certain passages in Mvmt. I and II have been omitted in the interest of time.)

Daniel Li, Tuba, Class of 2023

Henri Rabaud was a 20th century French composer and conductor. Although a composer of the 20th century, Rabaud composes this piece in the Romantic style. He is known for his mantra, “Modernism is the enemy”. Being a huge conservative director, his works show a significant contrast to the big named contemporaries of his time, Wagner, Franck, and Debussy. While the contemporaries of his time composed with atonality (lack of tone, harmony, or key), Rabaud composes his pieces with conservative and tonal qualities. His works feature significant dynamic contrasts, excitement, and a strong feeling of nature; qualities from the romantic period. Those characteristics are especially present in the first movement of his Andante and scherzo: full of dramatic changes in sound. He emphasizes the use of legato through the piano, violin,

and flute. His use of rubato, with sudden changes in tempo, gives the piece its emotional feel. Written in G major, Rabaud's Andante and scherzo gives a calm and soothing feeling to his listeners.

Melody Chang, Violin, Class of 2018

Though **Franz Doppler** was a composer of the 19th century, his reputation as a powerhouse in composing compelling duets for flute lives on today. Born in Lemberg, Poland, Doppler debuted his flute career at the age of 13. He would go on to compose popular flute concertos, showpieces for flute, and, most famously, flute duets. All of Doppler's flute duets were composed specifically for him and his younger brother, Karl, to play together; their performances together were a sight to see, as Karl was left handed and held his flute "backwards," a mirror image of Franz. They travelled through Europe performing together as a duo, eventually becoming well known for their charismatic playing and the high-spirited pieces they composed and performed.

"*Duettino*" features both whimsical and stately melodies, with the piano interjecting with the robust chords of the theme throughout the piece. The composition is also clearly inspired by Hungarian music, paying homage to Doppler's founding of the Hungarian Philharmonic Orchestra in 1853.

In his lifetime, Doppler continued composing flute duets despite his investment in Hungarian music, producing popular pieces that flautists continue to perform to this day.

Charlotte Tu, Flute, Class of 2020

Working under the Stalin regime, Dmitri Shostakovich had to compose over thirty Soviet film scores in order to make a living. Out of all of his compositions of fifty years of his career, the most memorable selections of songs were his Five Pieces (1955). These five pieces were collected and arranged for two violins and piano by Lev Atovmyan, a friend and assistant to Shostakovich, with the composer's permission. The "Prelude" was originally composed for the 1955 film *The Gadfly* and was intended for a full orchestra. It is a cold, sentimental piece that captures the struggles of the Austrian revolutionaries in the film who fight for the independence of their country and against the oppression of their rights. The "Gavotte" is also titled "Human Comedy" in Shostakovich Ballet Suite No. 3; this theme is captured in the several lyrical passages, the sporadic segments, and the overall light tone of the piece. "Polka," the final movement of the five, is also known as "The Limpid Stream" and portrays ballet dancers entertaining Soviet farmers with a joyful dance.

Kelvin Kuo, Violin, Class of 2019

Fifteen years after his Piano Quintet Op. 5, Dvorak decided to write his second work for the same instrumental ensemble, in the same key. Yet this is where all similarities between the two works end. While the first of them was the product of a time when Dvorak was still trying to find himself as a composer, Op. 81 is a testimony of his supremacy in his chosen field. The main impetus for

writing the work may have been the fact that, shortly before, Dvorak had been revising some of his juvenilia, including his first piano quintet from 1872, and he perhaps now decided to create some kind of more mature counterpart to it. The Piano Quintet No. 2 was first performed on 6 January 1888 at one of the concerts organized by the artists' association Umelecka beseda at Prague's Rudolfinum. The premiere of the work was extremely well received by the critics. Josef Bohuslav Foerster, for instance, described the new work in Narodní listy as follows: "This is a work of rare value, innovative thematic material and imposing depth of treatment. One cannot show a preference for any movement, since the warm Allegro and poetic Dumka stand their ground as well as the spirited Furiant and the capricious, jocose Finale. The piece encapsulates what we have come to expect from Dvorak: a wonderful sound and numerous intriguing and original instrumental effects." About one month after the premiere, Prague was visited by Peter Ilyich Tchaikovsky. Dvorak's new quintet was included on the programme at one of the soirees organized in his honor. Tchaikovsky later noted in his diary: "They played quartets by Smetana and Kovarovic, and the quintet by Dvorak. I found the latter very amiable and I very much liked his quintet." In the very first year of its premiere, the quintet was performed in Prague on several occasions and was also presented in Amsterdam, Frankfurt, Hamburg and twice in London where, in subsequent years, it was to become one of Dvorak's most frequently performed works. The piece was published by Simrock in the same year, bearing a dedication to university professor Bohdan Neureuther, a leading patron of young musicians in Prague.

(from antonin-dvorak.cz)

Igor Stravinsky was a Russian composer, born and raised near St. Petersburg. Influenced heavily by the musical, theatrical, and literary writing of his own father, he was heavily involved in writing for dance and wrote 12 scores for ballet. He studied under the mentorship of Rimsky-Korsakov, who would become a heavy inspiration for Stravinsky's future compositions.

Written after World War I, when the ballet scene was recovering from a period of instability, the Pulcinella ballet marked the beginning of Stravinsky's neoclassical phase. Inspired by pre-existing works of Italian Baroque composers of the 17th century, including Pergolesi, the Pulcinella ballet symbolized Stravinsky's "discovery of the past". The ballet depicts a classical character, Pulcinella, who is sought after by many women. Fearful of all of their boyfriends, he escapes danger by faking his own death. After all of the boyfriends disguise themselves as Pulcinella to gain back their girlfriends, he appears again, and a wedding is arranged for all of the couples. **Pulcinella Suite**, first premiered in 1922, is a purely instrumental suite based on the ballet. It retains most of the same melodies and themes as the ballet, with mild alterations for a more musically filling and complete instrumental piece. Tonight, you will be hearing several movements from the suite including *I. Sinfonie*, *II. Serenata*, *VII. Duetto*, and *VIII. Minuetto-Finale*.

Joseph Yoo, Flute, Class of 2025

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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.