



DIAMOND BAR HIGH SCHOOL
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Wednesday, December 13, 7:00pm
Diamond Bar High School Theater

🌀 *Prelude* 🌀

The Nutcracker (short and) Suite (2017)

Pyotr Ilyich Tchaikovsky
(1840-1893)
arr. Ralph Raymond Hays

Angela Wang, Flute
Sherlock Xu, Oboe
Aleena Zhong, Clarinet
Jay Xu, Bassoon
Karlin Rhees, French Horn



Sonata from Die Bänkelsängerlieder (c.1684)

Daniel Speer
(1636-1707)
Arr. Robert King

Cheri Chen, Trumpet
Edward Jin, Trumpet
Eva Zhao, French Horn
Mila Valerio, Trombone
Jayden Xu, Bass Trombone

Serenade in Eb Major, Op. 7 (1882)

Richard Strauss
(1864-1949)

Joseph Yoo & Tammy Pao, Flute
Jesse Hu & Michelle Hsu, Oboe
Ian Kim & Rick Chi, Clarinet
Jay Xu & Lauren Cheng, Bassoon
Karlin, Cameron & Hideo Rhees, French Horn
Guest Artist - Bryan Chiu (c/o 2023), French Horn
Ace Tecson, Tuba

String Quartet in E-flat Major (1834)

Fanny Mendelssohn Hensel
(1805-1847)

IV. Finale

Aston Kim, Violin
Nyansu Chen, Violin
Ariana Hung, Viola
Angelina Wu, Cello

String Quartet No. 62 in C Major (1797)
Op. 76 no. 3, Hob.III:77 ("Emperor")

Joseph Haydn
(1732-1809)

II. Poco adagio; cantabile
IV. Finale. Presto

Joel Kim, Violin
Joshua Kim, Violin
Vito Samaniego, Viola
Eric Wang, Cello

Komorebi (2014)

Salina Fisher
(1993)

Nicole Lin, Violin
Vivienne His, Vibraphone

Trio (2009)

Jean-Michel Damase
(1928-2013)

I. Allegro deciso

Jesse Hu, Oboe
Karlín Rhees, French Horn
Joseph Yoo, Piano

Brass Quintet No. 1, Op. 5 (1890)

Victor Ewald
(1860-1935)

I. Moderato – Piu mosso

Cheri Chen, Trumpet
Edward Jin, Trumpet
Cameron Rhees, French Horn
Lucas O'Brien, Trombone
Ace Tecson, Tuba

Guitar Quintet No. 4 in D Major, G. 447 (1798)

Luigi Boccherini
(1743-1805)

III. Grave assai
IV. Fandango

Michelle Yeh, Violin
Jonathan Lan, Violin
Emily Liu, Viola
Eric Wang, Cello
Cynthia Liu, Guitar

Concerto Grosso in G Minor, Op. 6 no. 8 (1690)
("Christmas Concerto")

Arcangelo Corelli
(1653-1713)

- I. Vivace – Grave
- II. Allegro
- III. Adagio – Allegro – Adagio

Concertato

Nyansu Chen, Violin I
Joshua Kim, Violin II
Angelina Wu, Cello

Ripieno

Violin I

Angela Chen, Michelle Yeh, Nicole Lin & Aston Kim

Violin II

Jonathan Lan, Joel Kim, Kyle Yang (c/o 2023) & Vito Samaniego

Viola

Ariana Hung, Eireen Lu & Sean Yeh

Cello

Eric Wang

Double Bass

Brian Slack (c/o 2020)

A truly remarkable work from the golden age of Baroque, Sonata from “Die Bänkelsänger” demonstrates the unique warmth and nobility of the traditional brass quintet, as well as the striking style of early brass repertoire. Originally scored for trumpet, cornett and alto, tenor and bass trombones, the piece was revived in 1880 when it was reorchestrated in a collection of vocal works that has recently been attributed to German Baroque composer Daniel Speer, known for his musical treatises and political tracts. The title translates to “The Bench Singer,” referring to traveling musicians at the time who stood upon tavern benches to entertain their audience; the piece’s round, pompous style evokes the musical tradition of the “bench singers.” The popular sonata form of the classical era had not been invented yet; during Speer’s time, “sonata” referred to the 17th-century sonata style. In this piece, that style is specifically characterized by antiphonal passages and ebullient themes. Eventually orchestrated for two trumpets, horn, trombone, and tuba, Sonata from “Die Bänkelsänger” became a staple of the brass quintet repertoire, and continues to be performed at various ceremonies and celebrations.

Lucas O’Brien, Trombone, Class of 2024

Described as a leading composer in the Romantic era, Richard Strauss is known for his brilliant tone poems and orchestral works characterized by unique harmonic approach and musical forms. His father, Franz Strauss, was the principal horn player at the Munich Orchestra. Young Richard Strauss gained both first-hand knowledge of the orchestra and a conservative musical education from his father and grew up to be a talented, well-accomplished musician himself. In 1881, at the age of seventeen, he composed his Serenade in E-Flat Major, Op. 7. The Serenade features two flutes, two oboes, two clarinets, two bassoons, one contrabassoon, and four horns. Strauss’ familiarity with instruments that he gained studying with his father is evident in the composition. Also, his use of sonata form pays homage to classical composers of serenades such as Mozart and Beethoven, but Strauss adds his own distinctive style to the serenade.

The Strauss Serenade begins with a sweet melody in the oboes with the support of bassoons and French horns playing a series of sustained notes. A second theme is soon introduced by a minor-key transition, and the tempo accelerates, showcasing a more exuberant side of the music. The piece transitions from an expression of innocence and youth to one more spirited and passionate. The richness and unique timbres of the 13-voice texture can be heard through luscious harmonies passed from one player to the next. The recapitulation is led by the French horns, illustrating a scene of grandeur and glory through a chorale. The piece ends softly, featuring a flute solo, concluding this major work.

Lauren Cheng, Bassoon, Class of 2026

A trailblazing German pianist and musical pioneer, Fanny Mendelssohn was among the first female composers to have their works published. Born into a highly influential family, Fanny received musical training alongside her brother, Felix Mendelssohn, studying with prominent musicians, including Carl Friedrich Zelter.

Fanny’s String Quartet in E-flat Major was written in the early 1830s, heavily influenced by the Romantic style prevalent during her time. Despite societal constraints, Fanny crafted music that displayed intense emotions. The String Quartet

in E-flat Major, particularly the fourth movement marked *Allegro molto vivace*, has sections characterized by sudden bursts of energy and tumultuous dynamics, as seen in the low rumbling demonstrated by the viola and cello in tandem, juxtaposed sharply with the intense melodies produced by the violins in their high registers. The clashes of tonalities and emotions add depth to the composition, a hallmark of Fanny Mendelssohn's skill in conveying profound emotions through her music.

In her music, Fanny Mendelssohn's undying spirit shines through, transcending the societal limitations of her time. The String Quartet in E-flat Major exemplifies her ability to surpass the constraints of her era with emotive depth. Throughout her life, Fanny wrote over 460 pieces of music and left an indelible mark on the world of music during the Romantic Era.

Ariana Hung, Viola, Class of 2024

Franz Joseph Haydn's "Emperor" string quartet was composed in 1797, commissioned and kept personally by Count Erdody, until later published in 1799. After a previously relished visit to London, "(he) considered the days spent in England the happiest of his life." (Georg August Griesinger, in *Biographische Notizen über Joseph Haydn, Leipzig*). Haydn, thoroughly impressed by the enthusiasm the British people sang their national anthem *God Save the King*, was much inspired to write an anthem of his own *Gott erhalte Franz den Kaiser*, which Haydn personally dedicated to Francis II. This theme would reappear in the second movement of the string quartet, with four different variations, and would be the basis for the nickname that this piece would be given, the "Kaiserquartett," or the "Emperor."

In the second movement, the rightfully famous theme would be heard clearly throughout every variation, much like a hymn. The dynamic markings are sparingly added, from a time when such details were either obvious to performers, or entirely up to them. These dynamic markings are subtle hints by Haydn, adding an extra layer of detail and lore, resembling vocal inflections that hymnal singers may have when singing an anthem. The theme is heard amongst every instrument in the ensemble, the first violin, then the second, the cello, with the violist being the last. Every instrument is given an opportunity to play this beautiful, almost patriotic theme, in Haydn's own words, "The part carrying the main melody must always be played more loudly than the others." Instruments that do not at the time occupy that role frivolously dance above said main melody in a higher register through shadowed syncopation or counter-melodies, or become a literal foundation from below with a chromatic bass line, a "foghorn"-like drone, and a fugue in the entrances of each instrument of the third variation. The final, fourth variation takes a different turn, the melody returning to the first violin, however, harmonized in an almost darker key, e minor, as opposed to the previous G Major for the original theme and other variations. This variation hits its peak as it moves to a higher register, becoming brilliant, and radiant, before returning to its final cadence, the last two notes being dissonant, like a question, before resolving, a melancholy GM chord.

The fourth movement opens with a very contrasting c minor, beginning with three triumphant, ringing chords. Written in sonata-rondo form, the main themes return frequently, celebrating them. The movement is immediately engaging, with the aforementioned three beginning chords, seizing the audience's attention, and then proceeds to establish the three main themes. These three main themes

include the soft retort that occurs after the set of three ringing notes, a downward scale written in triplets, and the coda's victorious, jubilant passage. The "Emperor" continues to contribute to Haydn's phenomenal legacy as the "Father of the String Quartet."

Joshua Kim, Violin, Class of 2025

Komorebi, composed by the award-winning New Zealand composer Salina Fisher, tells a musical journey inspired by the Japanese concept of komorebi, meaning "sunlight that filters through the leaves of trees." Simple, yet intellectual, the piece unfolds with the delicate sound of sustained violin harmonics entwined with the gentle glow of the vibraphone's recurring three-note motif. Breaking free from a soft pulse, Komorebi meanders into an ethereal passage where musical textures intermingle to bring out feelings of longing, nostalgia, and fulfillment. The vibraphone uses elastic, rolling gestures and bowed keys while engaging in a musical dialogue with the violin's harmonic tremolos and delicately expressive statements, all acting to entrance listeners into a dream-like state. Commissioned by Intrepid Music Project for their 'New Blood' concert series, Komorebi premiered in 2014 with Salina Fisher on violin and Sam Rich on vibraphone.

Jason Chun, Piano, Class of 2024

Jean-Michel Damase was a French composer and pianist who utilized much of the 20th century while remaining a traditionalist in following post-tonal compositions in the likes of Debussy and Ravel. His works are rhythmically complex and motivic, yet also beautifully lyrical. His style is well embodied by his Trio pour flûte, hautbois et piano that we will be playing today. The piece is pieced together by different "moods" that alternate and interject in a complex mosaic. These moods are embodied separately in the piano and the winds, and Damase masterfully blends them in phrases, sometimes as short as a single bar, to create an almost seemingly schizophrenic experience. Curiously, this piece has an especially difficult piano part, and this choice is best summarized by Damase's own quote regarding the piece, "I wrote a difficult piano part to give myself something interesting to play."

Jesse Hu, Oboe, Class of 2026

Victor Ewald is a renowned Russian composer who not only studied music but civil engineering as well. Ewald started his musical journey studying at the St Petersburg Conservatory at the age of 12, learning cornet, piano, horn, cello, harmony, and composition. There, he developed a Russian national musical style alongside a group called *The Mighty Handful*. His first compositions consisted of four quintets that held the structure of the modern brass quintet, two treble instruments, one alto, one tenor, and one bass. Ewald did not compose his quintets for specific instruments, but instead assigned the parts based on the range of the instruments. This can be seen in the movement *Moderato*, where fast-moving 16th notes, which are uncharacteristic for the trombone, are written, yet it is still possible. The instruments chosen to play the composition solely rely on the skill of the performer, and whether the performer can still perform with integrity. Throughout Ewald's career, he wrote 4 quintets that are now regarded as the cornerstone of brass quintets throughout the world.

Cheri Chen, Trumpet, Class of 2025

A prolific Italian classical era composer and virtuoso cellist, Luigi Boccherini is known for his large production of chamber music. He composed in a Galant style, a style that represents a reaction against the complexity of the late Baroque era and a return to simplicity and accessibility. Also known as “Haydn’s wife,” much of Boccherini’s work follows models established by Joseph Haydn, with the difference being that Boccherini often brings the cello part to prominence.

After touring throughout Europe as a cellist, Boccherini settled down in Madrid, Spain. The influence of Spanish music shows in some of his compositions, especially in the final movement of Guitar Quintet No.4 in D major, Fandango. Fandango is a fast Spanish folk dance designed for two people accompanied by guitars and castanets. The Guitar Quintet G.448 is actually an arrangement of two earlier works: string quintets G.270 and G.341. The two string quintets on which G.448 is based share the same first movement. Boccherini created the guitar quintet by combining the shared first movement, the second movement from G.270, and the finale from G.341. Boccherini’s patron at the time, Don Luis, already had a string quartet to which Boccherini added himself as the fifth member. As a result, the pieces were written for the unusual combination of two violins, a viola, and two cellos, deviating from the usual instrumentation of two violas and one cello. In the 1790s, Boccherini received a commission from a Spanish nobleman guitarist to arrange some of the string quintets for guitar. Boccherini replaced the second cello with the guitar, birthing the arrangement of Boccherini’s guitar quintets.

Michelle Yeh, Violin, Class of 2024

Arcangelo Corelli was a prominent concert violinist of the High Baroque period, composing several instrumental works during this time. One of his most well-known compositions, his 8th Concerto Grosso, or the "Christmas Concerto," is an exemplary work of the Concerto Grosso style, showcasing multiple instruments taking on soloistic roles: two violins and basso continuo (in this case: cello), with a string ripieno, or filler, to support the group of soloists.

This concerto is thought to have been commissioned by Cardinal Pietro Ottoboni in 1690 and performed on Christmas Eve that year. In fact, the name “Christmas Concerto” comes from the final movement, which features a pastoral scene depicting the shepherds of Bethlehem arriving on the first Christmas. The concerto’s festive appeal and elevated use of sublime baroque techniques made the work so beloved it was performed at the composer’s funeral service.

Aside from the final movement, the first and third movements, which will be featured today, follow the Sonata da Chiesa, or "church sonata" form, and may be characterized by their contrasting slow-fast-slow tempos within the movement. The third movement, which has become a symbolic December tradition of the Performing Arts Academy, begins in Adagio, capturing a tranquil atmosphere, with suspensions adding an intense passion to the music. The next Allegro section brings in a lively spirit before again returning to the wistful adagio. With all its ardent beauty, Corelli’s Christmas Concerto remains a timeless way to bring in the holidays and celebrate the spirited nature of togetherness.

Vito Samaniego, Viola, 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.