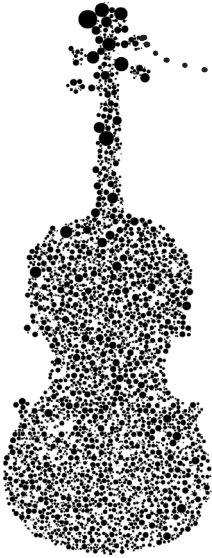


Brandeis
FALL 2021

CONCERT SERIES

Slosberg Music Center



CHAMBER MUSIC RECITAL

featuring the

LEONARD BERNSTEIN FELLOWS

and the students of

MUS116: CHAMBER MUSIC FROM PAGE TO STAGE

Sunday, December 5, 2021 | 11 a.m.

Slosberg Music Center | Brandeis University

CHAMBER **MUSIC** RECITAL (1 OF 2)

Sunday, December 5, 2021 | 11 a.m.

Slosberg Recital Hall

PROGRAM

**Variations on a Theme from Mozart's
Magic Flute for cello and piano, WoO6**

Ludwig van Beethoven

Jeremy Bernstein, cello

Jessie Zeng, piano

Duo for Clarinet and Piano, Op. 15

Norbert Burgmüller

Allegro - Larghetto - Allegro

Judy Ye, clarinet

Victor Liu, piano

Piano Trio in A minor, op. 50

Pyotr Ilyich Tchaikovsky

I. Pezzo elegiaco (Moderato assai / Allegro giusto)

Naamah Romano, violin

Nick Liu, cello

Lynca Saito, piano

Trio for Flute, Viola, and Piano, H. 300

Bohuslav Martinů

I. Poco Allegretto

II. Adagio

Carina Luo, flute

Simon Fidlin, viola

Alexandria Stevenson, piano

Let's Cool One
Samba de Orfeu

Thelonius Monk
Luiz Bonfá

Sungwon Cho, alto saxophone
Dakota Lichauco, piano
Bob Nieske, bass

Piano Trio in D minor, op. 49

Felix Mendelssohn

- I. Molto allegro ed agitato
- II. Andante con moto tranquillo

Altana Schweitzer, violin
Noel Cho, cello
Celia Wu-Hacohen, piano

String Quintet No. 2 in G Major, Op. 77

Antonín Dvořák

- I. Allegro con fuoco

Anne Liu, violin
Joanna Marcus, violin
Jasper Lincoln, viola
Maggie Chang, cello
Liam Flynn, double bass

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

Faculty coaches for recital program #1:
Joshua Gordon, Evan Hirsch, Bob Nieske and Andrea Segar

Join us for program #2 this **Wednesday, December 8 at 7 p.m.** at Slosberg!

PROGRAM NOTES BY THE PERFORMERS

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

Ludwig Van Beethoven, born 1770 in Austria, was taught piano by his father and was recognized as a child prodigy in his youth. He is now, however, one of the most infamous classical music composers of all time. His success is often attributed to accusations of Beethoven copying Mozart's work, who died before his career began, which is prevalent in the variations of Mozart's Magic Flute. Although his earlier work is often playful and boisterous, he later suffered from tinnitus and lost his ability to hear, and his suffering is communicated through the darker themes explored in his works during what is considered his "heroic" or middle period in 1802 and onwards to his death in March 1827.

Beethoven wrote these variations in 1801, which is considered a relatively early work by him. Around this time, Beethoven composed on German-Viennese style fortepiano. The variations are based on the duet "Bei Mannern welche Liebe Fühlem" from Mozart's opera The Magic Flute. In this duet, Pamina and Papageno sing about the importance and human's desire for love. As both of them agree, "Wir wollen uns der Liebe freu'n, Wir leben durch die Lieb allein," which translates to "we want to enjoy love; it is through love alone that we live."

Norbert Burgmüller (1810 - 1836) was a German composer born in Düsseldorf, and was the youngest son in a musical family. His father was a theatre director while his mother was a singer and a piano teacher. He had two brothers, Franz and Friedrich, and the latter was also a composer.

Burgmüller studied with Joseph Kretzer, Louis Spohr, and Moritz Hauptmann when he was an aspiring composer in Düsseldorf and Kassel in the early 1820. After a failed romantic relationship which led to Burgmüller to be diagnosed with epilepsy and alcohol abuse, he returned to Düsseldorf to live with his mother in 1830. It was around this time that he befriended Felix Mendelssohn, who composed and conducted many early Romantic period pieces.

Burgmüller met an early demise in 1836 at the age of 26, where he suffered an epileptic seizure at a spa, causing him to drown. Robert Schumann, an acquaintance of Burgmüller, decided to arrange and posthumously publish Burgmüller's unfinished symphonies, and wrote in a memorial notice that "no death was more deplorable than that of Norbert Burgmüller since the early death of Franz Schubert".

Called in his lifetime 'the Schubert of the Rhine', Burgmüller is one of the great "might-have-beens" of the romantic era. He is often confused with his eldest brother Friedrich Burgmüller, who is well known for writing etudes for children. But compared to the surviving works of Norbert, many agree that Norbert was the more talented composer. If he had lived longer, he may have reached the prominence of well-known composers such as Mendelssohn or Schumann.

Burgmüller's Duo in E-flat major for clarinet and piano was composed in 1834. It was written in the ternary form (ABA). The three movements of the Duo are performed without interruption in between. The opening movement introduces a beautiful theme that is later developed in the last movement. The slow middle movement features dialogues between the clarinet and the piano.

Piotr Ilyich Tchaikovsky (1840 - 1893) was a Russian composer of the Romantic era. He is best known for his ballet compositions, such as Swan Lake and The Nutcracker. His works appeal to the public through their emotional swings, picturesque harmonies, and cantabile melodies. During his life, musical education was not available in Russia, so Tchaikovsky was raised to work for civil service, until his musical talents were discovered and he began his piano lessons at the age of 17. Tchaikovsky later studied instrumentation and composition at St. Petersburg Conservatory. After graduating, he moved to Moscow to teach at the current Moscow Conservatory, where he became good friends with the director, Nikolai Rubinstein.

Tchaikovsky's Trio in A minor, op. 50, was composed between December of 1881 and late January of 1882, commemorating Nikolai Rubinstein. It is surprisingly the only trio that Tchaikovsky has written for the piano, violin, and cello. This work also has the subtitle: "In Memory of a Great Artist," which indicates Tchaikovsky's respect and friendship with Rubinstein, who passed away in March of 1881. The piece is structured in two movements; the first, *Pezzo elegiaco*, reflects a classical sonata form, while the second, *Andante con moto*, consists of a series of variations revolving around a theme.

The first movement, which will be performed today, has a rather tragic theme. It opens with a mournful dialogue between the violin and cello, in which the piano joins and gradually takes over as the center. The music then progresses through an intense buildup, which then falls back to a tranquil, sensuous conversation. Once the piece reaches its recapitulation, the opening theme has a more icy, unyielding, and lamenting tone to it,

portraying the start of the funeral march. The piece closes off with a fading, haunting harmony.

Bohuslav Martinů is a Czech composer who was born in 1890 in what was then Austria-Hungary. From age six, he studied violin, and after being expelled from the Prague Conservatory joined the Prague Philharmonic Orchestra in 1913. His two early compositional successes were the ballet *Istar* and the symphonic poem *Mizející půlnoc* (Vanishing Midnight). Martinů studied first under the Czech composer Josef Suk then under the French composer Albert Roussel. Martinů fled France in 1940 to settle in the US, where he taught at Princeton University and the Berkshire Music Center.

Many of Martinů's works were inspired by events, such as his orchestral works *Half-Time* (1924), which was about a Czech-French football (soccer) game and *La Bagarre* (1927), which was about the end of Charles Lindbergh's transatlantic flight. Other examples are *The Double Concerto* for two string orchestras, which was about Czech suffering after Czechoslovakia's partition in 1938 and *Memorial to Lidice*, which was about the Nazi destruction of the village of Lidice in 1942.

Trio for flute, cello (viola in this version) and piano was written in 1944 while Martinů was in America. The first movement has a vigorous opening, encapsulates a lively feeling of *joie de vivre*, and makes good use of the descending scale in the flute line. The second movement begins with the piano then is joined by flute to create a mysterious mood. Viola and flute interweave with luxuriance, ultimately fading into the distance.

Let's Cool One by **Thelonius Monk**: First recorded in 1952, the tune is in a standard AABA form of 8 bar sections. Thelonius Monk was a very influential Jazz pianist and composer. He is one of the founders/inventors of the music style *Be-Bop* (1940's) along with Dizzy Gillespie and Charlie Parker. His music is often thought of as quirky with playful dissonance superimposed on traditional harmonic ideas. This piece is one of his more conventional, non-dissonant pieces.

Samba de Orfeu by **Luis Bonfá**: Composed for the 1959 Brazilian film *Black Orpheus* (*Orfeu Negro*). This piece is also in a standard AABA form but the B section is 4 bars VS the 8 bar A sections. Luis Bonfá and Antonio Carlos Jobim, who also composed music for this film, are two of the primary inventors of Brazil's *Bossa Nova* style which became a huge influence on American Jazz music in the 1960's. The most famous crossover hit in the

Jazz world is the Stan Getz/ Joao Gilberto 1963 recording of "Girl from Ipanema" by Jobim sung by Astrud Gilberto.

Felix Mendelssohn-Bartholdy (1809 - 1847) was a profound German composer who implemented both styles of the Classical and Romantic eras into his works. Mendelssohn was a music prodigy, writing 11 symphonies for string orchestra, 5 operas, and several other sonatas, concerti, and fugues while he was just a child. At the mere age of 9, he made his debut in Berlin in 1818. It was his early introduction to the music world that helped Mendelssohn craft his creativity and visionary ideas that are prevalent in his works. Given how gifted he was, Mendelssohn was recognized as a promising and inspiring artist by several profound musicians and rose to fame quickly. His style of combining the Classical era and Romantic era is shown by the elegance and clarity in his notes that are balanced out with the more self-expressive and imaginative melodic lines. Thus, Mendelssohn is hailed as one of the greatest composers in the classical world.

Mendelssohn's D minor Piano Trio is a four-movement piece. The first movement showcases a blend of the Classical and the Romantic piano style introduced by the grand, aching theme in the cello which transforms into the violin's second theme. The complexity of the piano part carries a thunderous momentum which alternates with melodic elegies, causing there to be a captivating balance of melodic and dramatic motifs. Meanwhile, the Andante is shorter and less complex, with a more intimate and leisurely theme whose emotional appeal is heightened by a contrasting, passionate middle section. The movement is steeped in Romantic tradition, particularly in resembling a "song without words": a concept which Mendelssohn exemplified and through which he was able to showcase his belief in music's ability to successfully communicate feelings without extra-musical assistance. In the third movement, a syncopated Scherzo, Mendelssohn demonstrates his strength as a pianist, as it demands intricate finger technique and speed. The Finale draws inspiration from Schubert, beginning with a return to the minor mode and finally concluding in the major mode.

As Schumann stated upon his first encounter of the D minor Piano Trio, "It need hardly be said that the Trio is not a piece just for the pianist; the other players have to play their roles in lively fashion and can count on gaining satisfaction and appreciation. So may the new work be effective from all perspectives, as it should, and may it serve us as evidence of its creator's artistic power, which now appears to be near its full bloom."

Antonín Dvořák was born in Northern Bohemia in 1841. Gifted at a young age, he began his musical pursuits with the violin and, after moving to Zlonice (in the Czech Republic), eventually expanded his expertise in other instruments as well as music theory. Until his catapult into mainstream fame in 1878 thanks to his Moravian Duets and Slavonic Dances, Dvořák led a life strewn with financial duress. All while tiring away at his compositions, he took on various different but generally low paying occupations such as working as a church organist and being a member of an entertainment orchestra as a violist in an attempt to make ends meet. In fact, there was a period of about ten years (1860-1871) where he composed but didn't see a single publication or performance of his pieces. It is noted that one of the biggest obstacles to his success was likely due to the fact that he never composed music that the Czechs could call their own.

After his breakout success, Dvořák enjoyed more financial stability as a reward for his spectacular compositions. He spent many years taking in commissions as well as composing for himself and friends. Later on, he grew into his natural talent for teaching by taking up a position as a professor at a conservatory in Prague. After this, he adventured to America after being offered a position as a composition teacher and nominal director of the National Conservatory of Music of America. Despite spending time on teaching, Dvořák's compositional output did not slow down. He composed some of his most known pieces while in America. Dvořák eventually returned to Prague to teach, and spent the final few years of his life relatively inactive in terms of composition.

As a composer, Dvorak is hailed for the diversity and range of his creations. From chamber music to solo instrument concertos to symphonies, his earlier work took inspiration from the likes of Beethoven and Schubert, while his later works drew more from Liszt and Wagner. Most notably, he is well known for his New World Symphony, which was the one of the major milestones for American music (also known as "New World Music"). However, he bears many other brilliant compositions that were just as monumental within the realm of classical music, such as his aforementioned Slavonic Dances and his American Quartet. He pushed boundaries within music and many of his pieces are still widely performed today.

1875 was a vital year for Dvorak's career. In the beginning of the year, he was awarded a state scholarship by the Austrian government that gave him the chance to fully focus on his composition. It was during this time where his unique compositional style became more apparent, and the Quintet in G major is an excellent example of this. The state grant gave him the chance to meet with Johannes Brahms, a close friend of Dvorak's. Brahms

not only gave helpful technical advice, but also introduced Dvorak to Fritz Simrock, an influential publisher. It was with the help of Simrock that his firm's publication of the Slavonic Dances and Moravian Duets attracted global attention to Dvorak's music. The Quintet in G was composed for a chamber music competition that was sponsored by Artistic Circle, a Prague organization. This piece won high praise for its "distinction of theme, technical skill in polyphonic composition, and mastery of form". Although the piece was originally called Op.18, after Simrock's finalized publication of the four-movement work, it is now known as Op. 77 in 1888. Although it was one of Dvorak's older works, Simrock often published his works with high opus numbers. This greatly annoyed Dvorak because he did not want the public to misunderstand his more youthful works for mature ones.

Dvorak's decision to include the double bass in this quintet is a unique one. Most composers add either a viola or a cello to a string quartet to form a quintet, but Dvorak's addition of the double bass creates a whole new sound. The double bass adds a feeling of space and expansiveness to the sound, as it creates a wider range of notes between the lower and higher instruments. The double bass also changes the role of the cello, putting the cello in a more melodic role. In this instrumentation, all instruments in an orchestral string section are represented, and this ensemble choice contributes to a rich and full sound.

The Quintet in G major originally consisted of five movements, one of which was an adapted version of a slow movement from an earlier string quartet he wrote. He decided to keep this movement as a separate piece, titled Nocturne for Strings, Op. 40. This first movement is in a sonata form. A sonata form is made up of an exposition with two themes, a development section, and a recapitulation. The opening passage starts off with a melodic conversation between the viola and second violin. Soon after, a burst of energy and excitement leads into the first theme. This theme has an almost continuous passing off of a short motif: an eight note followed by two sixteen notes. This figure drives the momentum and contrasts with interspersed phrases of the first melody material we hear in the opening. The second theme starts off with the lower instruments creating a unified base for the first violin to float above, and soon becomes a space filled with longer lines, specifically in the dialogue between the first violin and cello. The development includes material from the exposition, and adds a sense of sudden changes from moments of calmness to more agitated material, continuing to alternate between these two worlds. In the recapitulation we hear the figures from earlier on come back, but in a different key. The movement ends with a fast-paced lead up to a triumphant ending.

PERFORMER BIOGRAPHIES

Jeremy Bernstein is a sophomore cellist majoring in computer science and minoring in business from Long Island, New York. Jeremy started playing the cello at age 4 and continues to do so at Brandeis through orchestra, chamber music and private lessons. Jeremy has since won several awards, including first place in the Manhattan International Music Competition and second place in the New York International Competition for Young Artists and the New York Artists International Competition. Jeremy was also accepted to the Honors Orchestra of America in 2020, but was unable to attend due to the pandemic. Jeremy also participated in the Long Island Youth Orchestra and served as the principal cellist his senior year. In his free time, Jeremy likes to code, play video games on his homemade PC and edit videos on Premiere Pro. Thank you for listening to our performance.

Maggie Chang is a junior at Brandeis who is double majoring in Applied Mathematics and Cello Performance. She has been playing the cello for about 13 years and has studied under Dr. David Garrett from the LA Philharmonic. Maggie held the principal position of her highschool orchestra, Orange County Youth Symphony, California All-State and All-Southern orchestra, multiple times during her highschool years . She had the privilege to play in the Honors Performance Series, serving as the co-principal of the orchestra during her senior year of high school. Maggie is very excited to perform this piece with Anne, Joanna, Liam, and Jasper. We hope you enjoy our performance!

Noel Cho is an LBF sophomore studying music and business at Brandeis University. She is from New Jersey and has been playing the cello for 14 years with Miho Weber. Noel was a member of the NJSO Academy Orchestra for 6 years and was principal cellist for three years. Throughout her years of playing, Noel has participated in numerous competitions: Crescendo Int'l Competition, Vivo Int'l Music Competition, New York Int'l Music Competition, and Int'l Virtuoso Competition. She has also received masterclasses from Steven Doane, Jonathan Spitz, Joel Krosnick and the Shanghai Quartet. Noel has done many chamber music throughout her life by being part of the InterPlay Chamber in NYC and participating in the NYYS Chamber Music Program for 5 years. Noel also enjoys giving back to the community through music. She was part of the Good Neighbor Ensemble where she performed music at nursing homes and was part of the mentor program in the NJSO Youth Orchestra where she taught cello to

underprivileged kids. Through the Good Neighbor Ensemble, Noel has been able to go to Jordan during the winter of 2018 to play music for students in the American Academy at Zarqa. Outside of school, Noel enjoys traveling, listening to music and drawing. Currently, she is studying with Professor Joshua Gordon and is looking forward to making many more musical memories at Brandeis.

Sungwon “Rocketman” Cho is a junior at Brandeis University. Coming from a small town in Missouri called Warrensburg, he’s excited to be part of a larger community in the Boston area. With a background in piano and violin at a young age, he found love at first note when he started playing the clarinet in middle school. Picking up saxophone a year after, Sungwon has been passionate about music since. Sungwon played clarinet and lead alto saxophone in his high school’s symphonic band and jazz band respectively, and he was also fortunate to become a two-time member of the Missouri All-State Band and Jazz Band. In college, Sungwon is double-majoring in biology and music, and he has been enjoying the experience as a Leonard Bernstein Fellow working with the faculty at Brandeis and making new connections along the way.

Liam Flynn is a sophomore at Brandeis and is a chemistry major. He has played bass for 11 years. Originally from Philadelphia, Pa., Flynn has studied with Joanne Bates and currently studies with Liz Foulser. He is grateful for the opportunity to play, and would like to thank Professor Andrea Segar for coaching us every week, as well as the other quintet members for making this an enjoyable experience. In his spare time (of which there is none), Flynn enjoys cooking and yoga.

Dakota Lichauco is a first year student at Brandeis University double-majoring in Applied Mathematics and Computer Science with a minor in Music. All the way from Belmont, Massachusetts, Dakota was a part of the Belmont High School Jazz Band and Jazz Combo. She also had the opportunity to be the pianist for the New England Conservatory Youth Jazz Orchestra, directed by Bob Nieske.

Dakota discovered the piano at the age of three and pursued a classical career up until middle school. Upon discovering the genre of jazz, Dakota hasn’t looked back. She enjoys the freedom of improvisation and the non-verbal communication jazz requires. Although jazz is a big part of her musical career, she has kept one foot in the classical world by playing trombone with

the Longy orchestra and with her high school's wind ensemble. Dakota is excited for the years to come at Brandeis and eager to make more music with her fellow student musicians.

Jasper Lincoln is a freshman at Brandeis University. He is originally from Hastings-on-Hudson in Westchester, New York. Jasper has been playing viola since he was eight years old and has been playing an instrument since he was four. He chose the viola because of its rich dark notes and its semblance to the human voice. Jasper has played in orchestras and ensembles across Westchester, including Westchester's area-all state orchestra as principal violist. Before Brandeis, he studied with Monica Gerard and Lakshmi James, and he looks forward to continuing viola studies at Brandeis. Apart from music, he is interested in material engineering, and he is a pottery instructor for the Brandeis Pottery Club. Jasper loved playing with Joanna, Liam, Anne, and Maggie, and he would like to thank Andrea Segar for coaching us. As a freshman, he would also like to thank the welcoming Brandeis community.

Anne Liu is a junior at Brandeis who is majoring in HSSP (Health: Science, Society, and Policy) and Violin Performance. She began playing the violin at 8 years old, and started private lessons at 9. Throughout her years of high school, she was a member of the Philadelphia Youth Orchestra, serving as Associate Principal Second in her last year. She also participated in PMEA (Pennsylvania Music Educators Association) festivals up to the state level. She has studied with Estelle Kerner and Robert dePasquale in the past, and now studies with Andrea Segar. Anne has thoroughly enjoyed her first-ever chamber experience and looks forward to continuing it next semester.

Nick Liu is a business major and has been playing cello for 8 years. In high school he studied with Oliver Schläffer, and currently studies with Joshua Gordon at Brandeis.

Victor Liu is a pianist from Beijing, China. He is a senior majoring in business and economics. Victor has been classically trained in piano since he was four and has performed on stage as a soloist throughout adolescence. Outside of his music career, Victor was the VP of Fund for TAMID, the biggest business club on campus, for 3 semesters, and was the teaching assistant for Bus10a, an introductory business core course. Outside of academia, you will see Victor playing tennis, hitting golf balls, working out, and skiing. After graduation, Victor will begin his career as an analyst at Cornerstone Research, an industry leading economic consulting firm in Boston, MA.

This is **Carina Luo**'s fiftieth year of flute playing, and she currently plays with the Brandeis Wind Ensemble, though she occasionally subs in for the Berlin Philharmonic. Carina is from Narnia, and in her free time enjoys underwater basket weaving.

Joanna Marcus is a senior at Brandeis University, majoring in Music/ Violin Performance Track, and minoring in Creativity, the Arts, and Social Transformation. She is a music Undergraduate Departmental Representative (UDR), and she is so grateful to be a part of the Brandeis music community. Before coming to Brandeis she studied violin with Kelly Barr, Kirsi Perttuli, and Janet Packer. She currently studies with Professor Andrea Segar. Joanna is interested in how music can be used to promote mental health, well-being, and inclusion of marginalized populations. Joanna cares deeply about inclusion, and outside of Brandeis she is a teacher and inclusion aide at a local religious school. She has absolutely loved playing this piece with Anne, Jasper, Maggie, and Liam, and would like to thank Professor Andrea Segar for coaching us! She hopes you enjoy the performance!

Bob Nieske received his M.M. degree in "classical" composition with honors from New England conservatory in 1981. He was the bassist with the Jimmy Giuffre 4 from 1979-1992 and appears on Jimmy's three Soul Note recordings. Bob has also recorded with Alan Dawson, Dave Grisman, Stephane Grappelli, George Russell and the Living Time Orchestra, Bevan Manson, Jay Geils, Gerry Beaudoin, Duke Robillard, The Either Orchestra and Herb Pomeroy and in addition has performed with Charlie Byrd, Eartha Kitt, Attila Zoller, Ronnie Earl, Tiger Okoshi, Dakota Stayton, John Blake, Jackie and Roy, Richie Cole, and Larry Coryell.

Bob has numerous recordings of his own groups from the Bob Nieske 4 to the Nieske 10 as well as the Bob Nieske 3 with the Lydian String Quartet. His compositions have been performed around the world by his own groups, The Either Orchestra, Matt Wilson and Jimmy Giuffre 4. Bob is currently Professor of the Practice at Brandeis University and faculty of New England Conservatory.

Naamah Romano is a sophomore double majoring in violin performance and neuroscience at Brandeis University. She grew up in rural New York and started playing violin at the age of seven. Over the years she enjoyed being a member of local ensembles, among them the Binghamton Youth

Symphony Orchestra and the Little Delaware Youth Ensemble. For her junior and senior years in high school, she was accepted as a violin major at Walnut Hill School for the Arts and moved to Natick, MA. As a member in such program, she studied violin with Amy Galluzzo at the New England Conservatory's Preparatory School, joined the NEC Youth Philharmonic Orchestra, and learned and performed exciting chamber music with her peers at Walnut Hill. Naamah spent her most recent summers at Eastern Music Festival in Greensboro, NC learning orchestral repertoire under the baton of Maestro Gerard Schwarz. As a Leonard Bernstein Fellow, Naamah currently participates in Brandeis' chamber music program, the Brandeis-Wellesley Orchestra, and takes private lessons with Andrea Segar.

Lynca Saito (18) is a freshman studying computer science, business, and music at Brandeis University. Born and raised in New York City, she started her piano career at age 7. She was accepted into Manhattan School of Music Precollege as a pianist and studied with Dr. Jeffrey Cohen, building up her skills and techniques of the piano. Over the years, she has won numerous competitions and awards, including 1st Prize of IMO Competition, 1st Prize of Great Composers Competition, 2nd Prize of ENKOR International Piano Competition, 1st Prize of Concert Festival Competition, and 1st Prize of the Rondo Vanguard Competition. Lynca has also performed at renowned concert halls, such as Carnegie Hall, Steinway Hall, and Lincoln Center. In her more recent years, she has participated in Boston University Tanglewood Institute (BUTI) Young Artist Piano Program, Curtis Summerfest, and IKIF, receiving master classes by world acclaimed pianists. As a Leonard Bernstein Fellow Scholarship recipient, Lynca now studies under professor Evan Hirsch and participates in Brandeis' chamber music program.

Altana Schweitzer is a violinist from San Diego, California studying music and psychology. Altana started playing violin at the age of five and has held leadership positions in the Pasadena Youth Symphony, the Glendale Youth Orchestra, and the San Diego Youth Symphony. She attended the California Institute of Music's summer music academy in Germany and has competed locally in the San Diego area. As a Leonard Bernstein Fellow at Brandeis, Altana is a member of the Brandeis-Wellesley Orchestra, participates in chamber music and takes private lessons with Andrea Segar. She is thrilled to be continuing her musical education at Brandeis while performing alongside such talented peers.

Alex Stevenson is a freshman at Brandeis, who attributes the core of her piano skills to her adoration of Ludwig van Beethoven. So much so, she could make the record of owning the most Beethoven memorabilia on campus.

Celia Wu-Hacohen is a pianist in the class of 2023 from Brookline, MA. Growing up as a pianist and cellist, she studied with Sarah Takagi at New England Conservatory, accompanied and sang in her high school's top choir, and played cello in various local orchestras. Celia also spent several summers as a camper and counselor at Camp Encore/Coda, a music camp in Maine, which has furthered her love for music. As a Leonard Bernstein Fellow, Celia is studying psychology, public health, and music and takes private lessons with Evan Hirsch, plays in the chamber music program, sings in the University Choir, and is the music director of Up The Octave a cappella. Celia is thrilled to continue performing with such talented musicians in the chamber music program, which is her favorite form of music-making.

Judy Ye is a clarinetist from Brookline, Massachusetts. She is a sophomore majoring in neuroscience and biology, and minoring in psychology and music. When she's not playing the clarinet (which is like 95% of the time), you can find Judy obsessing over ferrets in the Van Hooser lab, giving a campus tour, putting together a fashion show for BAASA, planning events for SASE, coordinating for LEAP in WG, or sleeping. Judy started playing the clarinet at the age of eight and has played in New England Conservatory Youth Symphony and Chamber Ensembles throughout high school. As a Leonard Bernstein Fellow at Brandeis, Judy takes clarinet lessons with Margo McGowan and plays in the Brandeis-Wellesley Orchestra, Top Score Orchestra, and LBF Chamber Ensemble.

Jessie Zeng is a senior, triple majoring in business, computer science, and music (performance track). She is a pianist who is taking piano lessons with Evan Hirsch. She is currently doing a research project, focusing on the developments of fortepiano and how they impacted Haydn and Beethoven's composition styles. Thank you for taking the time to listen to our performance.

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.

STAY IN TOUCH

Go to brandeis.edu/concerts or find the **Slosberg Music Center** on **Facebook** for the latest concert updates. To join our e-mail list for Brandeis arts news and discount ticket offers, visit brandeis.edu/arts.

RESERVATIONS

For all concerts, advance reservations are currently required and available at brandeis.edu/concerts, which also includes the latest concert guidelines and regulations. If you cannot join us in person, watch our live stream at brandeis.edu/streaming/music.

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!