

Brandeis
FALL 2021

CONCERT SERIES

Slosberg Music Center

CHAMBER MUSIC RECITAL



featuring the

LEONARD BERNSTEIN FELLOWS

and the students of

MUS116: CHAMBER MUSIC FROM PAGE TO STAGE

Wednesday, December 8, 2021 | 7 p.m.

Slosberg Music Center | Brandeis University

CHAMBER **MUSIC** RECITAL (2 OF 2)

Wednesday, December 8, 2021 | 7 p.m.

Slosberg Recital Hall

Performed by students enrolled in the **Leonard Bernstein Fellowship Program (MUS88)** and the **Chamber Music Class (MUS116)**.

PROGRAM

Annunciation at the Scrovegni Chapel (2021)

Daniel Gee

Sofia Cohen, vibraphone

Robert Schulz, marimba

Viola Sonata in D Minor (1825-1828)

Mikhail Glinka

I. Allegro moderato

Katie Ball, viola

Lauren Barkley, piano

A Bird Came Down the Walk (1994)

Toru Takemitsu

Eric Hollander, viola

Ying-Ting Lin, piano

Sonata for Violin and Piano in G Major, K. 301

W.A. Mozart

I. Allegro con spirito

II. Allegro

Lizzy Joo, violin

Ice Wang, piano

Fantasiestücke for cello and piano, Op. 73

Robert Schumann

I. Zart und mit Ausdruck

II. Lebhaft, leicht

Jennifer Yang, cello

Ella Russell, piano

Trio Sonata in G minor, TWV 42:g9

Georg Philipp Telemann

Soave ma non adagio - Vivace - Largo - Allegro

Michael Mackoff, flute

Abigail Murphy, oboe

Grace DeRoche, piano

Interlude for Brass Quartet

Francis H. McKay

Eric Cooper, trumpet

Max Ansonoff, horn

Harry Cheng, trombone

Gavin Hunt, tuba

Märchenerzählungen (Fairy Tale Narrations), Op. 132

Schumann

I. Lebhaft, nicht zu schnell

III. Ruhiges Tempo, mit zartem Ausdruck

IV. Lebhaft, sehr markirt - Etwas ruhigeres Tempo - Erstes Tempo

Frances Hoffen, clarinet

Hannah Gudeman, viola

Jennifer Lin, piano

Faculty coaches for recital program #2: **Michael Dobrinski,**
Joshua Gordon, Evan Hirsch, Robert Schulz and **Andrea Segar**

PROGRAM NOTES BY THE PERFORMERS

(For the purposes of this program, sources can be provided upon request)

Annunciation at the Scrovegni Chapel was commissioned for the 2020 Lilly Fellows Program National Conference. It was written by **Daniel Gee** for oboe and marimba, following the dialogue between the angel Gabriel and Mary from Luke 1:26-38. Gee studied composition at the University of Southern California where he received his Doctor of Musical Arts degree in 2020. He now teaches theory and composition classes at Westmont college, where he also studied Music Composition and Philosophy as an undergraduate.

Mikhail Glinka was a Russian romantic-era composer born in 1804 to a wealthy family. His uncle owned a serf orchestra on his property, and Glinka had experience performing with and conducting the orchestra from a young age. His class status afforded him a comfortable civil service job, following boarding school, as the assistant secretary of the Department of Public Highways. Glinka is widely regarded as the founder of the Russian nationalist compositional style and as the first Russian composer to gain international notoriety.

Glinka wrote his Viola Sonata in D minor sometime between 1825 and 1828 and it is one of his earliest works. It was not published until over 100 years later in 1932. He only completed the first movement and the beginning of the second movement, which other composers later finished writing. The first movement is in sonata form beginning in D minor, with a highly modulatory development, and a recapitulation in D major.

“A Bird Came Down the Walk” was composed by **Toru Takemitsu** in 1994. As is common among Takemitsu’s chamber music, this duet is inspired by a poem by Emily Dickinson (in this instance, a poem by the same name published in 1891). Precisely what drew Takemitsu to Dickinson’s poetry is uncertain, but probably it was that the composer felt drawn towards a kindred artistic spirit in the poet: both were deeply moved by close perceptions of delicate atmospheres. Emphasis on the momentary, impermanent, and organic inimitability of space, sound, time, and nature is frequently celebrated by each artist.

Takemitsu, though better known for his concert music, was also an active filmscore composer and perceptive of a tremendously wide variety of both classical and popular musics. While engaged in military service during

WWII, Takemitsu became increasingly exposed to and interested in “western” musical forms, particularly those associated with France. Both concert music, such as compositions by Messiaen and Varese as well as popular French love songs frequently distributed during the wartime years opened up new worlds of experience for the composer and his intense consumption of these musics also supplied an outlet for his political frustrations at this time.

Later, ideas from American composers, namely John Cage, inspired Takemitsu to reach back also to his roots for creative resource. This led to the mature, signature style of the composer that we hear in this duet: exquisite and certainly unique combinations of traditional Japanese and modern European sound palettes. Presumably, Takemitsu also found an appeal in Cage’s enthusiasm for the organic sounds of landscape and time.

Takemitsu experimented with sounds, styles, and instruments throughout his life. He was largely self-taught and rarely ceded to popular expectations when composing. Exceptions to this might be found among his filmscores, which were admittedly usually monetarily motivated; and yet, even here there are special, challenging, and supremely unapologetic moments of musical experimentalism. His collaboration with Akira Kurosawa is witness to this: the yield is sublime.

“A Bird Came Down the Walk” is quiet, brief, delicate, and both rigorously segmented and precariously bound as one. It captures what is both one moment and a sequence of moments comprising a bird coming down the walk. In this piece, we celebrate the mastery of both poet and composer in their artistry of description – truly share a singular observation with them – and perhaps also their awe.

Wolfgang Amadeus Mozart’s violin sonata no.18 remains as one of his warmest, recognizable pieces. It also marks the beginning of his new approach to his sonata compositions, giving more prominence to the violin than his earlier violin sonatas, which emphasized the piano. The first movement starts with the violin’s warm, graceful melody, followed by the piano, which takes over; it proclaims the equality of the two instruments, both conversing via playful notes. The second movement consists of five different variations, returning to the central theme with an energetic coda. Mozart’s use of minor-mode harmonies is particularly remarkable, creating the most theatrical impression in the piece.

Robert Schumann was born on June 8th, 1810 in Germany. When he was six, he began his musical education through learning the piano. He developed his compositional ability under the influence of great composers during that time, such as Schubert, Beethoven and Mendelssohn. He intended to study law in school, but was more interested in composing music and learning the piano, which resulted in his abandonment of school in hopes of becoming a virtuoso pianist. His piano teacher, Friedrich Wieck, assured him that he would become the finest pianist in Germany, but an injured hand ended this dream. He reshifted his goals and instead focused on composition.

Schumann wrote primarily for the piano until 1840, a significant turning point for his career. He began composing works for piano and orchestra, choral, chamber, and more. In the same year, he married Clara Wieck, Friedrich Wieck's daughter, who composed music and was starting her career as a successful concert pianist. Many of Schumann's best known pieces were written for his wife. Schumann suffered from lifelong mental disorders, including melancholic depressive episodes, delusions and hallucinations. His nervous system and musical ability slowly deteriorated in the late 1840s. After a suicide attempt in 1854, Schumann asked to be taken to a mental asylum in Endenich near Bonn. Diagnosed with "psychotic melancholia," he died two years later in 1856 without having recovered from his mental illness.

Schumann wrote *Fantasiestücke*, Op. 73 in 1849 in Dresden Germany. This was one of the happier periods of his career, before his descent into mental illness. Writing the three movements over just a few days, he initially named them "soiree pieces," before settling on "Fantasiestücke," the German term for fantasy pieces and a title that he used in several works. The piece was written for the piano and clarinet, but in concession to popular preferences for domestic home entertainment, Schumann indicated that the clarinet part could also be played by a cello or viola. Characteristic of Schumann's style for fantasy writing, the three movements of *Fantasiestücke* exhibit distinct mood shifts. Schumann specifies his desired mood for each movement: the first as delicate and expressive, the second as light and lively and the third as fast and with fire, creating an overall evolution from inner darkness to outward exuberance. Each movement is in an ABA format typical of miniature romantic works, and the piece concludes with the third movement's swelling coda that urges the performer twice to play "faster."

Georg Philip Telemann (1681-1767) was a self-taught musician and composer from the Baroque era. Despite his family's wishes for him

to become a lawyer, Telemann chose instead to follow his passion for music and went on to hold several positions as music director for various churches. He was also the close friend of both George Fredrick Hander, and Johann Sebastian Bach, and the namesake and godfather one of Bach's sons — Carl Philip Emanuel.

Aside from being one of the most prolific composers in history, he was also at the forefront of musical tendencies throughout his lifetime and was an important link between the Baroque and Classical eras. As a composer of chamber music, Telemann is known for his vast quantity of repertoire and for his excellence in writing for each instrument. Although after his death his reputation was diminished to that of a common church composer, his work gained new interest and appreciation around the 1930s when musical historians began to reshape their aesthetic opinion of Telemann.

Francis Howard McKay was born in 1901 in a small town in Washington, the third child of his family and younger brother of another composer by the name of George Frederick McKay. His older brother eventually decided to pursue music, attending the Eastman School of Music in Rochester. This must have resonated with F.H. McKay, as he went on to attend the same school, becoming a skilled violinist. In fact, these two brothers lived very similar lives, deciding to devote their lives to composition and teaching others. F.H. McKay taught at a number of institutions across the west coast, including the school that would eventually be known as the California Institute of the Arts, and composed many pieces, many of which were written for chamber ensembles. However, his brother would go on to be much more successful. George McKay wrote many compositions that are still played by world renowned ensembles to this day, and went on to teach several composers, several of whom won awards and became highly renowned in their own right. While very little information on Francis Howard McKay remains, and much of his life is in the shadow of his brother's success, his compositions, such as the one you will hear tonight, still live on to be played and enjoyed.

Robert Schumann, a German composer, was born in Zwickau, Germany in 1810. He is one of the most influential composers of the romantic era. Schumann began piano lessons at the age of seven and wanted to become a virtuoso, but never succeeded. Instead, he married the daughter of his piano teacher, who was a virtuous musician herself. Schumann was greatly influenced by Franz Schubert, an early romantic composer. Schumann also befriended Chopin and Mendelssohn in the 1830s, while composing some of

his most famous works, including *Carnaval*, the *Symphonic Etudes*, and the *Fantasy in C*. In the 1840s, Schumann had an outpouring of creativity before his marriage to Clara Wieck and composed two symphonies--No. 1 in B-flat and No.4 in D minor--along with *Overture*, *Scherzo*, *Finale*, and *Fantasie in A minor*. In 1850, Schumann accepted a position as a musical director in Dusseldorf, but struggled to get along with other faculty members. He was fired in the fall of 1853. During 1854, Schumann started hearing voices and was institutionalized for two years until his death in 1856.

Composed in only three days in October 1853, *Fairy Tale Narrations* was one of Schumann's last works, and while he did not specify which fairy tales he had in mind, he used the collection of miniatures to create a magical fairy tale world. The fantastic aura of the piece is in part supported by its unusual instrumentation, giving it a mysterious sound that evokes both the small ensemble and, at times, a sound reminiscent of a full orchestra. Between the dreamlike first movement, the lyrical third, and the heroic fourth, each instrument is able to take the lead and tell a part of the story.

PERFORMER BIOGRAPHIES

Katie Ball is a senior at Brandeis University studying music and American politics. She currently serves as Orchestra Manager and Principal Viola for the BWO, as well as Undergraduate Department Representative, Building Monitor, and Administrative Assistant for the music department. Upon graduating from Brandeis she plans to pursue a PhD in musicology, with a focus in American classical music and constructions of nationalism and identity. She is writing a senior thesis entitled "The Cultural Dynamics of Dvořák's *New World Symphony*: Appropriation, Legacy, and National Identity" under the guidance of Dr. Erin Gee.

Lauren Barkley is a sophomore at Brandeis University studying biology, chemistry, and music. She is a Leonard Bernstein Fellow in piano and is a member of the Brandeis University Chorus. She has 15 years of experience with piano performance and composition. Aside from her musical pursuits, Lauren is one of the assistant treasurers to the Brandeis Student Union and works in a molecular genetics lab on campus.

Sofia Cohen is a percussionist from Philadelphia, Pennsylvania, majoring in Biology with a minor in Music. Since starting lessons at age ten, she has participated in her middle and high school's jazz band, concert band, orchestra, and pit orchestra. She was also a member of the Philadelphia All City High School Concert Band and Orchestra, where she had the opportunity to take lessons with Don Liuzzi of the Philadelphia Orchestra. She focused primarily on drum set, timpani, and auxiliary percussion in the past, but is excited to work more with mallet instruments at Brandeis. On campus, Sofia has participated in the Brandeis Wellesley Orchestra, Fafali: Music and Dance from Ghana, chamber music ensembles, and studies privately with Robert Schulz.

Grace DeRoche is a sophomore double majoring in Music and Psychology. She has studied classical piano for 14 years. As a member of her high school orchestra, she was the lead pianist for four years and was concert master for her senior year. In 2020, she published her debut album as a composer "Heartwork" on major online music streaming platforms. She has continued her work as a composer, with her most recent project being a commissioned piece for string orchestra.

Hannah Gudeman is a senior majoring in Music and East Asian Studies, and she is incredibly excited to finally be a part of the chamber music program. She is originally from Seattle, and has played viola for nine years and piano for fifteen. Her musical accomplishments include being a 2021-22 Music UDR, one of the student managers of the Brandeis-Wellesley Orchestra, and co-conductor of Top Score, Brandeis' student-run orchestra club. Outside of academics, she enjoys giving tours with the Student Admissions Program, playing with her cat, and making oddly specific Spotify playlists.

Frances Hoffen is a senior majoring in Economics and minoring in East Asian Studies. She is so excited to be a part of the chamber music program again this year, after a long hiatus from performing. Frances has been playing clarinet for 14 years. She has performed with the Brandeis-Wellesley Orchestra and the chamber music program. Outside of music, Frances is involved with the Economics department and the Brandeis Orthodox Organization. In her free time, she enjoys collecting hippos, exercising and spending time with friends.

Eric Hollander is a PhD student of musicology. His past research has centered around oral traditions, musical realizations of poetic sources, and comparative analyses between music and literature. Eric has recently conducted extensive research on the cultural significance of the Singing Cowboy and the Cowboy Song, applying atypical methods such as network theory. Now, he is writing a dissertation meant to introduce the theoretical concepts of community music therapy as a viable analytical mode for musicologists. Previously, he has established himself as both a performing musician and an internationally published poet. Many of his projects have involved fusions of words, sound, and improvisation. Eric is currently an active member of The Haiga Duo [viola/voice and accordion] and Focus Group LLC. [a Chicago-based collaborative ensemble]. His poems have appeared in several literary magazines, journals, and zines in Chicago, Boston, New Hampshire, and Sligo and has been recited by himself and others around the world. Though primarily a scholar, Eric harbors a deep passion for community engaged performance, walking, and is fascinated by artistic communications generally.

Gavin Hunt is a first-year at Brandeis University and a Biochemistry major. He has been playing tuba for nine years and is excited to work with so many talented musicians and instructors and share some of his music with you.

Jennifer Lin is a senior majoring in computer science and music, minoring in linguistics. She's born in Seattle, grew up in Belmont, Massachusetts, and lived in Kaohsiung, Taiwan for thirteen years before college. She has been playing the piano for over 16 years and had played the violin for 7 years before donating her violins to kids who practiced more. She enjoys chamber music a lot and seeks to bring people joy and peace with music. On top of playing music and coding, she enjoys playing board games and solving puzzles.

Lin Ying-Ting is a Taiwanese composer who explores the unique timbre qualities of both acoustic and electronic music. From an impressive variety of ideological realms ranging from the sociological to the principles of aesthetics, Ying-Ting's creations are inspired through her translation of keen empirical observation into ingenious musical realization; the resulting work stimulates deep introspection and provoking curiosities. Active as a composer and pianist, Lin's music has been performed at several international festivals, including iSUONO contemporary music week, SEAMUS National Conference, MISE-EN_PLACE Bushwick, 18th World Saxophone Congress, ICMC, Darmstadt, World Harp Congress, Ecoles

d'Art Américaines de Fontainebleau, NYCEMF, June in Buffalo festival, Hong Kong Modern Academy, and New Music Week of Shanghai Conservatory of Music. She is currently in pursuit of a Ph.D. at Brandeis University.

Ella Russell is a senior studying majoring in International Relations and minoring in Music and Legal Studies. This will be her sixth semester playing for the Brandeis Chamber Music program, where she has enjoyed expanding her general music knowledge and improving her piano ability. Outside of music and academics, she is involved in the Brandeis Justice newspaper, the Brandeis Society for International Affairs and is working in a research group with the Brandeis Ethics Center studying the linguistic experiences of international students in English language-medium universities. In her free time, she enjoys reading, puzzles, creative writing and learning trivia.

Percussionist **Robert Schulz** is widely regarded as one of the finest freelance percussionists working today, with an expertise extending across a broad range of musical styles, ensembles and instruments. He is the principal percussionist for the Boston Modern Orchestra Project, Boston Landmarks Orchestra, Boston Musica Viva and Dinosaur Annex New Music Ensemble, timpanist with Boston Baroque, Cantata Singers, Emmanuel Music and Odyssey Opera, and has been a guest artist with the Boston Chamber Music Society and the Boston Celebrity Series on numerous occasions. In 2004, Schulz received a Grammy Award nomination for Best Small Ensemble Performance on Yehudi Wyner's *The Mirror* (Naxos). He tours nationally and internationally with pipa virtuoso Wu Man and was the featured soloist for the 2006 CrossSound Festival in Juneau, Alaska. In 2010 he recorded *Kick and Ride*, a concerto for drumset and orchestra, written expressly for him by Eric Moe, available on BMOP/Sound. He was co-soloist for the local premier of Philip Glass' *Concerto Fantasy for Two Timpanists and Orchestra* in 2015 with the Boston Landmarks Orchestra and performed at the Beijing Music Festival in 2016.

Jennifer Yang is a sophomore studying Business and Psychology, as she hopes to work in Marketing. She plays the cello for the Brandeis chamber program and is on track to minoring in music. She also enjoys tinkering around on the piano, having stopped playing competitively shortly after picking up the cello. She hopes to grow her musical knowledge and become a better cellist during her time at Brandeis through the various musical outlets offered. In her free time, she likes to take walks, facetime friends and family, play Adele on the piano, and paint on clothes.

ABOUT THE SLOSBERG MUSIC CENTER

Welcome to the Slosberg Music Center at Brandeis University, home to the Brandeis Concert Series and Department of Music. Please take a moment to review the information below, and feel free to ask our concert staff members for assistance at any time. Enjoy the show!

RECITAL HALL GUIDELINES

Videotaping, audio recording, and photography (including cell phones) are not permitted without specific permission from the management. Please turn off all electronic devices before the performance begins. No food or drinks are permitted in the Recital Hall.

LATE SEATING

Latecomers will be seated at the discretion of the management, per the performer's request.

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WHEELCHAIR ACCESS

Patrons in wheelchairs should email slosberg@brandeis.edu or call 781-736-4867 before you arrive so we can guarantee you an appropriate seat location.

RESTROOMS

Restrooms in the Slosberg Music Center are located on the lower level of the building. An accessible restroom is available on the main level behind the lobby.

ABOUT THE BRANDEIS CONCERT SERIES

Each year, the Brandeis Department of Music presents 60+ concerts, including:

MARQUEE CONCERTS*: An exceptional series of professional concerts that feature faculty and visiting artists, including the *Lydian String Quartet*.

STUDENT CONCERTS: Outstanding student ensembles and music majors perform music ranging from the Renaissance to improvisational jazz and more.

MUSIC AT MANDEL: The Department of Music and the Mandel Center for the Humanities present 7 FREE noontime concerts throughout the year.

BRAND NEW MUSIC: Professional and student performers showcase the work of Brandeis student, faculty, and alumni composers.

* Select Marquee Concerts are ticketed (\$5-\$25). All other concerts are FREE!