

# 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, October 6, 2022  
1:00 p.m.

## **DA CAPO CHAMBER PLAYERS** *Contrasting Musical Gems of the Early 21<sup>st</sup> Century*

Curtis Macomber, violin  
Chris Gross, cello  
Patricia Spencer, flute and alto flute

Marianne Gythfeldt, clarinet  
Steven Beck, piano  
Lois Martin, guest viola

### **Program**

- Enclosed Position (2014; rev. 2022) Matthew Ricketts  
(b. 1986)  
Mr. Beck, Ms. Spencer, Ms. Gythfeldt, Mr. Macomber, Ms. Martin, Mr. Gross
- First Lines (2006) Amy Williams  
(b. 1969)  
In eleven short movements  
Ms. Spencer, Mr. Beck
- Gobi Canticle (2004) Lei Liang  
(b. 1972)  
Mr. Macomber, Mr. Gross
- Quartetto* No. 4 (2005) Mario Davidovsky  
(1934–2019)  
Ms. Gythfeldt, Mr. Macomber, Ms. Martin, Mr. Gross

**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

### **Enclosed Position** (2014), **Matthew Ricketts**

I've always been fascinated by those weird moments when a piece of music seems (perhaps unwittingly) to cross-reference another work by another composer. From the humble homage to shameless musical thievery, from unconscious copying to studied imitation, not to mention tropes, 'dialogic forms' and postmodernist intertextuality — well, it's true that all music seems to be about other music, but I have in mind something a bit more explicit when tracing a zigzagging genetic thread to link up sometimes strange brethren (Wagner and Debussy easily come to mind). There's a theory that every Pixar film exists within a single fictional universe, and so too with music I like to imagine a door out of Ravel might open up into chez Massenet. And so it does: when Ravel's enfant mourns the disappearance of his storybook princess ("Toi, la coeur de la rose"), who briefly came to life from the flat confines of the pages only to suddenly vanish forever, his music takes a direct cue from another farewell aria in Massenet's *Manon* ("Adieu, notre petite table"). I've since learned that this connection is well documented but discovering it myself was like uncovering one of those magic portals between worlds, which I gleefully slipped through, allowing the characters of *Manon* and the princess to turn into one another (both are princesses in their way). The two arias represent a muted, domestic simplicity (one might say both *Manon* and princess are trapped — socially trapped in their situations and literally trapped inside their stories) using the same musical encoding: gently pulsing, endlessly repeating closed-position triads just above middle-C, much like a child might pluck out on the piano. They're even in nearly the same key (E-flat major/G minor), making explicit this initially cryptic-seeming connection. These musical ciphers of "simple music" collapse together childhood innocence (falling in love with storybook characters) and domestic simplicity (small tables, tiny spaces, not enough drinking glasses — actually sounds like a New York apartment!) but also say something revealing about how male composers envision and portray the female domestic and the ambiguously-gendered adolescent (recall the child is male but sung as a pants role). I was interested in placing myself inside these worlds and doing a bit of role play, but within the tight costumes/restrictions I was provided: thus I built a harmonic vocabulary which traces a zagged path through the chords of Ravel and Massenet, which start rather similarly but then modulate in different directions. I set it as my task to try and limit my range and also to follow the chord cycling through to completion — that is, to use all of the closed-position chords in both arias, to trap myself harmonically within these narrow confines and see if I could pass as a child/princess/sometime courtesan. Lastly, to prove that genetic lines can cross national boundaries (and not just epochal ones), I discovered yet another magic portal leading to Italy in 1893, to Puccini's version of the *Manon* story (*Manon Lescaut*). In the aria "In quelle trine morbide" *Manon* once again sings of the trappings of domestic life, only this time it is the 'gilt alcove' and 'soft lace hangings' which seem oppressive as *Manon* longs for the humble dwelling of her poorer lover Des Grieux. The aria repeats the closed-position pulsing/repeating triad trope and is, yes, also in E-flat major. These chords were thus also folded

into my relentlessly gentle maze of claustrophobic triads, entwining two visions of Manon and Ravel's princess [back] together. *Matthew Ricketts*

**First Lines** (2006), by **Amy Williams** is dedicated to Andrea Ceccomore and Elitza Harbova. Each of the eleven short movements include a brief poetry quote:

*I sit in front of him  
and look him in the eye...*  
(Toi Derricotte)

*When the air is thin with frost  
I blow rings of ice smoke...*  
(Colleen J. McElroy)

*the air hums at night  
the wings of bees  
beg for entrance at my ears...*  
(Toi Derricotte)

*In the margins you roam free..*  

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*The old neon flickers and hums....*  
(Marilyn Chin)

*That half is almost gone,  
the Chinese half,...*  
(Marilyn Chin)

*Shhh, my grandmother is sleeping,...*  
(Marilyn Chin)

*And sometimes, when the sun stands up  
Right out of the ground...*  
(Patricia Goedicke)

*Gestures made against snow:  
The fling  
And scatter of birdseed onto burned grass....*  
(Patricia Goedicke)

*First it is only the sense of sunlight  
Creeping up over the dunes...*  
(Patricia Goedicke)

*Is that only the windows creaking, Maria,  
the wounded panes in them trembling?...*  
(Olga Sedakova)

*I was surprised by  
how calm the waters were,...*  
(Olga Sedakova)

### **Gobi Canticle (2004). Lei Liang**

Gobi Canticle belongs to a series of compositions that grew out of my admiration for Mongolian music. Its melodic material is based on the theme of Gobi Polyphony – a work commissioned and premiered by the erhu player Xu Ke at the Musica Nova Festival in Helsinki in 2003. In this composition, the melody is played against its own inversion; it then alludes to various genres of Mongolian music that include the long-chant, as well as the music of dance and shaman rituals. It concludes with a rendering of a folk song that I learnt during my visit to the Nei Monggol region in 1996.

*Lei Liang*

**Quartetto** No. 4 (2005) by **Mario Davidovsky** was commissioned by The Juilliard School on the occasion of its 100<sup>th</sup> Anniversary with the generous support of Francis Goelet.

## **About the Composers**

**Matthew Ricketts** is a Canadian composer. A graduate of McGill University's Schulich School of Music, Matthew has studied under renowned composers Brian Cherney, John Rea and Chris Paul Harman. His music has been performed across Canada and in the United States, at festivals and concerts in Montreal, Toronto, Nebraska, Whately, Winnipeg, New York, Texas and Boston, where his Double Concerto shared for first prize at the ALEA III International Composition Competition (2007). Matthew is the recipient of 3 prizes in the SOCAN Foundation's Awards for Young Composers and a 2013 ASCAP Morton Gould Young Composer Award.

Matthew's music has been performed by McGill Contemporary Music Ensemble, Quartet 441, The Chiara String Quartet, soprano Margot Rood, Trio 86, Quatuor Bozzini, Yarn/Wire, the Esprit Orchestra, the Nouvel Ensemble Moderne (NEM), Wet Ink, Pazzia Collective and many talented performers of his own generation.

Matthew currently resides in New York City and is studying composition at Columbia University with George Lewis and Fred Lerdahl. Recent and upcoming engagements include the Columbia Composers series, being featured at Cluster New Music Festival as both a composer and librettist (Winnipeg, 2012), attending the Bozzini Quartet's Composer's Kitchen (Montreal, 2011), the Esprit Orchestra's New Wave Young Composers Festival (Toronto, 2011), the Boston New Music Initiative concert series, Domaine Forget New Music Session (2011; 2012, invited return) and the American School at Fontainebleau, France (2013).

In addition to composing, Matthew maintains an avid interest in poetry and prose and has contributed original text for multiple librettos, spoken word works, choral music and song cycles, including the opera *Less Truth More Telling* with music by Thierry Tidrow (Den Haag and Amsterdam, 2013) produced through the Dutch National Opera and the Royal Conservatory.

**Amy Williams** is a composer of music that is "simultaneously demanding, rewarding and fascinating" (*Buffalo News*), "fresh, daring and incisive" (*Fanfare*). Her compositions have been present-

ed at renowned contemporary music venues in the United States, Australia, Asia and Europe by leading contemporary music soloists and ensembles, including the Pittsburgh Symphony Orchestra, Buffalo Philharmonic Orchestra, JACK Quartet, Ensemble Musikfabrik, Wet Ink, Talujon, International Contemporary Ensemble, h2 Saxophone Quartet, Bent Frequency, pianist Ursula Oppens, soprano Tony Arnold and bassist Robert Black. Her pieces appear on the Albany, Parma, VDM (Italy), Blue Griffin, Centaur and New Ariel labels. As a member of the Bugallo-Williams Piano Duo, Ms. Williams has performed throughout Europe and the Americas and recorded six critically-acclaimed CDs for Wergo (works of Nancarrow, Stravinsky, Varèse/Feldman and Kurtág), as well as appearing on the Neos and Albany labels. Ms. Williams has been awarded a Howard Foundation Fellowship, Fromm Music Foundation Commission, Guggenheim Fellowship, Koussevitsky Music Foundation Commission, Goddard Lieberman Fellowship from the American Academy of Arts and Letters and a Fulbright Scholars Fellowship to Ireland (2017–18). Ms. Williams holds a Ph.D. in composition from the University at Buffalo, where she also received her Master's degree in piano performance. She has taught at Bennington College and Northwestern University and is currently Associate Professor of Composition at the University of Pittsburgh. She is Artistic Director of the New Music On The Point Festival in Vermont.

[www.amywilliamsmusic.com](http://www.amywilliamsmusic.com)

Heralded as "one of the most exciting voices in New Music" by The Wire magazine, **Lei Liang** is a Chinese-born American composer whose works have been described as "hauntingly beautiful and sonically colorful" by the New York Times, and as "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by the Washington Post.

The winner of the 2011 Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship, an Aaron Copland Award, a Koussevitzky Foundation Commission and a Creative Capital Award. His concerto for saxophone and orchestra "Xiaoxiang" was named a finalist for the Pulitzer Prize in Music in 2015.

Lei Liang was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the CONTACT! new music series. Other commissions and performances come from the Fromm Music Foundation, Meet the Composer, Chamber Music America, MAP Fund, the National Endowment for the Arts, the Boston Modern Orchestra Project, the Taipei Chinese Orchestra, the Scharoun Ensemble of the Berlin Philharmonic, the Arditti Quartet, the Shanghai Quartet, the San Francisco Contemporary Music Players, the New York New Music Ensemble, and pipa virtuoso Wu Man. Lei Liang's seven portrait discs are released on Naxos, New World, Mode, Encounter, BMOP/sound and Bridge Records. As a scholar and conservationist of cultural traditions, he edited and co-edited four books and editions, and published more than twenty articles.

From 2013-2016, Lei Liang served as Composer-in-Residence at the California Institute for Telecommunications and Information Technology where his multimedia works preserve and reimagine cultural heritage through combining scientific research and advanced technology. In 2018, Liang returned to the Institute as its inaugural Research Artist-in-Residence.

Lei Liang's recent works address issues of sex trafficking across the US-Mexican border (Cuatro Corridos), America's complex relationship with gun and violence (Inheritance), and environmental awareness through the sonification of coral reefs.

Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin and Mario Davidovsky, and received degrees from the New England Conservatory of Music (B.M. and M.M.) and Harvard University (Ph.D.). A Young Global Leader of the World Economic Forum, he held fellowships from the Harvard Society of Fellows and the Paul & Daisy Soros Fellowships. Lei Liang serves as Professor of Music at the University of California, San Diego. His catalogue of more than seventy compositions is published exclusively by Schott Music Corporation (New York).

**Mario Davidovsky** was born in Médanos, Buenos Aires Province, Argentina, a town nearly 600 km southwest of the city of Buenos Aires and close to the seaport of Bahía Blanca. At seven he began his musical studies on the violin. At thirteen he began composing. He studied composition and theory under Guillermo Graetzer at the University of Buenos Aires, from which he graduated.

In 1958, he studied with Aaron Copland and Milton Babbitt at the Berkshire Music Center (now the Tanglewood Music Center) in Lenox, Massachusetts. Through Babbitt, who worked at the Columbia-Princeton Electronic Music Center, and others, Davidovsky developed an interest in electroacoustic music. Copland encouraged Davidovsky to emigrate to the United States, and in 1960, Davidovsky settled in New York City, where he was appointed associate director of the Columbia-Princeton Electronic Music Center.

Most of his published compositions since the 1970s have been nonelectronic. His only published electroacoustic compositions since that time are *Synchronisms No. 9* (1988) and *Synchronisms No. 10* (1992). However, Davidovsky received a commission by a group led by SEAMUS to compose two more electroacoustic works in the *Synchronisms* series. *No. 11* and *No. 12* premiered in 2007 at the SEAMUS National Conference in Ames, IA.

Davidovsky's association with the Columbia-Princeton Electronic Music Center continued, and from 1981 to 1993 he was the lab's director as well as professor of music at Columbia. In 1994 he became professor of music at Harvard. During his career, Davidovsky has also taught at many other institutions: University of Michigan (1964), the Di Tella Institute of Buenos Aires (1965), the Manhattan School of Music (1968–69), Yale University (1969–70), and the City College of New York (1968–80). He also served on the composition faculty of Mannes College The New School for Music.

In 1982, Davidovsky was elected a member of the American Academy of Arts and Letters.

### **About the Da Capo Chamber Players**

The **Da Capo Chamber Players** has been hailed by *The New Yorker* as a "distinguished ensemble...at the center of the New York new-music scene for forty-five years" (May 2016). Winner of the Naumburg Chamber Music Award early in its trajectory (1973), the ensemble is now celebrating its 50th season. It is a five-member "Pierrot" ensemble (flute, clarinet, violin, cello and piano). The internationally acclaimed group has worked closely with today's most respected composers, building a heritage of present-day American chamber music drawn from an enormous spectrum of styles.

Known for its unique and dedicated attention to every work, its dynamic performances are consistent with the highest musical standards found in performances of traditional repertoire. A further very important goal is to bring exciting American music to other destinations around the world, and to present musics of global cultures for American audiences.

The Da Capo Chamber Players' annual New York series has been praised for "superb" and "gripping" performances. Ground-breaking programs have included premieres by Elliott Carter, George Perle, Louis Karchin (*American Visions*, setting of poems by Yevgeny Yevtushenko, with the poet as guest reader), Joan Tower, Shulamit Ran, Chinary Ung, and countless others. The five ensemble members bring years of creative insight, involvement and artistic vision to their work and performances of today's repertoire, including over 150 works written especially for the group. Adventuresome programs with electronic sounds, works by young composers, and collaborations with choreographers—all have sparked the imagination of listeners. Their Merkin Concert Hall celebration of the centenary of Schoenberg's *Pierrot Lunaire* (with Lucy Shelton) received a standing ovation, just as it did again at New Music New College in Sarasota, FL, in 2016.

In 2010, NPR named the ensemble's recording, Chamber Music of Chinary Ung (Bridge Records), as one of the five Best Contemporary Classical CDs of the Year.

Educational outreach has always been and continues to be a vital part of Da Capo's work. The ensemble shares its love and commitment to this important repertoire with next generation artists through its ongoing residency at Bard College and touring engagements that feature master-classes, readings and performances. Further—as young composers continue to develop, after graduation, Da Capo continues to program them, helping them with career-building.

The pandemic has not stopped the ensemble from reaching out to its audiences. In 2021, anchored by their convictions regarding culture, diversity, and human rights, the Da Capos presented **Musical Offerings for Human Rights**, a three-concert virtual series through YouTube Premiere: Hearing the AfricanAmerican Experience; Asian Echoes; and Paeon To Merging Cultures.

Since its founding in 1970, the Da Capo Chamber Players has received funding from the New York State Council on the Arts. This season, it has received increased support from NYSCA for its 50th anniversary. For more information, please contact Hemsing Associates at (212) 772 1132 or visit [www.hemsingpr.com](http://www.hemsingpr.com).

A recent New York concert by pianist **Steven Beck** was described as “exemplary” and “deeply satisfying” by Anthony Tommasini in the *New York Times*. He is a graduate of the Juilliard School, where his teachers were Seymour Lipkin, Peter Serkin and Bruce Brubaker. Mr. Beck made his concerto debut with the National Symphony Orchestra, and has toured Japan as soloist with the New York Symphonic Ensemble. His annual Christmas Eve performance of Bach's Goldberg Variations at Bargemusic has become a New York institution. He has also performed as soloist and chamber musician at Alice Tully Hall, the Kennedy Center, the Library of Congress, Weill Recital Hall, Merkin Hall, and Miller Theater, as well as on WNYC; summer appearances have been at the Aspen Music Festival and Lincoln Center Out of Doors. He has performed as a musician with the New York City Ballet and the Mark Morris Dance Group, and as an orchestral musician he has appeared with the New York Philharmonic, the New York City Ballet Orchestra, and Orpheus. Mr. Beck is an experienced performer of new music, having worked with El-

liott Carter, Pierre Boulez, Henri Dutilleux, Charles Wuorinen, George Crumb, George Perle, and Fred Lerdahl. He is a member of the Knights, the Talea Ensemble, Quattro Mani, and the Da Capo Chamber Players. His discography includes George Walker's piano sonatas, for Bridge Records, and Elliott Carter's "Double Concerto" on Albany Records. Beck is a Steinway Artist, and is on the faculty of the University of Massachusetts, Amherst.

Cellist **Christopher Gross'** performances have been praised by The New York Times ("beautifully meshed readings....lustrous tone") and The Strad Magazine ("...the tone of Gross' cello enveloped the crowd [as he] showed energy and intonational accuracy, even when racing around the fingerboard"). He is a founding member of the Talea Ensemble, a member of the Da Capo Chamber Players, and has appeared at venues and festivals throughout the US and Europe including Weill Recital Hall, Alice Tully Hall, Disney Hall, Darmstadt Festival, Mostly Mozart Festival, Wien Modern, the Composers Conference and many others. As a soloist and ensemble member his premieres of new works are numerous, including works by Pierre Boulez, Milton Babbitt, Charles Wuorinen, Georg Friedrich Haas, Brian Ferneyhough, Olga Neuwirth, James Dillon, Augusta Read Thomas, and many others. He has appeared on recordings on various labels, including Bridge, New Focus, Tzadik, and New World. As an orchestral musician, he has played with the New York Philharmonic and the Riverside Symphony. An active educator, he is a Teaching Artist with the New York Philharmonic and has given classes and lectures at Harvard University, Peabody Conservatory, Sydney Conservatory, Cleveland Cello Society, Brooklyn College, and the Walnut Hill School for the Arts. He is also the creator of Cello Solos Today ([www.cellosolostoday.org](http://www.cellosolostoday.org)), which commissions new works for young cellists and creates online educational resources. He received his doctoral degree from Juilliard in New York and teaches at Lehigh University, where he was the university's Horger Artist-in-Residence in 2016–17.

Clarinetist **Marianne Gythfeldt** has distinguished herself in chamber music, orchestral and contemporary music performance on the international stage. She has played a central role in the music scene of New York City over the past 25 years as an ensemble player, an electroacoustic music soloist, and educator. Winning the Naumburg chamber music award with New Millennium Ensemble in 1995 launched a wide-ranging career as clarinetist with Ensemble Sospeso, SEM ensemble, Absolute Ensemble, Collide-o-scope Music, Zephyros Winds and Talea Ensemble. As a freelance performer, she has performed with Orpheus Chamber Orchestra and the Orchestra of St. Luke's, and many others. Academic positions include William Paterson University, the University of Delaware and Brooklyn College where she is currently head of woodwinds. Ms. Gythfeldt's recent solo CD release of electroacoustic works written for her on the New Focus label was called "...stunning, Gythfeldt is setting a new standard for her instrument here." Marianne can also be heard on recordings by CBS Masterworks, CRI, Albany, Innova, New World Records, Koch and Mode Records.

The playing of violinist **Curtis Macomber** was praised recently by The New York Times for its "thrilling virtuosity" and by Strad Magazine for its "panache." He enjoys a varied and distinguished career as soloist, chamber musician, and teacher, and he has for several decades been recognized as one of this country's foremost interpreters and proponents of new music.

Mr. Macomber's extensive discography includes the complete Brahms and Grieg Sonatas; violin concertos by Martin Boykan and Laura Schwendinger; and hundreds of critically praised recordings of contemporary solo and chamber works.



His CD of Roger Sessions *Solo Sonata* was acclaimed by American Record Guide as “one of the best recordings of 20th-Century solo violin music ever made.” A solo CD entitled *Songs of Solitude* was named by the New York Observer as one of 1996’s best instrumental solo discs—  
"Macomber's intensely human fiddle...seems an entire universe, sufficient unto itself." He has recorded for Nonesuch, Koch, Bridge, Arabesque, Naxos and Musical Heritage and Albany; he has performed, commissioned, and made first recordings of solo violin and chamber works by, among others, Carter, Davidovsky, Perle, Wuorinen, and Mackey.

Mr. Macomber is a founding member of the Apollo Piano Trio and a member of the Da Capo Chamber Players, the Manhattan String Quartet, the Walden Chamber Players and the New York Chamber Soloists. He was for many years the violinist of Speculum Musicae and has also appeared with the New York New Music Ensemble, Group for Contemporary Music, and in chamber music series across the country and in Europe. He has been a regular participant at La Musica in Sarasota, at the Yellow Barn Festival and at the Monadnock Music Festival.

As first violinist of the award-winning New World String Quartet for 11 years (1982–93), Mr. Macomber performed the standard repertoire as well as numerous contemporary works in performances in major halls throughout the United States and Europe, and, with the Quartet, was appointed Artist-in-Residence at Harvard University from 1982–90; with that group he also recorded 14 discs and performed numerous times on Public Radio and Television in this country, and the BBC in Great Britain.

Macomber is a longtime member of the chamber music faculty of The Juilliard School and the violin faculties of the Manhattan and Mannes Schools of Music, and has also taught at the Tanglewood Music Center and Taos School of Music. Other recent summer engagements have included Chamber Music Northwest and the Bard Festival. He holds his B.M., M.M., and D.M.A. degrees from the Juilliard School, where he was a scholarship student of Joseph Fuchs and winner of the Morris Loeb and Walter Naumburg Prizes.

**Patricia Spencer** enjoys a career full of historic highlights: her highly acclaimed New York premiere of the Elliott Carter *Flute Concerto*; her acclaimed US premiere of Karlheinz Stockhausen's *Kathinkas Gesang als Luzifers Requiem* (staged scene for solo flute and electronic sounds); her Chinese premiere of Ge Gan-ru's flute concerto, *Fairy Lady "Meng Jiang"*; her world premiere of Shulamit Ran's flute concerto, *Voices*— the list goes on and on, including solo CDs on the Neuma label, and countless chamber music CDs with the Da Capo Chamber Players. Dozens of composers have written flute works for her. She teaches flute and chamber music at Bard College/Conservatory and Hofstra University. About the Elliott Carter *Flute Concerto*: “Ms. Spencer’s impressive performance had all the ‘beautiful qualities’ and ‘extraordinary agility’ Mr. Carter could have asked for.”—Anthony Tommasini, *The New York Times*

Guest artist **Lois Martin**, a native of York, Pennsylvania, began her viola studies with Arthur Lewis. She completed her undergraduate work at the Eastman School of Music where she was a scholarship student of Francis Tursi. During this time, she was a member of the Rochester Philharmonic Orchestra. She continued her graduate studies at the Juilliard School under the tutelage of Lillian Fuchs. Ms. Martin is a founding member of the Atlantic String Quartet, which is dedicated to the performance of newly written compositions. Her continuing commitment to contemporary music includes performances with the Group for Contemporary Music, ISCM Chamber Players, Ensemble Sospeso, Ensemble 21, New York New Music Ensemble, Speculum

Musicae, Composers' Guild, Da Capo Chamber Players, Composers Forum and Steve Reich and Musicians. On the Jazz and Popular circuit, she has performed with artists including Michael Brecker, Randy Brecker, Chris Potter, Ornette Coleman, Esperanza Spalding, String Fever, Shirley Bassey, Elton John, Paul Simon, Tyne Daley, Gil Goldstein, Don Alias, Richard Bona, and Mike Mainieri. Currently, Ms. Martin is Principal Violist for the Stamford Symphony, OK Mozart Festival and The Little Orchestra Society. She is a member of the Orchestra of St. Luke's, American Chamber Ensemble, and frequently appears with the Mostly Mozart Festival Orchestra and New York City Ballet Orchestra. Ms. Martin is also on the faculty of the Composers' Conference at Wellesley College and has taught at Princeton University. Including her recording of the "Viola Variations"- her commission by Charles Wuorinen- Ms. Martin has recorded the works of over 50 contemporary composers. She premiered the "Viola Variations" at Merkin Hall in New York in the fall of 2008 and also had the opportunity to play it at the Library of Congress in 2009 for Wuorinen's 70th birthday celebration. Recent highlights include a world tour with Grammy Award recipient Esperanza Spalding.

**Fall 2022 Events**

**September**

- 22 **Music in Midtown [1PM]:**  
**A Concert of Remembrance, Hope,  
Light, and Peace**

**October**

- 6 **Music in Midtown [1PM]:**  
**Da Capo Chamber Players**  
14 Charlotte Mundy, voice  
20 **Music in Midtown [1PM]:**  
**An Afternoon of Viennese Trios**  
21 Nora Bartosik, piano  
25 Prof. Thomas Sauer, piano  
28 Nina Berman & Steve Beck, duo [7:30PM]  
31 James Archie Worley, tenor

**November**

- 3 **Music in Midtown [1PM]:**  
**Orion String Quartet: The Final Word**  
3 Roberta Michel and Han Chen, duo [7:30PM]  
7 Jennifer Roderer, voice  
17 **Music in Midtown [1PM]:**  
**Chamber Music on Fifth I**  
18 Rathaus Legacy Concert [7:30PM]  
28 Alexandra Smither, soprano

**December**

- 1 **Music in Midtown [1PM]:**  
**Chamber Music on Fifth II**  
6 Maren Rothfritz, viola [12:00PM]  
6 Yuval Shapira, piano  
9 Martine Thomas, viola [12:00PM]  
9 Gabrielle Chou, piano/violin  
12 Peter Clark, violin [12:00PM]  
12 Yoshi Weinberg and Ensemble [7:30PM]  
13 Seohee Min, violin [12:00PM]  
16 John Popham, cello  
19 Alexei Tartakovsky, piano

All events are free of charge and require no tickets.  
All events begin at 6:00pm unless noted otherwise.

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

## MUSIC IN MIDTOWN

### Fall 2022 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.

### **THURSDAYS at 1:00pm Elebash Hall**

#### **• S E P T E M B E R**

##### **09.22.22                   A Concert of Remembrance, Hope, Light, and Peace**

Music In Midtown begins the fall semester with the presentation of Olivier Messiaen's transcendent composition, the *Quartet for the End of Time*. Composed in one of the darkest periods of 20<sup>th</sup> century history, the work will be performed by Graduate Center alum Quynh Nguyen, piano; Doorri Na, violin; Alan Kay, clarinet; Alberto Parrini, cello; and guest artist Lois Martin, viola.

#### **• O C T O B E R**

##### **10.06.22           Da Capo Chamber Players: *Contrasting Musical Gems of the Early 21<sup>st</sup> Century***

In celebration of the Da Capo's 50<sup>th</sup> anniversary season, the Graduate Center proudly presents a program including works by Matthew Ricketts, *Enclosed Position*(2014), Mario Davidovsky, *Quartetto No. 4*(2005), Amy Williams, *First Lines*(2006), and Lei Liang, *Gobi Canticle*(2004). Members of the ensemble are Curtis Macomber, violin; Chris Gross, cello; Patricia Spencer, flute; Marianne Gythfeldt, clarinet; Steven Beck, piano; and guest artist, Lois Martin, viola.

**10.20.22**

##### **An Afternoon of Viennese Trios**

##### **Norman Carey, piano; Eva León, violin; Miho Weber, cello**

Norman Carey, Executive Officer of the Graduate Center's PhD and DMA music programs, along with DMA alums Eve León and Miho Weber, present a program of Mozart and Schubert trios.

#### **• N O V E M B E R**

##### **11.03.22                   Orion String Quartet: *The Final Word***

Since its inception, the Orion Quartet has been consistently praised for the extraordinary musical integrity it brings to performances, offering diverse programs that juxtapose classic works of the standard quartet literature with masterworks by twentieth and twenty-first century composers. The members of the Orion String Quartet—violinists Daniel Phillips and Todd Phillips (brothers who share the first violin chair equally), violist Steven Tenenbom and cellist Timothy Eddy present a program of Beethoven's String Quartet No. 1 in F Major, Op. 18, No. 1 and Dvořák's String Quartet No. 13 in G Major, Op.106.

**11.17.22**

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

Music In Midtown presents a chamber music concert featuring a stellar group of musicians from the DMA performance program. Program TBA.

#### **• D E C E M B E R**

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

Music In Midtown ends the fall semester with a program of chamber works, performed by our extraordinary artists in the DMA program in music performance here at the Graduate Center. Program TBA.

**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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