



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

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**RECITAL**

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**Wednesday, October 18, 7:00pm**  
**Diamond Bar High School**

Sonata à 4 Tromboni (1685)

Daniel Speer  
(1636-1707)  
Arr. Keith Brown

Lucas O'Brien, Trombone  
Albert Chen, Trombone  
Camren Molina, Trombone  
Ryan Kim, Trombone

Quatuor (1962)

Pierre-Max Dubois  
(1930-1995)

II. Passepied  
IV. Tambourin

Joseph Yoo, Flute  
Angela Wang, Flute  
Sophia Zhou, Flute  
Tammy Pao, Flute

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

Joseph Haydn  
(1732-1809)

I. Allegro moderato

Jonathan Lan, Violin  
Joel Kim, Violin  
Sean Yeh, Viola  
Angelina Wu, Cello

Trois Pièces Brèves (1930)

Jacques Ibert  
(1890-1962)

II. Andante  
I. Allegro

Angela Wang, Flute  
Sherlock Xu, Oboe  
Aleena Zhong, Clarinet  
Lauren Cheng, Bassoon  
Cameron Rhees, French Horn

Quintet for Brass No. 1, Op. 73 (1961)

Malcolm Arnold  
(1921-2006)

I. Allegro vivace

Cheri Chen, Trumpet  
Edward Jin, Trumpet  
Karlín Rhees, French Horn  
Kenneth Gong, Trombone  
Ace Tecson, Tuba

Divertimento in F Major, K. 138 (1772)

Wolfgang Amadeus Mozart  
(1756-1791)

II. Rondo: Presto

Joshua Kim, Violin  
Angela Chen, Violin  
Eireen Lu, Viola  
Eric Wang, Cello

Wind Quintet, Op. 3 (1876)

Paul Taffanel  
(1844-1908)

I. Allegro

Tammy Pao, Flute  
Michelle Hsu, Oboe  
Rick Chi, Clarinet  
Cameron Rhees, French Horn  
Jay Xu, Bassoon

String Quartet in E Minor No.2, JB 1:105 (1876)

Bedřich Smetana  
(1824-1884)

I. Allegro vivo appassionato

Joshua Kim, Violin  
Nicole Lin, Violin  
Vito Samaniego, Viola  
Emily Ren, Cello

Kleine Kammermusik, Op. 24 No. 2 (1922)

Paul Hindemith  
(1895-1963)

I. Lustig. Mäßig schnell Viertel (merry. moderately fast)  
V. Sehr Lebhaft (very lively)

Joseph Yoo, Flute  
Jesse Hu, Oboe  
Ian Kim, Clarinet  
Karlín Rhees, French Horn  
Jay Xu, Bassoon

∞ *Intermission* ∞

Le Carnaval des animaux (1886)

Camille Saint-Saëns  
(1835-1921)

Introduction et marche royale du lion (Introduction & Royan March of the  
Lion)  
Hémiones (Wild Donkeys – Swift Animals)  
Tortues (Tortoises)  
L'éléphant (The Elephant)  
Kangourous (Kangaroos)  
Aquarium  
Le coucou au fond des bois (Cuckoo in the Depths of the Woods)  
Volière (Aviary)  
Pianistes (Pianists)  
Fossiles (Fossils)  
Le cygne (The Swan)  
Final

**Performing Arts Academy Chamber Orchestra**

*Piano I*

Don Wong    Jason Chun

*Piano II*

Joseph Yoo    Samuel Lee

*Flute*

Tammy Pao

*Clarinet*

Ian Kim

*Percussion*

Talon Lu    Jalen Cai

*Violin I*

Joshua Kim    Joel Kim

Aston Kim    Nicole Lin

*Violin II*

Nyansu Chen    Nevaeh Chen

Angela Chen    Jonathan Lan

*Viola*

Vito Samaniego    Ariana Hung

Eireen Lu    Sean Yeh

*Cello*

Angelina Wu    Eric Wang

Emily Ren

*Double Bass*

Brian Slack (c/o 2020)

German Baroque composer **Daniel Speer** once shrouded in obscurity, has now emerged as a significant figure in the history of music. A once virtually unknown figure in the world of music, Speer has now taken his rightful place in history as one of the composers behind some of the most iconic brass works. One such discovery is the realization that the famous brass quintet piece known as the "Sonata from Das Bankelsangerlieder," previously attributed to an anonymous composer, can now be confidently ascribed to Daniel Speer. Speer's contributions extend beyond composition. His 1687 publication, "Grund-richtiger und wohlgefälliger Tonsatz" (Proper and Pleasing Music Theory), offered invaluable insights into the art of music, covering composition, tuning, and notation. This work wielded substantial influence in its time, leaving an indelible mark on the world of music theory. Speer's "**Sonata à 4 Tromboni**" exemplifies his profound contributions to music in the German Baroque tradition. His works for brass instruments remain important repertoire for brass ensembles.

In the world of flute quartets, it's quite uncommon to stumble upon a piece originally composed for this specific ensemble. **Pierre Max Dubois' "Quatuor pour Flutes"** stands out as a unique gem, and it has earned significant recognition for this distinctiveness. As a pupil of Darius Milhaud, Dubois was influenced by the avant-garde spirit of Les Six, a group that counted Milhaud among its members. He ingeniously transplanted these innovative ideas into the mid-1900s. Dubois' compositions are known for their lightness, captivating unconventional harmonies, and melodies that depart from the ordinary, characteristics that are distinctly evident in the Quatuor for Flutes. This composition is a formidable challenge for all four performers, pushing the boundaries of technical proficiency and exploring the full range of extended playing techniques. The inclusion of both a full score and separate parts in this edition enhances its practicality. Original compositions for this specific ensemble are a rarity, underscoring the importance of exploring Dubois' captivating four-movement composition. For tonight's performance, we will delve into two movements: "Passepiéd" and "Tambourin." These dance movements evoke the essence of the French Baroque dance suite, transporting us to a period characterized by musical elegance and grace.

"**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.

One of the most well-known compositions for the woodwind quintet, **Trois Pièces Brèves**, or Three Short Pieces, was actually **Ibert's** only work for this traditional combination of the flute, oboe, clarinet, bassoon, and horn. It was based on three excerpts in the music Ibert wrote for the opera *Le Stratagème des roués*, in which two ruined gentlemen are in search of a rich heiress. The first movement, *Allegro*, opens the piece with a brilliant fanfare, leading to a swung jig in the oboe. This dancelike tune is contrasted in the middle portion of the piece, where a heavier melody takes the place of the lightness previously introduced. The movement comes to a close with an accelerating, thrilling ending. The second movement, *Andante*, is a distinct change in tone and color from the first movement. It is played as a lyrical duet between the flute and clarinet, and ends as the oboe, bassoon, and horn enter in the final line. In this piece, Ibert truly captures a light cheerfulness, showing his affinity for writing entertaining works. The *Trois Pièces Brèves* is one of the premier works in the repertoire of woodwind quintet, and continues to be played by many.

Karen Peng, Flute, Class of 2021

**Sir Malcolm Arnold** was an English composer, who had held the post of Principal Trumpet in the London Symphony Orchestra for seven years. Upon leaving the London Symphony in 1948, he shifted his focus to composition. He became famous for his score of the movie *The Bridge on the River Kwai* (1957), *Symphony No. 9* (1986), and his most famous piece, *Symphony No. 5* (1961). Soon after the premiere of his 9th Symphony, he was knighted for his services in music. He subsequently died in 2006, nine years after his knighthood.

The New York Brass Quintet commissioned **Quintet No. 1** in 1960 and premiered it in 1961. After four centuries, it remains as one of the most widely played chamber pieces. It had standardized the usage of two trumpets, a horn, trombone and tuba. The first movement starts with a playful duet between the trumpets. The low brass enters, chastising the foolish behavior of the trumpets before joining in on the fun. The trumpets play a familiar melody before being ushered away by the low brass.

The premiere of this piece had set the standard for brass playing, with the tuba part being especially ahead of its time. This piece had become an instant success with the rest of the world, cementing itself as a classic for brass quintet.

Edward Jin, Trumpet, Class of 2026

The last of **Mozart's** three string divertimenti, this piece was written by the teenage Mozart after a trip to Italy. Filled with melodic allusions to Italian compositional styles of the time, the **Divertimento in F Major** captures the liveliness and joy of Mozart's youth.

The third and last movement, *Presto*, is a rondo that opens with an energetically cheerful, fast-paced motif in F Major. This repeating "A" section is played *detaché* in the first violin, with the second violin harmonizing and embellishing its line, and the lower strings providing a pulsing rhythmic backdrop for the violins. Throughout the movement, the first violin continues to dominate the melodic element of the piece. However, the texture varies within each section as the movement develops, getting thinner, quieter, or more sparse depending on

the section's mood. The rapidly contrasting colors of the piece, along with its overall high-spirited feel, make for an exciting end to the Divertimento.

Carissa Jeon, Oboe, Class of 2022

Born in Bordeaux in the year of 1844, **Paul Taffanel** studied flute at the Paris Conservatory and held a diverse career during his lifetime. As a teacher, he instructed his students to play in a new style smoother than the previous rough style. This new approach incorporated a light vibrato that would go on to characterize his future work. In addition to conducting and teaching, Taffanel also wrote pieces for flute and woodwind quintet; the **Wind Quintet in G minor** is one of his premier compositions. The first movement is lively with plenty of forward motion, and the second movement's dreamy, lyrical quality acts as a direct contrast. The third movement edges on a panicked feel, but at the right tempo strikes a lovely balance. Taffanel's work became prominent through his elegant, flexible, and sensible style of composition. His rhythm and pulse were liberal, and his different interpretation of vibrato distinguished his work. This new style of vibrato was developed during a time where vibrato was discouraged, making him stand out as one of the premier quintet and flute composers of the time. Taffanel would continue to compose and conduct until his death in 1908. He remains a highly influential composer today; his book, *17 Grands Exercices Journaliers De Mecanisme*, is considered standard repertoire for flute players.

Justin Chan, Bassoon, Class of 2020

Frequently called the father of Czech music, **Bedřich Smetana** is known for a musical style that expresses nationalistic sentiment for his homeland. This is evident in one of his most prominent works, *Má Vlast* ("My Homeland"), which depicts the history and landscape of his native homeland, Bohemia.

However, Smetana's **String Quartet No. 1** strays away from his usual nationalistic style and focuses more on his personal life instead. The quartet is, in fact, titled "From My Life." During the composition of the piece, Smetana struggled with tinnitus, which eventually led him to become deaf. The illness inspired him to portray his life story through the four movements of his first string quartet. The first movement, *Allegro vivo appassionato*, opens with a vigorous viola solo reminding him of his youthful days. The various mood shifts — from passion to frustration — was Smetana's method of portraying his emotions and his "yearning for something [he] could neither express nor define." In addition, the tug of emotions also serves as a warning for his future misfortune. The remaining movements describe his joyous love for dancing, his love for his wife, ultimately closing with a violin harmonic representing the ringing in his ears and an outlook on the sad future. The work was given a private premier in 1878 in Prague, with fellow composer Dvorak playing viola. Smetana expressed that his first string quartet was "an intimate confession depicting the course of his life "... using four instruments speaking among themselves in something like a friendly circle."

Kelly Tsao, Violin, Class of 2020

**Paul Hindemith** was a German American composer and conductor, most well known for his composition of *Symphonic Metamorphosis of Themes by Carl Maria von Weber* as well as his song cycle *Das Marienleben*. His compositions feature

an anchor on the tonic and traditional musical forms contrasted with his 12-tone musical system. One of the core features of his system is his ranking of all the intervals in the 12-tone scale from most dissonant to most consonant. He advocated this system as a means to understand and analyze harmony of music, claiming that it has a broader reach than the traditional Roman numeral approach to chords.

Hindemith composed **Kleine Kammermusik** in 1922 for one of the first wind ensembles in Germany, the Frankfurt Wind Chamber Music Association. It contains borrowed material from his previous chamber piece, Kammermusik No. 1, contributing to the “klein” (small) in its name along with a lack of numbering. The movements are all contrasting in style and structure, ranging from merry and humorous (first movement), a slow waltz (second movement), and aggressively lively (fifth movement), of which the first and fifth we will be performing.

Jesse Hu, Oboe, Class of 2026

Though his serious works fill concert halls more often than not, French composer **Camille Saint-Saëns** takes us on a whimsical journey through the animal kingdom in *Le Carnaval des animaux* (*The Carnival of the Animals*). Saint-Saëns did not allow this work to be published (with the exception of “*The Swan*”) during his lifetime, fearing that it would taint his reputation as a “serious” composer. Ironically, this humorous 14-movement musical suite, showcasing the pinnacle of music when satirical prowess clashes with charming melodies, would stand amongst Saint-Saëns’ most beloved works in the following decades.

### **I. Introduction et marche royale du lion (Introduction and Royal March of the Lion)**

The Carnival begins with the majestic roars of the lion by the pianos and strings. With a triumphant fanfare fit for the king of the jungle, we have now entered the zoological world of Saint-Saëns’ imagination.

### **III. Hémiones (animaux véloces) (Wild Asses (Swift Animals))**

Saint-Saëns then visits a pair of Tibetan donkeys, known as dziggetai. Pianists synchronously depict the animals’ speed with agile twists and turns—then as quickly as they arrive, the pair are gone in a flash.

### **IV. Tortues (Tortoises)**

What better way to poke fun at these unhurrying animals than to write a comically slow rendition of an exciting, fast-paced piece? That is exactly what Saint-Saëns does, as he references Jacques Offenbach’s “Can-can” from *Orphée aux enfers* (Orpheus in the Underworld). The strings on top of the piano’s triplet rhythm evolve into a beautiful, singing melody as the tortoises slowly crawl away.

### **V. L’Éléphant (The Elephant)**

To depict the giant animals, Saint-Saëns juxtaposes the delicate “Scherzo” from Mendelssohn’s *A Midsummer Night’s Dream* and Berlioz’s “Dance of the Sylphs” from *The Damnation of Faust* with the lowest string instrument, the double bass. What results is a delightful waltz for a hefty beast of the animal kingdom.



## **VI. Kangourous (Kangaroos)**

Kangaroos then hop into the scene. An erratic melody jumps between the two pianos, perhaps paying homage to Chopin's Etude Op. 25 No. 5, before falling to a peaceful landing.

## **VII. Aquarium**

Saint-Saëns then brings us through an enchanting aquarium, where the shimmering piano and sparkles of the glockenspiel are reminiscent of the glistening reflection of water. Along with the strings, the wavering atmosphere creates a magical yet mysterious journey.

## **IX. Le Coucou au fond des bois (The Cuckoo in the Depths of the Woods)**

As the pianists lead us into a calm, vast forest, a cuckoo's signature two-note call peaks behind the woods with the clarinet. The monotonous call is repeated again and again until it fades away into oblivion.

## **X. Volière (Aviary)**

Entering the aviary, different species of birds gleefully fly around with the acrobatic runs by the flute. The piano and strings occasionally chime in with different bird calls, chirps, and trills. Saint-Saëns leads us out of the aviary with a fading chromatic scale as the birds fly up and away.

## **XI. Pianistes (Pianists)**

Then, the wildest of beasts: pianists. Poking fun at pianists practicing their scales, Saint-Saëns even instructs pianists to imitate the awkwardness of beginner pianists.

## **XII. Fossiles (Fossils)**

Saint-Saëns then visits the prehistoric animals. He makes a total of six musical allusions, including French nursery rhymes like "Ah! vous dirai-je, Maman" and his own work, Danse macabre, Op. 40, while the xylophone invokes the imagery of dancing bones.

## **XIII. Le cygne (The Swan)**

Saint-Saëns puts parody aside and allows the cello to sing a beautiful melody that does the graceful and majestic bird justice. The swan glides over the waters of the pianos with a magical sound, full of color, full of elegance.

## **XIV. Final (Finale)**

Saint-Saëns' journey through the animal kingdom concludes as the lion, the Tibetan donkeys, kangaroos, and all the animals we have encountered—big and small, dead and alive—gather for a final hurrah.

There is no doubt Saint-Saëns transcended the boundaries of "serious" and whimsical works with his satirical spirit in this musical suite. In the words of Leonard Bernstein, this "looney fantasy above the zoo" will keep embodying this playful spirit as it continues to delight and captivate audiences across the world.

Don Wong, Piano, Class of 2024

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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.**