4:00 PM | SATURDAY, NOVEMBER 21, 2026 | FLORENCE HARKNESS MEMORIAL CHAPEL

String & Piano Chamber Music Ensembles

War and Peace

Piano Quintet in A Major, D. 667, "*The Trout*" — Franz Schubert (1797–1828)
I. Allegro vivace
IV. Andantino – Allegretto

Shixun Song, piano | Benjamin Song, violin | Ilana Jacoby, viola
Aiden Chung, cello | Lily Haessler, double bass

String Trio in G Minor, *Variations on a Theme* — Alexander Borodin (1833–1887)

Kyuri Lee, violin | Sofia Plaza, violin | Keona Koh, cello

***Eight Pieces*, Op. 83** — Max Bruch (1838–1920)
VI. Nachtgesang: Andante con moto
VII. Allegro vivace, ma non troppo

Sophie Lynch, flute and viola | Jaeden Glace, cello | Austin Lu, piano

String Quintet in G Major, Op. 77 — Antonín Dvořák (1841–1904)
I. Allegro con fuoco

Matthew Keng, violin | Susie Chen, violin | Sophie Lynch, viola
Dana Kim, cello | Samantha Gloe, double bass

– INTERMISSION –

String Quartet in C Minor, Op. 18, No. 4 — Ludwig van Beethoven (1770–1827)
I. Allegro ma non tanto

Stephanie Kim, violin | Nathaniel Tisch, violin | Sophia Intravaia, viola | Evan Dela Vega, cello

Piano Trio in E Minor, Op. 67 — Dmitri Shostakovich (1906–1975)
I. Andante

Eric Zhang, piano | Oscar Heft, violin | Uthara Iyengar, cello

Piano Quintet in A Major, Op. 81 — Antonín Dvořák (1841–1904)
I. Allegro ma non tanto

Nathaniel Hwang, piano | Ivan Tai, violin | Kieran Fake, violin | Stephanie Wu, viola | Allen Chou, cello

Ludwig van Beethoven is often referred to as a revolutionary, and indeed his fiery temperament and independent spirit informed his musical style. But he was also profoundly influenced by the major events of his time. Inspired by the French struggle against tyranny, but ultimately disillusioned by Napoleon's power grab, he clung to his belief in the dignity of every human being. The Opus 18, #4 string quartet (written in 1801) is in the dramatic key of c-minor, a key which Beethoven would later use for his famous Fifth Symphony. (Side note: Beethoven wrote the "Fateful Fifth" around 1805, while Napoleon was practically on his doorstep besieging the city of Vienna!)

Franz Schubert was an early beneficiary of the 1815 Treaty of Vienna, which ended decades of war and established a period of relative peace and stability in Europe. With the gradual rise in prosperity for the middle classes came a hunger for the arts. Romantic literature flourished and musical evenings were enjoyed in homes at every level of Viennese society. Most of Schubert's output of chamber music and art songs (Lieder) were first heard in these intimate settings including the Trout Quintet and the song that became the theme for its fourth movement.

In Russia, **Alexander Borodin** not only benefited from the "golden years" ushered in by the Treaty of Vienna; he also made significant contributions in the fields of both music and science. A chemist by profession, he collaborated with scientists in Germany, Italy and France and helped make some important discoveries, including the "aldol reaction". In his home country, Borodin taught chemistry at the university level and also founded the School of Medicine for Women in St. Petersburg.

Max Bruch's music embodies all the characteristics of German Romanticism. He was not only a composer, but also a sought-after conductor and a respected pedagogue at the Conservatory in Berlin. Open to "cultural exchange", Bruch took a position as music director of the Liverpool Philharmonic Society, 1880-1883. While in England he also pursued his interest in Jewish folk music, meeting members of the Jewish community there and writing his famous Kol Nidrei for cello and orchestra.

Encouraged and inspired by the great Johannes Brahms, **Antonin Dvořák** continued the tradition of Romanticism. But his music was imbued with the spirit and sounds of his homeland, as he sought to give voice to the cultural identity and national pride of Bohemia (now the Czech Republic). Open to travel, new experiences and new people, Dvorak spent a few years in the United States to help start a music conservatory in New York City. He urged young composers to develop their own unique "American" style, rather than imitate European composers. Inspired by the wide open spaces and optimistic spirit he found in America, as well as the haunting sounds of Native American music and Negro spirituals, Dvorak wrote his best-known symphony "From the New World" while sojourning in the U.S.

It is ironic that in 1906, when Dvorak died, **Dmitri Shostakovich** was born. The "golden years" were ending and a new era of revolution and war would soon shake the entire world. Living in the midst of these chaotic and dangerous times, Shostakovich wrote music that runs the entire gamut of human emotion and experience: mourning the tragic loss of life in war, resisting the oppression of the Soviet regime, giving voice to nostalgia for the "Mother Russia" of bygone days. His Second Piano Trio was written in 1943-44 and contains clear echoes of the war that was raging in Europe at that time. But it is also an expression of deep grief over the death of a dear friend, Ivan Sollertinsky, to whom Shostakovich dedicated the work.

ENSEMBLE DIRECTORS

KATHERINE BORMANN, VIOLIN
LISA BOYKO, VIOLA
BRYAN DUMM, CELLO
CAROLYN WARNER, PIANO

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