

Brooklyn College of CUNY  
Michelle J. Anderson, *President*

School of Visual, Media and Performing Arts  
Maria Conelli, *Dean*

Conservatory of Music  
Marianne Gythfeldt, *Director*

## **Afternoon Chamber Music**

Thursday, December 3, 2020 at 12 p.m.

# Afternoon Chamber Music

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Piano Trio No. 7 in B-flat major, "Archduke," op. 97  
I. *Allegro moderato* BEETHOVEN

Elena Ruiz González, *violin*; Kaylin Romero, *violoncello*  
Natasha Gwirceman, *piano*  
coached by Rieko Aizawa

8 Bohemian Sketches  
I. *Ouverture*  
III. *Chanson mélancholique* K. HUSA

Melissa Fishman, *flute*; Allyson Gallegos, *clarinet*  
Danyong Zhang, *piano*  
coached by Marianne Gythfeldt

Guitar Concerto  
I. *Allegro preciso* VILLA-LOBOS

Romulo Viana, *guitar*  
Tristan Gonzalez, *piano*  
coached by Lars Frandsen

3 Chorales  
*Ach bleib'*, BWV253  
*Ach Gott*, BWV254  
*Ach Gott und Herr*, BWV255 J.S. BACH  
arr. E. Jennings

Crystal Feliciano, *soprano saxophone*; Kellyann Ramphal, *alto saxophone*  
Todd Groves, *tenor saxophone*; Matthew Loew, *baritone saxophone*  
coached by Todd Groves

Trio  
II. *Fast* J. HARBISON  
Crystal Feliciano, *soprano saxophone*  
Kellyann Ramphal, *alto saxophone*; Matthew Loew, *baritone saxophone*  
coached by Todd Groves

Variations on a Theme by Paganini  
for two pianos LUTOSLAWSKI

Xiaojuan Bai, Patricio Apaez, *piano*  
coached by Ursula Oppens

Variations on "Trockne Blume," D.802, op. 160  
*Introduction. Andante*  
*Theme. Andantino*  
*Variation 1*  
*Variation 2*  
*Variation 3*  
*Variation 4*  
*Variation 5*  
*Variation 6*  
*Variation 7* SCHUBERT

Nicole Auriti, *flute*; Martyna Kučinskaitė, *piano*  
coached by Ursula Oppens

ec(h)ology: 6 exercises for 3 performers  
The Echo Ensemble  
tiger west, John Montez, Nate McManus T. WEST

Violin Sonata No. 10 in G major, op. 96  
IV. *Poco allegretto* BEETHOVEN  
Corinne Bennett, *violin*; Yantong Zhou, *piano*  
coached by Ursula Oppens

## Program Notes

### **ec(h)ology: 6 exercises for 3 performers—Tiger West**

Minimalism guides the exercises in this collection to capture, without unnecessary interference, the ways in which inner and outer, micro and macro systems and processes come into contact, often echoing each other. As quickly as that contact is made, the exercises compel the performer to move on. Connection is made only in and through the process of letting go.

—T.W.