

# 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 5, 2022  
1:00 p.m.

## CHAMBER MUSIC ON FIFTH I

### PROGRAM

Piano Trio in B-flat Major, Hob. XV:20

Franz Joseph Haydn  
(1732–1809)

*Allegro*  
*Andante cantabile*  
*Finale: Allegro*

Peter Clark, violin  
Sarah Song, violoncello  
Joseph Vaz, piano

Five Canzonettas for Two Voices (1595)

Thomas Morley  
(1557–1602)

Charlotte Mundy, soprano  
Sophie Delphis, mezzo-soprano

*Largo misterioso-Allegro*

*Largo*

*Andante*

*Allegro molto*

Yoshi Weinberg, flute  
Thapelo Masita, violoncello  
Antonio Valentin, piano

**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

Charles Rosen writes that the keyboard trios of **Joseph Haydn** are, "along with the Mozart concertos, the most brilliant piano works before Beethoven." Like his symphonies, Haydn's trios were composed over a significant portion of the composer's working life, a period of almost 4 decades. The trio in B Flat Major, XV:20 comes from a set of nine trios, likely composed in London, around the same time as the creation of Haydn's final symphony, the much celebrated (and appropriately-named) London Symphony.

Though written relatively late in Haydn's compositional life, this trio continues the early practice of stringed instruments mirroring the pianist's two hands. The violin often finds itself playing in unison with the pianist's treble register, while the cello is almost entirely supportive of the pianist's left hand throughout. Having said this, one cannot imagine this music without the addition of violin and cello, with both instruments taking the melody at different points through the piece.

The trio is comprised of three movements. In the B flat Major *Allegro* movement, the listener is struck by the simplistic warmth and joviality of the opening. However, highly virtuosic flourishes, alternating conversationally between the keyboard and violin, mark the start of the true character of this first movement. A brief development section offers a measured contrast to the opening excitement, filled with a sense of slight unease, though with a veiled optimism. It is with this light mood that we easily transition seamlessly back to the opening, with a recapitulation that presents itself subtly. Fast triplet sixteenth notes drive us to the conclusion of this sunny opening movement.

The *Andante Cantabile* second movement is structured as a theme and variations, opening with solo keyboard, with a marking specifying the use of the left hand alone. The violin offers a descant statement of the opening theme, gently supported by regular heartbeat *pizzicati* from the cello. It is the very next variation where ornamentation becomes highly florid in the violin line. However, it is the very final statement of the theme, where the pianist's continuous thirty-second notes abound, that Haydn offers his most florid writing. To conclude, a short four-bar coda offers an abrupt yet highly satisfying and surprising end to this charming movement.

The *Allegro* finale, written in dance-like triple time, offers the epitome of charm and sensibility, with the stringed instruments often just coloring the air with sustained harmonic support. Perhaps the most surprising moment of the entire piece is the contrasting and very brief minor section. However, the pathos of this moment, composed in the parallel key of B flat minor, is short-lived; we quickly return to the reassuring and safe home of the B flat Major thematic opening. An intensification of spirit brings this spirited and uplifting work to an exciting conclusion.

*Program note by Peter Clark*

**Thomas Morley** is one of the most famous composers of the English Madrigal school and the first profitable music publisher in England. Although works by Thomas Tallis and William Byrd had been printed before Morley's career, they had not seen any commercial success. By the end of the sixteenth century, the growing population of trades and crafts people in London, in combination with the aristocracy, made up a large enough market to make recreational music publishing profitable. Emboldened by the successful music publishing economies in other countries in Europe, Morley printed his own set of *Canzonets, or Little Sweet Songs to Three Voices* in 1593. Setting simple English texts in an Italian style, the songs were extremely popular and led to the publishing in 1595 of *Canzonets to Two Voices*, from which the five songs in this set were selected.

The songs' playful use of imitation and near-cansons, and apt (but not overly precious) text setting makes them fun to sing. Their repetition of motives and clear tonality makes them manageable to learn. These could be excellent pedagogical pieces, either for intermediate singers who are just learning to sing chamber music, or for more advanced students who want to experiment with historically informed ornamentation, as many sources suggest that significant improvisation would have been a normal part of music making in Elizabethan England.

*Program note by Charlotte Mundy*

Fire and lightning from heaven fall,  
and sweetly enflame  
that heart with love a rightful  
of Flora my delightful,  
so fair but yet so spiteful.

Miraculous love's wounding.  
Even those darts, my sweet Phyllis,  
So fiercely shot against my heart, rebounding,  
Are turned to roses, violets and lilies  
with odour sweet abounding.

I go before my darling.  
Follow thou to the bower in the close alley.  
There we will together sweetly kiss each other,  
and like two wantons, dally.

When lo by break of morning,  
my love herself adorning  
doth walk the woods so dainty  
gathering sweet violets and cowslips plenty,  
the birds, enamoured, sing and praise my Flora  
Lo, here a new aurora!

In nets of golden wires  
with pearl and ruby spangled,  
my heart entangled  
cries and help requires.  
Sweet love, from out those bryers,  
But thou vouchsafe to free me,  
Ere long alive alas thou shalt not see me.

**Ned Rorem** composed his electrifying Trio for Flute, Cello, and Piano (1959) in Saratoga Springs, New York, as a commissioned piece for flutist Bernard Goldberg, who would later serve as principal flute for the Pittsburgh Symphony Orchestra from 1974-93. The following year, the chamber piece was premiered in Pittsburgh by Goldberg's *Musica Viva* Trio (which included pianist Harry Franklin, and cellist Theo Salzman). The four-movement chamber piece has been described by the composer himself as "exceedingly song-like without any human voice." Despite the absence of a vocalist in the trio, the human voice is personified by each instrument: the first movement is devoted to the flute, the second to the piano, and the third to the cello. In the final movement, these three voices blend into one.

At first glance, Rorem's trio fits the form and narrative of a typical four-movement sonata. Rorem, however, diverges away from the typical action-packed heroic narrative found in sonata form by exploring the genre of horror. The first movement, composed in the style of a concerto for flute and orchestra, begins this narrative by establishing a six-note theme or protagonist (G#-F#-D-E-B-A) introduced by the flute in the opening *Largo misterioso* section. Instead of writing a typical heroic narrative of exploration in which a principal theme discovers their identity, Rorem writes the opposite: the death of a protagonist. This becomes evident when then cello and piano, which initially stalk the naive flute with cacophonous cloudy chordal clusters, emerge in the *Allegro* section as the protagonist's nemesis in a *diabolique* fight-or-flight chase sequence that ends in bloodbath.

The *Largo* second movement is a sadomasochistic affair without a safe word, depicted between the dominant piano, which opens with a gut wrenching four consecutive tone motif, and the submissive flute and cello. Rorem describes this movement as a "whispered idiotic conversation between flute and cello; whispered because both play muted and non-vibrato even at their loudest, idiotic because each voice says the same thing at the same time and neither listens to the other." Rorem links the first movement to the *Andante* third movement thematically by using the same six-note theme, this time played by the cello. The movement serves as a short-lived movement of relief. The second movement and the *Allegro molto* fourth movement are also thematically linked through the four-tone cluster motif. Rorem elaborates on the fourth movement by stating that the movement "equalizes the three players, each of whom unsqueezes the four-tone cluster and sprinkles it throughout his whole range like fireworks which ultimately explode into a unison."

*Program note by Antoni Valentin*

## About the Artists

One of the most dynamic young leaders and directors in Australia today, violinist **Peter Clark** is known for the energy he brings to the stage and the engaging nature of his leadership. His first performance in Carnegie Hall was with the Australian Chamber Orchestra and Andreas Scholl at the age of twenty. As concertmaster, he performs regularly with New Zealand Opera, Victorian Opera, Handel in the Theatre, Sydney Chamber Opera, The Orchestra of St James, Darwin Symphony Orchestra, and has appeared as principal second of the RTÉ Concert Orchestra, Dublin. Deeply committed to new Australian music, Peter has been concertmaster for

the world premieres of six new Australian operas. In 2020, his appearance as concertmaster for Semele with New Zealand Opera received warm praise: "Concertmaster Peter Clark led the ensemble with passion and enormous energy, inviting both aching melancholy and playful duetting." (Clare Martin, Radio 13) Through his work with the Australian Chamber Orchestra, Peter has developed a beloved music outreach program at Melbourne's Royal Children's Hospital, now in its sixth year. His commitment to regional touring has led him to perform in more than 120 cities and towns all across Australia. Peter is the recipient of the 2021 Judith Neilson Scholarship for Social Innovation and Cohesion, awarded by the General Sir John Monash Foundation. He is currently pursuing his D.M.A. at the CUNY Graduate Center studying with Mark Steinberg and performs using a 1936 AE Smith violin.

Franco-American mezzo-soprano **Sophie Delphis** has performed at National Sawdust, SongFest as a Stern Fellow, American Opera Projects, the Shanghai Symphony Orchestra, the Tianjin Symphony Orchestra, the iSING Festival, UMS (University Musical Society), Bronx Opera, Opera on the James, Bare Opera, Dell'Arte Opera Ensemble, Opera Pomme Rouge, Floating Tower and Monk Parrots, among others. Her operatic roles include: Cherubino (*Le nozze di Figaro*), Giunone (*La Calisto*), Carmen and Mercédès (*Carmen*), Flora (*La Traviata*), Rosina (*Il barbiere di Siviglia*), Marla Maples (*The Drumpf and the Rhinegold*, premiere), Cenerentola and Tisbe (*La Cenerentola*), Concepción (*L'heure espagnole*), Mother/Yaga the Witch (*Ami and Tami*, English-language premiere), Hansel, (*Hansel and Gretel*) and Elle (*La voix humaine*). An avid recitalist, Sophie regularly produces recital programs and fundraiser concerts for musical and cultural organizations in the United States and China. Recent and upcoming works include: Ravel's *Chansons madécasses* and *Trois poèmes de Stéphane Mallarmé*, Bolcom's Cabaret Songs, Schoenberg's *Pierrot Lunaire* and *Das Buch der Hängenden Gärten* and Messiaen's *Harawi*. Along with classical repertoire, she enjoys collaborating with composers, improvisers and theater artists on new works. Sophie can be heard as the Mother/Witch in the original English cast recording of Matti Kovler's *Ami and Tami* and as a soloist on the Grammy Award-nominated Naxos recording of Milhaud's *Oresteia* trilogy, produced by UMS in association with the University of Michigan's School of Music, Theatre & Dance. She currently resides in New York City, where she is pursuing a doctoral degree in voice performance at the Graduate Center CUNY. In addition to performing, Sophie is passionate about writing, linguistics and non-musical art forms. She teaches French language and poetics, as well as interpretation of *mélodies* repertoire. She serves as the house translator for the Paris-based classical and jazz label NoMadMusic.

**Thapelo Masita** is passionate about connecting people with music and promoting social change in his community. He has mentored young musicians in the Music Advancement Program at the Juilliard School and is a faculty member of The Opportunity Music Program which offers affordable access to music lessons. Masita was first introduced to classical music through the Mangaung String Program in Bloemfontein, South Africa. He holds a Bachelor of Music Degree from the Eastman School of Music, a Master's Degree from The Juilliard School and is currently pursuing a Doctor of Musical Arts Degree at the CUNY Graduate Center under Professor Julia Lichten.

Soprano and composer **Charlotte Mundy** has been called a "daredevil with an unbreakable spine" (*SF Classical Voice*). As a founding member of TAK ensemble and a core member of Ekmeles vocal ensemble, she has performed at the Library of Congress, the Metropolitan Museum, and will make her debut in the New York Philharmonic's newly renovated building in December 2022. With these chamber ensembles she has been an artist in residence at the music

departments of Harvard, Columbia, Stanford, University of Pennsylvania, and many other universities. As a soloist, her recent performances include George Benjamin's one-act opera *Into the Little Hill* at the 92nd Street Y, George Crumb's *Night of the Four Moons* with Emerald City Music, the world premiere recording of *Unisono II* by Agata Zubel with cellist Inbal Segev, and a set of music for voice and electronics presented by New York Festival of Song, described as "an oasis of radiant beauty" by the *New York Times*. She acted and sang in *A Star Has Burnt My Eye* at the BAM Next Wave Festival and *The Apartment* at Abrons Arts Center. In 2020, Mundy was a resident artist at Harvestworks House on Governor's Island developing her surround sound/light/wind/smell installation, *Light as a Feather*. Her compositions have been performed at Roulette, JACK theater, University of New Mexico, and the Higher Ground festival. She holds degrees from the University of Toronto, Manhattan School of Music, and is currently pursuing a D.M.A. at the CUNY Graduate Center. Learn more at [charlottesmundy.com](http://charlottesmundy.com).

Award-winning cellist **Sarah Song** is a graduate of The Eastman School of Music under the tutelage of David Ying (Ying Quartet). Prior to her graduate studies at Eastman, Sarah received her Bachelor's Degree from Indiana University, Jacobs School of Music with Brandon Vamos (Pacifica Quartet) and a Professional Studies Certificate from Queens College (Marcy Rosen). Winner of the Classical Tahoe International String Quartet Apprenticeship, Sarah has shared the stage with members of the Metropolitan Opera under the leadership of Joel Rezman and Laurie Hamilton and concertized with soloists like Itamar Zorman, Emmanual Ceysson, and Noah Bendix-Balgely. During her time as a fellow at the Madeline Island Music Festival (La Pointe, WI), Sarah worked with members from the Arianna String Quartet, American String Quartet, Shanghai String Quartet, St. Lawrence String Quartet and Brooklyn Rider. She is the recipient of the Chamber Music Live Award. Most recently, she has competed as a semi-finalist in the 2020 Coltman Chamber Competition (Austin, TX) and won the 2021 Queens College Concerto Competition. Alongside her performing career, Sarah is passionate about music accessibility and education for students of all ages and abilities. She has spent the last three years leading the cellists of El-Sistema-based program, ROCmusic Collective — a tuition-free, all access after school music program and working with conservatory students from Oaxaca, MX in a tuition-free festival. Sarah lives in Brooklyn and is pursuing a D.M.A. degree at The CUNY Graduate Center studying with Marcy Rosen.

Pianist **Antonio Valentin** is a performing artist, collaborator, and piano teacher in the New York City area. He has given concerts in Tokyo, Madrid, San Juan, Washington D.C., New York City, and Philadelphia. Performances include a solo engagement with the Grammy-nominated Eastman Wind Ensemble, a collaboration with Renee Fleming, and a world premiere of Sō Percussion member Jason Treuting's *Homage to a Triad*. Career highlights include an accompanying position for Towson University's dance program and an adjunct faculty appointment at NYU. Antonio is currently pursuing a D.M.A. in piano performance at the CUNY Graduate Center as a student of Alan Feinberg.

**Joseph Vaz** was born in Faro, Portugal, and has been studying piano since he was eight years old. He recently was a semifinalist in the 2020 West Virginia International Piano Competition, and has placed in several national and international competitions. Joseph has performed at Weill Recital Hall in Carnegie Hall and numerous other venues in the United States, Italy, and Austria. His orchestral debut came with the Cincinnati Pops Orchestra in February 2015, and he has also performed as soloist with the Seven Hills Sinfonietta and other orchestral ensembles. He regularly presents solo and chamber recitals for his degrees and for his community. Joseph's re-

cent appearances at summer festivals include the Bowdoin Music Festival and Chautauqua Piano Institute on scholarship. Having completed his B.M. at Indiana University's Jacobs School of Music with Emile Naoumoff and his M.M. at the Cincinnati College-Conservatory of Music with Ran Dank, he now is pursuing his D.M.A. at the CUNY Graduate Center with Julian Martin. An active collaborative pianist, he has worked with all types of musicians in chamber music and with multiple orchestras for operas and concert programs. Interested in many genres of music-making, Joseph enjoys working in musical theatre, and recently appeared in the role of Oscar the rehearsal pianist in CCM's production of *42nd Street*. Outside of music, Joseph has a Bachelor's degree in mathematics and a minor in French from Indiana University.

**Yoshi Weinberg** (they/them) is a New York City based flutist, harpist, and composer. Lauded for their "sublime tone" and "creative interpretation and technical virtuosity" (*I Care If You Listen*), Yoshi is a dedicated performer of contemporary and experimental works. Yoshi has performed as a soloist across North American and Europe including Carnegie Hall, Merkin Hall, Roulette Intermedium (NYC), the Fitzgerald Theater (St. Paul, MN), the Ordway Center (St. Paul, MN), Banff Centre for the Arts (Canada), Mahaiwe Theater (Great Barrington, MA), Orchestra Hall (Minneapolis, MN), Gesellschaftshaus (Magdeburg, Germany), Fondation des États-Unis (Paris, France), Conservatoire Darius Milhaud (Aix-en-Provence, France), Duomo di Pavia (Pavia, Italy), Palau de la Musica (Valencia, Spain), among many others. They currently are Artistic Director of InfraSound, and is founding member and flutist for Apply Triangle, InfraSound, and KnoxTrio. Additionally, Yoshi served as Artistic Director of the Minnesota new music ensemble RenegadeEnsemble for the 2017-2018 season. As a composer, Yoshi's compositions have been described as "a stunning compositional display of polyphony and texture" (ICIYL) and "transcendent, emotional, and intimate" (*Sparks and Wiry Cries*). Their works have been premiered by InfraSound, e(L)ement duo, the dream songs project, and RenegadeEnsemble, and have been featured on Minnesota Public Radio and at the American Harp Society Summer Institute. Yoshi is currently studying their D.M.A. in Flute Performance at CUNY Graduate Center, studying with Robert Dick. They received their M.M. in Contemporary Performance from Manhattan School of Music, and their B.M. in Performance from Saint Olaf College.