

# Music in Midtown

**THE  
GRADUATE  
CENTER**  
CITY UNIVERSITY  
OF NEW YORK

Elebash Recital Hall  
The Graduate Center  
365 Fifth Avenue (at 34th Street), NYC  
Thursdays 1:00–2:00 PM



Thursday, May 11, 2023  
1:00 p.m.

## CHAMBER MUSIC ON FIFTH II

### PROGRAM

String Quintet in C Major, D. 956 (1828)

Franz Schubert  
(1797–1828)

*Allegro ma non troppo*  
*Adagio*  
*Scherzo*  
*Allegretto*

Sophia Stoyanovich, violin  
Abigail Hong, violin  
Martine Thomas, viola  
Ethan Brown, cello  
Marcy Rosen, cello

**Music in Midtown** is a series of lunchtime concerts spotlighting the highly regarded musical performance program at the CUNY Graduate Center. Presented in the warm, intimate, acoustically rich Elebash Recital Hall, these performances feature the music program's renowned faculty, alumni, outstanding performers selected from students in the DMA program and noted guest artists. Some concerts are followed by a master class, which the public is invited to observe. Norman Carey is Director and Jacqueline Martelle is Assistant Director.

## About the Program

Schubert's Cello Quintet is an hour-long journey in four movements through different moods, keys, song-like melodies, and lush string textures. In both its length and its orchestration, the piece has the proportions of a symphony, especially in the musical context of the late Classical and early Romantic periods spanning Schubert's lifetime. Schubert was born in 1797 in Vienna, Austria to a working-class family with peasant ancestry. From a young age, he studied and played violin, piano, and organ in addition to composing music. He also played the viola, primarily in his family string quartet, which featured two of his brothers on the violin parts and his father on the cello. As an adult, Schubert became well-respected by a group of friends and admirers who were interested in his music. Perhaps out of affection more than respect, his friends also coined a charming nickname for him, "Schwammerl" ("Little Mushroom").

Despite the interest, inspiration, and beauty that his contemporaries found in Schubert's music, they were a relatively small audience. He and his work were not widely known during his lifetime outside of his social circles in Vienna. His music began to grow in popularity in the 1820s, but this period of popularity unfortunately also coincided with illness. Schubert became increasingly unwell and died at age 31 in 1828. His cause of death is not clear, possibly typhoid fever or syphilis, and whether he was aware of his mortality is also unclear. He admitted to close friends during his period of illness that he suspected he could be approaching death. Still, only two weeks before he died he wrote to a friend of plans to take lessons in composition, 'in order to study counterpoint and fugue, because he understood that there he needed some assistance.' In fact, the Cello Quintet was the last piece that he completed before his death, and it shows absolutely no need of assistance in its composition. It has been loved by many generations of audiences since it premiered posthumously in 1850. The Quintet is also famous for how profoundly musicians love it. It is always a favorite of cellists at festivals and chamber music sight reading parties, and it has been deeply meaningful to legendary performers like the pianist Artur Schnabel and cellist Alfredo Piatti. Schnabel wanted this piece performed at his funeral and Piatti requested for it to be played for him in his final hours. Whether at a party, a funeral, or a concert hall, this piece always feels incredibly special to play and can easily be described as a miracle of music.

Schubert portrays beauty in the purest harmonic form with the opening C Major chord. He introduces both spaciousness and searching when this C Major chord becomes minor and then immediately back to major. This tonal duality is present in the entire work and is captivating to hear and play. The first movement is expansive and filled with melodies that are both tender yet soaring, like the second theme in E-flat Major. It is played by two cellos, an unusual combination for a string quintet which usually has two violas, resulting in a sonorous rich low range and

equally generous top.

Robert Schumann praised Schubert's late works for its "heavenly lengths" and rightfully so. After a quarter of an hour and what seems like a whole life's journey in the first movement, the second movement defies and alters any sense of time. The Adagio begins with all five instruments marked *pianissimo* that develop into yearning whispers and bursting cries of longing intertwined into a serene hymn that feels eternal.

The third movement has the most dramatic contrasts of any of the four movements. It is bookended by an exuberant, rollicking scherzo that sounds as if it has roots in folk or peasant music. The opening chords ring wildly from nearly every instrument playing their open strings, creating more sound than you would ever expect from five people. The rest of the scherzo alternates between similar passages with all the performers playing in rhythmic unison, like one big instrument, and passages where the performers pair off into two or three intertwining voices. After several minutes of playful melodies and some sparkly, virtuosic high notes in the first violin, the music abruptly gives way. It seems like an ending to the movement, but instead a yearning and reflective Trio emerges in the voices of the viola and second cello. This section features slowly falling melodies, painfully reaching peaks, and resolute, chant-like chordal accompaniment. Just as the music dwindles into the softest possible dynamic and lowest emotional point, the second violin and viola unexpectedly spark everyone alive again into a return to the scherzo. As if the Trio never happened, the playful scherzo music is reprised and this time the movement does conclude on a raucous, joyful cadence.

The fourth and final movement, Allegretto, draws inspiration from two very different sources: Hungarian dance music and Viennese waltzes. It is not known if the Hungarian themes are directly derived from an existing piece of folk music or are simply inspired by the genre, but regardless, they fit its stylistic elements. The lilting Viennese passages sound timelessly elegant but are actually very much grounded in Schubert's era. In the early nineteenth century, precisely when Schubert was coming of age, the waltz was exploding in popularity throughout Vienna, with dance halls opening all over the city to accommodate the thousands of dancers who wanted to waltz. Both the waltz and the Hungarian themes culminate in an Allegro and then a Presto that build incessantly to a dramatic, emphatic last statement of the Hungarian themes.

Schubert once wrote in his journal, "There is no one who understands the pain or the joy of others. We always imagine we are coming together, and we merely go side by side. Oh what torture for those who recognize this." Through this heavenly length of an hour-long journey, Schubert lays bare our deep and intimate understanding of pain and joy.

*Program note by Martine Thomas and Abigail Hong*

## About the Artists

**Ethan Brown** is a cellist from New York City. He has earned a Master of Music from Rice University, a Bachelor of Music degree from Northwestern University and is currently pursuing a DMA on a graduate fellowship at the CUNY Graduate Center. Ethan's principal teachers include Yari Bond, Hans Jensen, Desmond Hoebig, and Rafael Figueroa. Over the years, Ethan has been coached by esteemed musicians including Emmanuel Ax, Yo-Yo Ma, Roberto Diaz, Steven Doane, Brant Taylor and members of the Dover, Juilliard, and Shanghai Quartets among many others. Outside of teaching a private studio of dedicated young cellists, Ethan is a busy freelance musician enjoying work as a substitute musician for the orchestras of the Metropolitan Opera, Lyric Opera of Chicago, and the Houston Symphony. Ethan has previously served as principal cellist for performances at the Tanglewood Music Center, Spoleto Festival USA, Aspen Music Festival, and the symphony orchestras of Northwestern and Rice University. Over the years, Ethan has been lucky to perform chamber music among friends and is thankful for his life in music affording him the opportunity to explore the world while performing abroad.

Born in Cherry Hill, NJ, violinist **Abigail Hong** is in her first year of doctoral studies at the CUNY Grad Center with Mark Steinberg. She graduated with her master's degree at The Juilliard School and was awarded the Benzaquen Career Grant and graduated as the Presser Foundation Scholar of her undergraduate class at The New England Conservatory. A dedicated chamber musician, Abigail won top prizes at the Fischhoff and Plowman Chamber Music Competitions and studied with members of the Cleveland, Emerson, Brentano, and Guarneri Quartets. As an educator, Abigail taught at City College Academy of the Arts, Harvard University Quad Program, the Music Advancement Program at Juilliard, and Juilliard Pre-College. Abigail's recent performances include world premieres by Thomas Ades, Tyshawn Sorey, and Rebecca Saunders as Concertmaster of the Verbier, Lucerne, and Spoleto Festival Orchestras. Most of Abigail's summer season is spent in Europe where she has performed in the Berlin Philharmonie, Musikverein, Concertgebouw, Konzerthaus Berlin, KKL Luzern, Rudolfinum, Kölner Philharmonie, and many others. Abigail has performed at numerous festivals including Norfolk, Yellow Barn, Taos, Music@Menlo, and Pablo Casals, and will perform this 2022–23 season with the San Francisco Opera and Ballet Orchestras, Sarasota Opera Orchestra, and Baltimore Symphony. Her earliest teachers include Amy J. Lee and Soovin Kim, and most recent studies are with Catherine Cho. Abigail plays a Mario Miralles violin and Benoit Rolland bow on generous loan through the Maestro Foundation.

Graduate Center cello professor **Marcy Rosen** has established herself as one of the most important and respected artists of our day. Los Angeles Times music critic Herbert Glass has called her "one of the intimate art's abiding treasures." She has performed in recital and with orchestra throughout Canada, England, France, Japan, Italy, Switzerland, and all fifty of the United States. She made her concerto debut with the Philadelphia Orchestra at the age of eighteen and has since appeared with such noted orchestras as the Dallas Symphony, the Phoenix Symphony, the Caramoor Festival Orchestra, the Orpheus Chamber Orchestra in Carnegie Hall, the Jupiter Symphony and Concordia Chamber Orchestra at Alice Tully Hall, and the Tokyo Symphony at the famed Orchard Hall in Tokyo. In recital she has appeared in New York at such acclaimed venues as Carnegie Hall, the 92nd Street "Y" and Merkin Concert Hall; in Washington D.C. at the Kennedy Center, Dumbarton Oaks, the Phillips Collection, and the Corcoran Gallery, where for many years she hosted a series entitled "Marcy Rosen and Friends." In recent sea-

sons she has given Master Classes and appeared on stage in Beijing and Shanghai, China, the Seoul Arts Center in Korea and in Cartagena, Colombia.

A consummate soloist, Ms. Rosen's superb musicianship is enhanced by her many chamber music activities. She has collaborated with the world's finest musicians including Leon Fleisher, Richard Goode, Andras Schiff, Peter Serkin, Mitsuko Uchida, Isaac Stern, Robert Mann, Sandor Vegh, Kim Kashkashian, Jessye Norman, Lucy Shelton, Charles Neidich and the Juilliard, Emerson, and Orion Quartets. She is a founding member of the ensemble La Fenice, a group comprised of Oboe, Piano, and String Trio, as well as a founding member of the world-renowned Mendelssohn String Quartet. With the Mendelssohn String Quartet, she was Artist-in-Residence at the North Carolina School of the Arts and for nine years served as Blodgett-Artist-in-Residence at Harvard University. The Quartet which disbanded in January of 2010, toured annually throughout the United States, Canada, and Europe for 31 years.

She performs regularly at festivals both here and abroad, including the Caramoor, Santa Fe, Ravinia, Saratoga and Bridgehampton Chamber Music Festivals, the Seattle International Music Festival, the Lockenhaus Kammermusikfest in Austria, and the International Musicians Seminar in England. Since 1986 she has been Artistic Director of the Chesapeake Chamber Music Festival in Maryland and as a long-time participant at the Marlboro Music Festival she has taken part in twenty-one of their "Musicians from Marlboro" tours and performed in concerts celebrating the 40th and 50th and 60th Anniversaries of the Festival.

The recipient of many awards and prizes, Marcy Rosen twice won the Young Concert Artists International Auditions, in 1981 with the Mendelssohn String Quartet and again in 1986, as a soloist. She was further honored by YCA with the Walker Fund Prize and the Mortimer Levitt Career Development Award. She is also the winner of the Washington International Competition for Strings and was the first recipient of the Mischa Schneider Memorial Award from the Walter W. Naumburg Foundation.

Marcy Rosen was born in Phoenix, Arizona and her teachers have included Gordon Epperson, Orlando Cole, Marcus Adeney, Felix Galimir, Karen Tuttle, and Sandor Vegh. She is a graduate of the Curtis Institute of Music. Ms. Rosen is currently Professor of Cello at the Aaron Copland School of Music at Queens College and on the Faculty at the Mannes College of Music in New York City. She has also served on the faculties of the North Carolina School of the Arts, the Eastman School of Music, the New England Conservatory, and the University of Delaware. Her performances can be heard on recordings from the BIS, Bridge, Deutsche Grammophon, Sony Classical, CBS Masterworks, Musical Heritage Society, Phillips, Nonesuch, Pro Arte, and Koch labels among others.

American violinist **Sophia Stoyanovich** has captivated audiences since her premiere at age ten with the Bremerton Symphony. She has soloed with numerous orchestras including highlights with the Seattle Symphony at Benaroya Hall, and has performed across North America, Europe, Russia, China, and Vietnam as both soloist and chamber musician. Recent highlights include first prize at the 2022 New York International Artists Violin Competition, 2021 Beverly Hills National Auditions, and joining the roster of Chamber Music America as recipient of the 2021 Ensemble Forward Grant. Ms. Stoyanovich has performed with the La Jolla Music Society, Rome Chamber Music Festival, Olympic Music Festival, Four Seasons Music Festival, Zermatt Music Festival, Norfolk Chamber Music Festival, as well as the International Contemporary En-

semble Evolution, the Next Festival of Emerging Artists, and the Silkroad Global Musicians Workshop. In 2020, Ms. Stoyanovich co-hosted the release of the podcast American Stories. A collaboration with pianist Derek Wang, American Stories examines and celebrates American identity through music in performance, illuminated by personal histories and reflections from featured guests of all walks of life. The latest episode, available at [www.american-stories.org](http://www.american-stories.org), features John Adams' Road Movies, alongside stories of life on the road. Based in New York City, Ms. Stoyanovich currently performs with the Chamber Orchestra of New York and is a chamber mentor for The Midori & Friends Foundation. Ms. Stoyanovich holds Bachelor and Master of Music degrees from The Juilliard School as recipient of the Irene Diamond Graduate Fellowship and the Dr. & Kassie Biros Neuman Scholarship. Ms. Stoyanovich currently is pursuing her Doctor of Musical Arts degree at The Graduate Center, studying under the tutelage of Mark Steinberg as a fully funded five-year fellowship recipient.

**Martine Thomas** is a violist, performing internationally as a soloist, chamber musician, improviser, and composer collaborator. She has appeared at the Berliner Philharmonie, Carnegie Hall, Kennedy Center, Mariinsky Theatre, Disney Hall, the KKL Lucerne, the Beijing National Centre for the Performing Arts, and at the BBC Proms, Mariinsky White Nights Festival, Donaueschingen Festival, and Lucerne Festival. She has performed as a soloist and chamber musician with Yo-Yo Ma and the Silk Road Ensemble, the International Contemporary Ensemble, JACK Quartet, Tyshawn Sorey, Kim Kashkashian, and Ghost Ensemble. Martine loves presenting solo recitals and is looking forward to recitals this year in New York City, Rhode Island, New Hampshire, and upstate New York. She is also passionate about recitals and concerts in community-oriented settings, including as a Music for Food artist fellow, through Meristem Artists, at the Biophony Festival, and in Celebrity Series Concert for One. Martine has a special interest in contemporary music and working with composers, which has led to recent collaborations and premieres with Tyshawn Sorey, Rebecca Saunders, George Lewis, Catherine Lamb, Miya Masaoka, and Joy Guidry as well as extensive workshops and performances at the Banff Centre and Lucerne Festival. Martine received her Bachelor of Arts from Harvard and her Master of Music from New England Conservatory, where she studied in the Harvard-NEC Dual Degree program. Her mentors include Paul Neubauer, Martha Katz, Mark Steinberg, Paul Biss, and Vijay Iyer. She is currently working on her doctorate in viola performance at CUNY Graduate Center and is on the string faculty at Brooklyn College Conservatory and Point CounterPoint. For more of her music and writing, please visit [martinethomas.com](http://martinethomas.com)

## Spring 2023 Events

### February

- 3 Juan Carlos Fernández-Nieto, piano
- 6 Music from Copland House\* [7:30PM]:  
*Embrace or Exile: The Color of Fate*
- 24 Ethan Brown, cello

### March

- 2 **Music in Midtown [1PM]:**  
**Beethoven: Master of Variations**
- 2 Joseph Staten, cello
- 10 Terra String Quartet [7:30PM], with D.M.A.  
candidate Audrey Chen, cello
- 16 **Music in Midtown [1PM]:**  
**Beethoven: Master of Variations**
- 17 Alexei Tartakovsky, piano
- 20 Music from Copland House\* [7:30PM]:  
*Past as Prologue*
- 24 Alexander Smither, voice [12PM]
- 24 Sophie Delphis, voice
- 30 **Music in Midtown [1PM]:**  
**Portraits of the Heroic, Classical and  
Modern: Manhattan String Quartet**

### April

- 3 Martine Thomas, viola
- 13 **Music in Midtown [1PM]:**  
**Philip Edward Fisher, piano**
- 13 Gabrielle Chou, piano and violin [7:30PM]
- 14 Nenad Iovic, piano
- 17 Greg Hartmann, piano [12PM]
- 17 Thapelo Masita, cello
- 20 Abigail Hong, violin
- 21 Joseph Vaz, piano
- 27 **Music in Midtown [1PM]:**  
**Chamber Music on Fifth I**
- 27 Charlotte Mundy, voice

### May

- 1 Music from Copland House\* [7:30PM]:  
*Epic Vistas, Lonesome Roads*
- 3 Mizuho Yoshimune, piano
- 5 Isabel Fairbanks, cello [12PM]
- 5 Yoshi Weinberg, flute
- 10 Lora Al-Amad, piano
- 11 **Music in Midtown [1PM]:**  
**Chamber Music on Fifth II**
- 11 Sarah Song, cello
- 12 Amy Hur, clarinet [12PM]
- 12 Sean Statser, percussion
- 15 Graeme Steele Johnson, clarinet
- 16 Amber Evans, voice
- 18 Julia Danitz, violin [12PM]
- 22 Sophia Stoyanovich, violin
- 23 GC Composers' Forum [7:30PM]
- 25 **Music in Midtown [1PM]:**  
**Magdalena Filipczak, violin**

All events are free of charge and require no tickets unless noted otherwise.

All events begin at 6:00pm unless noted otherwise.

For detailed concert information, please visit <http://gcmusic.commonsgc.cuny.edu>.

\*These events are part of the series "Copland House and its Musical Journeys Across America."

Please visit [www.gc.cuny.edu/aisi](http://www.gc.cuny.edu/aisi) for more information.

## MUSIC IN MIDTOWN

### Spring 2023 Season

**Music in Midtown** is a series of free lunchtime concerts spotlighting the highly regarded musical performance program at the CUNY Graduate Center. Presented in the warm, intimate, acoustically rich Elebash Recital Hall, these performances feature the music program's renowned faculty, alumni, outstanding performers selected from students in the DMA program and noted guest artists. Some concerts are followed by a master class, which the public is invited to observe. Norman Carey is Director and Jacqueline Martelle is Assistant Director.

### • M A R C H

03.02.23

#### **Beethoven: Master of Variations**

Music In Midtown begins the spring semester with a celebration of the music of Beethoven with the performance of his Sonata No. 1 in F Major, Seven Variations on "*Bei Männern, welche Liebe fühlen*" and the Sonata No. 5 in D Major. Hailed by critics as "a cellist of very great significance," and "brilliant and deeply moving," Susan Salm returns to our series and is joined by the Graduate Center's distinguished pianist, music professor, and Executive Officer of the PhD and DMA music programs, Norman Carey.

03.16.23

#### **Beethoven: Master of Variations**

Continuing with our celebration of Beethoven, Music in Midtown presents violin soloist, conductor, and acclaimed chamber musician Todd Phillips. Pianist Rachel Yunkyoung Choo, joins him with a program including Beethoven's Sonata No. 6 in A Major, Opus 30, No. 1, and the Sonata No. 9 in A Major, Opus 47, "*Kreutzer*."

#### **03.30.23 Portraits of the Heroic, Classical and Modern: Manhattan String Quartet**

Hailed by the Boston Globe as "a national treasure," the Manhattan String Quartet is celebrating its 51<sup>st</sup> season. Members Curtis Macomber, violin; Anna Lim, violin; Marka Gustavsson, viola; and Chris Finckel, cello, will perform Beethoven's String Quartet No. 8, Opus 59, No. 2 in E Minor and the String Quartet No. 3, Opus 73 in F Major by Dmitri Shostakovich.

### • A P R I L

04.13.23

#### **Philip Edward Fisher, Piano**

Widely recognized as a unique performer of refined style and exceptional versatility, pianist Philip Fisher is a sought-after solo and ensemble musician. His program includes Haydn's Andante and Variations in F Minor, several works by Sibelius, including the Impromptu in B Minor, Opus 5, No. 5, Etude in A Minor, Opus 76, No. 2 (1911), and Romance in D-flat Major, Opus 24, No. 9 (1901). Mr. Fisher will conclude the concert with Franz Liszt's Sonata in B Minor S. 178.

04/27/23

#### **Chamber Music on Fifth I**

Music In Midtown presents a chamber music concert featuring a stellar group of musicians and guests from the DMA performance program including Lora Al-Ahmad, piano; Neil Beckmann, guitar; Sophie Delphis, mezzo-soprano; Amber Evans, soprano; Amy Hur, clarinet; Nenad Ivović, piano; Rebecca Moranis, flute; Sarah Song, cello; Joseph Staten, cello; Sean Statser, percussion; Sophia Stoyanovich, violin; Martine Thomas, viola; Joseph Vaz, piano; Yoshi Weinberg, flute; Mizuho Yoshimune; and Samuel Zagnit, contrabass. Works by Al-Ahmad, Bernstein, Brahms, Bogdanović, Martin, Messiaen, Poulenc, and Tchesnokov.

### • M A Y

05.11.23

#### **Chamber Music on Fifth II**

Music In Midtown ends the spring semester with a program of chamber works performed by our extraordinary artists in the DMA program in music performance including Ethan Brown, cello; Abigail Hong, violin; Marcy Rosen, cello; Sophia Stoyanovich, violin; and Martine Thomas, viola. The group will perform Franz Schubert's final chamber work, the String Quintet in C major (D. 956, Op. posth. 163)

## **ADDITIONAL CONCERT!**

### **Join us for a newly added last concert of the season**

05.25.23

#### **Magdalena Filipczak, Violin**

Music In Midtown proudly presents DMA candidate Magdalena Filipczak in a special concert preview of works to be performed at her Carnegie Hall debut on May 30<sup>th</sup>. Pianist Jessica Xylina Osborne will join Magdalena.

**Music In Midtown thanks its generous supporters.**

**Thursday afternoon Music In Midtown concerts begin at 1:00pm; all concerts are FREE.**

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