



SCHOOL OF MUSIC

Presents

Ella Tran, piano

Friday, February 20, 2026

8:30 pm

Van Cliburn Concert Hall at TCU

Program

Margaritki (Daisies), Op. 38 No. 3

Sergei Rachmaninoff
(1862–1943)

Siren' (Lilacs), Op. 21 No. 5

Piano Sonata No. 2 in B-flat Minor, Op. 36 (1913)

Sergei Rachmaninoff

I. *Allegro agitato*

II. *Non allegro*

III. *Allegro molto*

Intermission

Piano Concerto No. 3 in D minor, Op. 30

Sergei Rachmaninoff

I. *Allegro ma non tanto*

II. *Intermezzo: Adagio*

III. *Finale: Alla breve*

Second piano: Mikhail Berestnev

This recital is given in partial fulfillment of the requirements for a Bachelor of Music
in Piano Performance. Ella Tran is a student of Dr. Tamás Ungár.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices, including watches, pagers, and phones.

Program Notes

Daisies (Op. 38 No. 3) and Lilacs (Op. 21 No. 5)

Originally composed as songs for voice and piano, Rachmaninoff later transcribed these two pieces for solo piano, retaining their delicate, lyrical essence. “Lilacs” is one of his most beloved melodies, evoking the fragrance of spring through its gentle, polyphonic textures and shimmering harmonies. “Daisies” is whimsical and delicate, capturing the innocence of nature with fluid, conversational lines and a light, airy touch.

Piano Sonata No. 2 in B-flat Minor, Op. 36 (1913)

Rachmaninoff’s Second Sonata is characterized by its emotional range, symphonic scale, and bell-like sonorities. While the composer later published a shortened revision in 1931, the original version reveals the work in its most unrestrained and grand form.

The sonata is structurally unified by a descending motive that reappears in various forms throughout all three movements. This motive is heard from the very opening of the first movement, setting a tone of restless energy. The second movement offers a meditative contrast, using bell-like chords and chromatic harmonies to create an atmosphere of longing and nostalgia. The third movement is lively and breathless, reintroducing earlier themes before building towards the final climax in B-flat major.

Piano Concerto No. 3 in D minor, Op. 30

Widely regarded as one of the most technically and emotionally demanding works in piano literature, the third concerto was premiered by the composer himself during his first American tour in 1909. The first movement begins with a melody that Rachmaninoff claimed “wrote itself”, a theme that is recalled in the later movements and establishes a mood of solemnity. A massive cadenza gives way to the recapitulation. The second movement shifts from somber introspection to passionate, sweeping lyricism and lush harmonies. The third movement, rhythmic and driving, features a soaring final theme that culminates in a triumphant conclusion.