

Brandeis University Department of Music
Presents:

Student Chamber Music Concert I

Slosberg Music Center
Brandeis University
7:30pm, April 28, 2026

Liebesträum No. 3

Franz Liszt
(1811-1886)
Arr. Gaspar Cassado
(1897-1966)

Lewen Sun, cello
Phoebe Shin, piano

Sonatine for Flute and Piano

Henri Dutilleaux
(1916-2013)

- I. Allegretto
- II. Andante espressivo
- III. Anime

Gretchen Wang, flute
Skylar Lin, piano

3 Madrigals, H. 313

Bohuslav Martinů
(1890-1959)

- I. Poco allgero - Poco vivo
- II. Poco andante - Andante moderato

Joy Ren, violin
Jeffrey Yi, viola

Sonata for Clarinet and Piano in E-flat major, Op. 161

Camille Saint-Saëns
(1835-1921)

- I. Allegretto
- II. Allegro animato
- III. Lento

Daphne Pissios, clarinet
Anusha Koshe, piano

~Intermission~

Sonata for Viola and Piano in D minor

Mikhail Glinka

- I. Allegro moderato
- II. Larghetto, ma non troppo

(1804-1857)

Tavi Tragus, viola
Cora Eng-Sanger, piano

Piano Trio No. 2 in G major, Op. 1, No. 2

Ludwig van Beethoven

- I. Adagio - Allegro vivace
- II. Largo con espressione
- III. Scherzo. Allegro
- IV. Finale. Presto

(1770 - 1827)

Jeffrey Wang, violin
Andrew Gay, cello
Luke Abrahamson, piano

**All performers are registered for MUS116b and have been coached by Brandeis music faculty members Mark Berger, Evan Hirsch, Hyun Min Lee, Margo McGowan and Sophia Szokolay.

Program Notes:

Franz Liszt (1811-1886) based his famous “Liebestraum No. 3” (*Dreams of Love*) on a German poem depicting themes of love and the loss of love. The piece is defined by a gentle floating melody over a lullaby-like accompaniment, interwoven between two intense cadenzas meant to capture the feeling of dreaming about a lost love.

Tonight, you will hear Gaspar Cassado’s arrangement of Liebestraum, adapted as a cello-piano duet. The Spanish cellist and composer often transposed works, moving from the original key of A-flat major to F major. However, it features several key changes and a new interpretation on the two classic cadenzas.

~Lewen and Phoebe

The Sonatine for Flute and Piano, published in 1943, is one of **Henri Dutilleux**’s early works, written for the Paris Conservatoire as a test piece for its students. Dutilleux, a French composer whose works were rooted in the impressionistic style but featured more an idiosyncratic and atonal theme, was notably critical of this work throughout the rest of his career, stating that it was not representative of his style, and was not completely happy that it was played so often.

The piece is comprised of 3 movements, played without break. The first section, *Allegretto*, features a strange 7/8 that continually returns to the same motif in different forms. The piano introduces the melody, next extended by flute, leading to a secondary melodic element. A cadenza moves the melody into an expressive andante—the second section, *Andante Expressivo*. A lyrical intertwinement of the piano and flute builds into the fast-paced opening of the third section. The third section, *Animé*, is bright and energetic, featuring rapid and complex exchanges between the flute and piano over variations of the melody. Pushed forward by its motor rhythms, it ends with a frenzied accelerando that blooms into the main motif of the movement once again.

~ Gretchen and Skylar

Bohuslav Martinů (1890-1959) was a notable Czech composer born in Polička, Bohemia, and whose career spanned through the conflicts of WWI and WWII. He studied music in Paris—and later the United States—and was influenced by the works of his contemporaries such as Stravinsky, Suk, and Janáček. Martinů incorporated a number of musical styles into his compositions, including jazz, neoclassicism, and surrealism, expressing distinct characters through unique rhythms and textures such as those demonstrated in the Three Madrigals for Violin and Viola.

The Three Madrigals were originally written for a brother-sister duo, Joseph and Lilian Fuchs, who represented a combination with surprisingly-few dedicated works in musical history. The title “madrigals” references Martinů’s goal of instrumentalizing Renaissance vocal music, which

employed unique textures, dialogues, and rhythms that were free from bar lines and strict time signatures. Combined with Martinů's virtuosic style and his inspiration from Eastern European folk themes, this piece quickly became a staple in violin-violata repertoire that remains just as impressive as it is technically challenging.

~Joy and Jeffrey

Camille Saint-Saëns was a French composer and musician of the Romantic period. A musical prodigy, Saint-Saëns debuted in concert at 10 years old, going on to perform all over Europe and the Americas. His compositions, too, are well known, like *Danse Macabre* and *The Carnival of the Animals*. However, he also wrote more than forty chamber works during his time. To many, his chamber works reveal his multifaceted personality - from his use of traditional structure and his desire for balance, to his lyrical humor and his feeling for color within his pieces. Some believe that the most important of his chamber works are the sonatas: he wrote two for violin, two for cello, and one each for oboe, bassoon, and clarinet. The woodwind sonatas were among the last works he wrote, and some consider them to be the most important as it highlights his goal of expanding the repertoire for instruments with very few solo parts. Tonight, we will be playing the first three movements of his *Clarinet Sonata in E-flat Major*.

The first movement consists of three distinct sections: the first section containing the main theme, the second which rises in intensity, and the third section which is a variation of the main theme in a different key. There is some interaction between the clarinet and piano, the two instruments playing off each other and responding to each other. The theme is sweet and gentle, and is recapitulated at the end. This theme also serves to close out the fourth and final movement, tying everything together.

The second movement is fast and lively, reflecting a more playful and humorous tone. Both instruments engage in heavy call and response, with one often pausing to let the other play. The main theme in this movement is repeated more clearly, with different motifs reappearing throughout. This piece, to us, is the joy of spending time with your friends, whether it's bantering back and forth or simply enjoying each others' presence.

The third movement changes the color of the sonata, to something more heavy and dark. There are two main sections in the piece: the intense and dissonant first half, to the delicate and soft second half that fades away at the end. These sections are separated by small piano solos, from dramatic rolled chords to gentle arpeggios that close out the movement. While ending on this movement may feel inconclusive, we feel that it brings a different way of interpreting this sonata that we hope you all will enjoy.

~Daphne and Anusha

Mikhail Glinka (1804-1857) is generally credited by his successors as the father of Russian classical music and the founder of the nationalist school of Russian composers. Born to an upper-class family in rural western Russia, Glinka received a comprehensive private education in his youth before moving to attend school in St. Petersburg, after which he continued to study music while working a light government position. He left the job in 1830 to travel, studying in Milan and Berlin with teachers including Francesco Basili and Siegfried Dehn, before returning to Russia in 1834. Among the most notable of his mature compositions are his two operas, *A Life for the Tsar* (1836) (also referred to as *Ivan Susanin*) and *Ruslan and Lyudmila* (1842), both based on Russian stories. His catalogue also includes a variety of art songs, orchestral pieces, piano repertoire, and chamber music. His “Patriotic Song”, a minor work from 1833, was adopted as the Russian national anthem from 1991-2000.

Glinka first began his Viola Sonata (also identified as the Sonata in D Minor) in 1825, early in his career, but after 1828 he left the work unfinished, with only a first movement and a partial second, until his death. This much was completed and edited in 1932 by violist Vadim Borisovsky, but Glinka also planned a third movement to be “based on a Russian folk song”. The first movement follows a relatively standard sonata-allegro form and emphasizes the contrast between a more energetic group of themes in D minor and a more expressive group in F major, with a coda in D major. The second movement, broadly in Bb major, is more relaxed and lyrical, with a contrasting fiery middle section which explores a variety of key areas. Both movements employ a wide variety of both contrapuntal and melodic/harmonic textures, giving the sonata a clear impression of orchestral color throughout.

~Cora and Tavi

Beethoven’s Piano Trio in G Major is the second in his opus 1 trios, among his first published compositions. It was composed in 1793 – 1794 and published in 1795. This is the start of Beethoven’s early era, fresh off his studies with his teacher, Joseph Haydyn, whose influence on these trios is unmistakable. Written for piano, violin, and cello, this trio is incredibly lively and virtuosic. An extremely talented pianist, Beethoven likely wrote this trio to showcase his own virtuosity. Like many of Beethoven's early classical chamber music, this trio heavily features the piano. Also common among classical works, this trio is structured in four movements: a standard sonata-allegro, a slower movement, a scherzo, and a rondo to conclude. Instead of a “bang” that is reminiscent of the first trio in the opus 1 set, the first movement features a slow adagio, hinting at the main themes to come. The piano contains many elaborate scales while the violin and cello provide a quiet background. As the adagio quietly ends, a scale by the piano immediately leads into the first theme. The violin and cello slowly join, building to a climax which firmly establishes the main theme as the dominant one. The second movement is set in E Major, featuring slightly melancholy melodies that are exchanged between all three instruments. The movement concludes quietly with a long coda. The third movement features interactions between the three instruments very much like a string quartet. Here, the piano takes on a lesser role compared to the first two

movements and mostly serves to double the violin and cello. The trio section in the scherzo is at a quick pace and the piano returns to a more central role, restating the melodies first for the strings to repeat and modify. The last movement is the cornerstone of the piece. It is explicitly marked “presto”, which literally translates to “super fast”. All three musicians showcase their virtuosity in this movement as themes are passed around while they try not to spiral out of control. This is some of Beethoven’s most joyous writing ever.

~Jeffrey, Andrew and Luke

Performer biographies:

Luke Abrahamson is a junior majoring in mathematics from Lincoln, Rhode Island. He has been playing the piano since he was eight years old and has been performing for over ten years. In October 2023, he joined the Chopin Musicians Club in Providence where he performs annually. At Brandeis, Luke studies with Evan Hirsch for the piano. In addition to his mathematics and music studies, Luke is on the men’s swimming and diving team and has been swimming competitively for twelve years. This is his fifth semester of chamber music.

Andrew Gay is a pianist and cellist in the class of 2027 from Stoneham, Massachusetts, studying Chemical Biology and Piano Performance at Brandeis. Before college, Andrew spent his time outside of school attending chamber groups and orchestras in local areas. Andrew is a Leonard Bernstein Fellow who is currently studying under Evan Hirsch and is excited to expand his repertoire. Outside of music and STEM, Andrew spends his time skiing and playing tennis.

Anusha Koshe is a senior majoring in Neuroscience and Biology. They have played piano classically since they were young, but took a break for the first couple years of college. This is their second (and last!) time playing chamber music at Brandeis. When they’re not despairing over lab experiments and writing a senior thesis, they can be found playing the piano (to no one’s surprise), crocheting, writing, or reading! They have had so much fun learning to play this sonata with Daphne, as it is a piece the two have had their eyes on playing for a while. It is their pleasure to bring that vision to life, and they hope you enjoy this performance of the Saint-Saëns Clarinet Sonata as well as all the other wonderful performances tonight.

Zixin (Skylar) Lin is a sophomore at Brandeis University majoring in biochemistry. She studies piano with Evan Hirsch at Brandeis, whose thoughtful guidance and encouragement have greatly shaped her musical growth and led her to think more deeply about music. Skylar began to play the piano at age five and has now played for fourteen years. She has presented two solo recitals in middle school and high school, and previously performed Rachmaninoff Piano Concerto No.2 with the Russia Symphony Orchestra. As a prizewinner in multiple regional and national competitions, she continues to perform as both a soloist and collaborative pianist. Alongside her musical pursuits,

she is a QBRc Fellow working as an undergraduate researcher in Haber lab. She is grateful for the support and encouragement of her mentors and friends at Brandeis and brings the same care and dedication to both her scientific work and her musical studies.

Daphne Pissios is a senior majoring in Computer Science with a (kind of accidental) minor in Music. She started playing clarinet in elementary school through the middle of high school, before picking it back up in her sophomore year. She participated in various school bands before coming to Brandeis, and has also been a part of Brandeis' Top Score and Wind Ensemble. This is her first time performing in a duet and her first time learning a classical piece. She has had a great time practicing the Saint-Saëns Clarinet Sonata with Anusha and hopes you will enjoy this performance tonight.

Joy Ren is a violinist and a senior at Brandeis University double majoring in Physics and Applied Mathematics. She is also minoring in music and is a Leonard Bernstein Fellow, having taken lessons throughout her time herewith Professors Julia Glenn and Clara Lyon.. Outside of music, Joy is involved in astroparticle physics research, which she will be pursuing graduate studies in after Brandeis.

Cora Eng-Sanger is a first-year student from Minneapolis, Minnesota. She hopes to one day have enough fancy professional accomplishments to have one of those slick reusable bios, but at the moment she can only list miscellaneous current events: she is tentatively planning on majoring in music theory and composition while still window-shopping for other enticing programs; her musical performance adventures at Brandeis thus far have included playing piano and harpsichord with the chamber program, flute with the improv collective, and woodwinds for the student production of Alice by Heart. Otherwise, she would like to take this opportunity to formally bemoan the quantity and density of piano notes written by Mr. Glinka in his viola sonata, and thank everyone involved in preparing the piece for their patience while she learned where they all go.

Phoebe Shin is a senior majoring in Biology and HSSP who has been playing piano since early elementary school. This is her second and final semester playing in Chamber. She earned a High School Diploma from the National Guild of Piano Teachers (American College of Musicians) and held a place on their National Roll for seven consecutive years. On campus, Phoebe is involved with the Femme of Color Alliance (FOCA), enjoys running, and currently volunteers at MGH.

Lewen Sun is a senior studying economics and computer science. He has played cello in the chamber program for three semesters, and is sad that this will be his final performance.

Tavi Tragus has played viola for quite a few years now, including in local youth orchestras and through middle and high school. This is her second time performing a duet, and her first semester participating in Brandeis chamber music. Accomplishment wise, there are some but only small and unimportant. She played in All Region and was a TMEA music scholar. She appreciates greatly that

Glinka made the pianist play all the notes, and is excited to zone out during her many sections of rest. She hopes everyone enjoys Cora's playing!

Gretchen Wang is a senior studying English, Creative Writing, and Legal Studies. She began playing the flute at 10 years old in the concert band program at National Nanke International Experimental High School in Taiwan and continued in the program throughout middle and high school, serving multiple years as first chair of the flute section. With the band, she won first place five times in the nationals round of the National Student Competition of Music and additionally competed in the woodwind quintet division. She has played in national concert halls and at music festivals throughout Taiwan. At Brandeis, she has continued to pursue music through multiple semesters of chamber, orchestra, and club ensembles. In her free time, she likes to read, write, and explore new places.

Jeffrey Wang is a third-year undergraduate student at Brandeis, majoring in chemistry and minoring in music. Jeffrey has been playing the violin for fourteen years. He has participated in youth orchestras in the Greater Boston area such as the Youth Philharmonic Orchestra (the senior-most orchestra at New England Conservatory Preparatory School). He has also been nominated for the Massachusetts Music Educators Association Senior Districts and All-States festivals in high school. At Brandeis, Jeffrey is a Leonard Bernstein Fellow and a violinist for the Brandeis-Wellesley Orchestra. He currently takes lessons at Brandeis with Clara Lyon.

Jeffrey Yi is a current senior studying Business and Psychology, and has been playing viola since early middle school. In high school, Jeffrey had been a member of the Boston Youth Symphony Orchestras (BYSO), the Boston Music Institute, the Tri-M Music Honor Society, and attended the MMEA All-State music festival. After pausing once he got to college, Jeffrey joined the Brandeis-Wellesley Orchestra last fall and resumed chamber sessions under the guidance of Professor Mark Berger, whom he had coincidentally first met during his time in BYSO over quarantine. On campus, Jeffrey is also part of the Brandeis Asian American Student Association (BAASA), the Squash and Badminton clubs, and works as a research assistant at the CoPE Lab under Dr. Hannah Snyder.