



DUKE MUSIC

**Best of Biddle virtual series**  
*presents*  
**Senior Distinction Concert**

**April 23, 2021**

**7:30 pm EST**

**Annalise Bracher, violin**

Sonata for Violin and Piano in G Minor

Claude Debussy (1862-1918)

I. Allegro vivo

*with Debosir Ghosh, piano*

Sonata No. 2 for Violin and Piano

Maurice Ravel (1875-1937)

II. Blues: Moderato

*with Andrew Nguyen, piano*

Sonata in A Major for Violin and Piano

César Franck (1822-1890)

IV. Allegretto poco mosso

*with Blake Ray, piano*

**Alina Xiao, piano**

Bluedream

Brittany J. Green (b. 1991)

Étude-Tableau in A Minor, Op. 39, No. 6

Sergei Rachmaninov (1873-1943)

Prelude in B Minor, Op. 32, No. 10

Rachmaninov

Étude-Tableau in C Minor, Op. 39 No. 1

Rachmaninov

**Charlie Todd, violin**

Scottish Fiddling Medley

Traditional, arr. Jamie Laval and Charlie Todd

“Through the Wood Laddie”

“Highland Laddie”

“Scots Wha Hae wi' Wallace Bled”

“The Auld Wife Ayont the Fire”

Selections from Scottish Songs, Hob. XXXIa. (1795-1802)  
No. 195, "The Auld Wife Ayont the Fire"

Franz Joseph Haydn (1732-1809)

*with Julia Leeman, soprano; Holly Kim, cello; Bryan Tong, piano*

Selections from 25 Scottish Songs, Op. 108 (1818)  
No. 7, "Bonnie Laddie, Highland Laddie"

Ludwig van Beethoven (1770-1827)

*with Sophia Leeman, soprano; Holly Kim, cello; Bryan Tong, piano*

Symphony No. 3, Op. 56 "Scottish" (1842)

Felix Mendelssohn (1809-1847)

arr. Renaud de Vilbac, August Schulz, and Heinrich Plock

II. Vivace non troppo

*with Holly Kim, cello & Bryan Tong, piano*

Scottish Fantasy, Op. 46 (1880)  
IV. Finale: Allegro guerriero

Max Bruch (1838-1920)

*with Blake Ray, piano*

### **About the Musicians and their Projects**

**Annalise Bracher** is a senior majoring in Biology, with a concentration in Cell and Molecular, and minoring in Music. She has played violin for 17 years, studying with Ms. Patricia Cosand through high school and with Professor Eric Pritchard since her freshman year at Duke. Annalise also played violin in the Duke Symphony Orchestra through her freshman and sophomore years. In her junior year, she participated in two semesters of Chamber Music in a piano trio as well as the Duke Chamber Players. During her gap year as a research postbacc and beyond, she hopes to continue playing violin in community ensemble groups.

Her distinction project, "**An Exploration of French Repertoire from the Late Romantic to Early 20th Century**," includes a concerto by Saint-Saëns and sonatas by Franck, Debussy, and Ravel to provide a survey of the late 19th century and early 20th century French music scene. Annalise is grateful for all the support she's received from the Music Department. In particular, she is thankful for the collaboration of her talented accompanying pianists, Debosir Ghosh ('24), Andrew Nyguyen ('22), and Blake Ray; Rick Nelson for all his help in recording and editing her recital video; the mentorship from her committee, Professor Rupprecht and Professor Ku; and finally, all the musical support and guidance from her teacher Professor Pritchard.



**Alina Xiao** is a senior at Duke University, with a major in Biology and a minor in Music. Before coming to Duke, she studied piano with Margarita Nuller. At Duke, she studies piano with Prof. Ieva Jokubaviciute and previously with Prof. Randall Love. She also studies instrumental conducting with Prof. Verena Mösenbichler-Bryant. Alina plays the piano with the Duke Wind Symphony and conducted at the 2019 and 2020 Viennese Ball. After graduating from Duke, she will pursue a Biology Ph.D. at Stanford University.

Alina's distinction project is titled "**Étude-Tableau**" ("study-picture") that hopefully gives a picture of her study at the Duke Music Department. It consists of a piano portion featuring music by Brittany J. Green and Sergei Rachmaninov as well as a conducting portion featuring *Petite Symphonie* by Charles Gounod (not featured in this video).

Alina writes: The distinction program was inspired by and is a tribute to one of my favorite classes at Duke, “Modern Women Making Music,” taught by Meredith Graham. During all my years of music education so far, Graham’s class was the only space where I got to spend an entire semester learning about, appreciating, and celebrating diversity and inclusion in music. It made me aware of what Zoë Madonna termed “manspreading in classical music,” a phenomenon where famous orchestras and opera houses tirelessly recycle music by past male composers, leaving little space for contemporary female composers. In fact, so often are such historicism and dogmatism associated with classical music that I started to wonder what defines this genre and how this genre can grow nowadays to include new acoustic possibilities. Thanks to Graham’s class, I was introduced to a number of female composers including Unsuk Chin, Meredith Monk, Missy Mazzoli, and Caroline Shaw, who fight and persist to build women’s creative space in classical music: they challenge the boundaries of classical compositions, stretch the limits of femininity in music performance, tell women’s stories on stage, and build and extend a safe and collaborative space for the next generation of women in music. Further, by studying these contemporary composers, I realized that—contrary to the popular perception—classical music is never an inherently stagnant or historical genre. Relative to us, composers like Sergei Rachmaninov lived in the past; but relative to their own time, these composers wrote new music that built upon the music traditions they inherited. With this distinction program, I want to recognize the early pioneers including Sergei Rachmaninov and Charles Gounod, who first introduced me to classical music, while also celebrating contemporary composers including Brittany Green who continue to add fresh blood to this genre.

Thank you to Prof. Verena Mösenbichler-Bryant, Prof. Ieva Jokubaviciute, Prof. Randall Love and Prof. Hsiao-Mei Ku for their mentorship and support throughout my years at Duke. Thank you to Meredith Graham for inspiring this program. Thank you to Brittany Green for letting me perform her piece and helping me run electronics at the recital. Thank you to all the musicians who played in the *Petite Symphonie*. Thank you to Rick Nelson, Brandi Melvin-Scammell, Gretchen Hoag, Elizabeth Thompson and Stephen Downing for their help with rehearsal logistics and concert recording. This project is prepared and played with love and gratitude for all the musicians who supported and inspired me.



**Charlie Todd** is a senior from Virginia Beach, VA majoring in Computer Science with minors in Music and Statistical Science, and he has been playing violin since the third grade. In each of his semesters at Duke, he has taken lessons with Professor Eric Pritchard and performed with the Duke Symphony Orchestra, of which he is now a co-president. He has also been involved in multiple chamber groups throughout his Duke career, receiving the Ciompi Quartet Award in Chamber Music in spring 2020.

His distinction project, “**Scottish Influences in Classical Music**,” explores how Scottish folk music informed the works of classical composers throughout the nineteenth century. The project was jointly inspired by his experience on the Duke in Glasgow program in fall 2019, where he learned to (barely) play the bagpipes, and his preexisting affinity for Max Bruch’s *Scottish Fantasy*.

This project would not have been possible without the help of many people: accompanying musicians Julia Leeman, Sophia Leeman, Holly Kim, Bryan Tong, and Blake Ray; recording specialist Rick Nelson; renowned Scottish fiddler Jamie Laval; committee members Professor Rogerson and Professor Davidson; and, of course, his violin teacher Professor Pritchard.