

# 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, April 18, 2024, 1:00 p.m.

**Charles Neidich, clarinet**  
**Norman Carey, piano**

## Program

Sonata for Clarinet and Piano (1986)  
*(transcribed by the composer from his 1941 sonata for violin and piano)*  
I. Andante semplice  
II. Lento  
III. Allegretto giusto

Aaron Copland  
(1900–90)

Night Fantasy (1979)

Dorothy Rudd Moore  
(1940–2022)

*Threnos*, for Clarinet Solo

Charles Neidich  
(b. 1953)

Sonata for Clarinet and Piano in E-flat Major, Op. 120, No. 2 (1894)  
I. Allegro amabile  
II. Allegro appassionato  
III. Andante con moto - Allegro

Johannes Brahms  
(1833–97)

**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 John Musto is Assistant Director.

## About the Program

**Aaron Copland** composed his sonata for violin and piano in the period from 1942-1943 in the middle of the Second World War and dedicated it to the memory of his friend, Lieutenant Harry H. Dunham, who was killed in action in the South Pacific. Copland remarked that the work "is certainly one of the least complex pieces that I've ever written. Actually, when you look at my works of the early 1940's ... I seem to have been going through a pretty" plain" period. You might say that the Violin Sonata of 1943 is well on the way to Appalachian Spring, composed the next... it's an uncomplicated and direct statement of rather uncomplicated and direct musical ideas that I enjoyed developing."

(from the composer's liner notes)

While the outer movements exhibit what Virgil Thomson called a "calm elevation" it is in the middle movement "Lento" where Copland's feeling of tragic loss is most clearly expressed.

While Copland was fond of the work, he always felt that his writing for violin was not characteristically "violinistic". In 1986 at the suggestion of Timothy Paradise and Michael Webster, Copland transcribed the sonata for clarinet. He took the piece down a major third to enable the use of the clarinet's rich low register, but other than that and dividing the few violin double stops between the clarinet and piano, the work remained very much the same. In this form, Copland found the true nature of the sonata.

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**Dorothy Rudd Moore** (June 4, 1940-March 30, 2022). Born in New Castle, Delaware in the United States, into a musical family, Dorothy Rudd Moore, was one of the most important composers of her generation, one of the most important composers of color and poet as well. Her mother was a singer, and her parents recognized her talent for music and encouraged her to make her life in music. As a small child, she would make up songs and began writing music from an early age. The classical music world as she was growing up was very much a world of men and as she mentioned in her wonderful interview with Bruce Duffy ([link below](#)):

"My mother is a singer, and I thought I could write music as an avocation because writing music was something that men did. I was still very young, and when I was growing up, I felt that all composers were white, male and dead..."

She continued in the interview: "So then it occurred to me when it was near time for me to go to college ... why not make it my vocation? This is what I want to do."

Dorothy entered Howard University in Washington DC majoring in music theory and composition and minored in voice, but even while still in high school, she insisted on entering the male dominated music world. She studied piano and voice at her high school, Howard High, and learned to play the clarinet so she could play (and be the first female member) in the high school band at her school which before she joined was an all-male band.

While at Howard University, Dorothy attended a lecture by the great music pedagogue, Nadia Boulanger. That lecture was, in a sense, life changing. She was captivated by Boulanger's intense musicality and

brilliance and decided she had to study with her. After graduating from Howard University, she received the “Lucy Moten Fellowship” to study in France and went to study with Nadia Boulanger at the American Conservatory at Founainebleau in 1963. Rudd Moore showed Boulanger a song cycle she had written for voice and ensemble on texts from the Rubaiyat of Omar Khayyam. Boulanger was very impressed by the maturity of the composition and agreed to take the young Dorothy Rudd Moore as a student. After returning to New York, she continued her studies in 1965 with Chou Wen-Chung in New York.

In 1964, she married the conductor, cellist, and composer, Kermit Moore (a founder of the Symphony of the New World, the first racially integrated orchestra in the US). They collaborated often until Kermit Moore’s death in 2013.

Dorothy Rudd Moore in addition to being a composer and vocalist was also an important educator. She taught at New York University and the Harlem School for the Arts and in 1968, she was one of the founders of the Society of Black Composers.

Now to the music. Moore composition is notable for its blending of different musical styles from Negro Spirituals to contemporary harmonic techniques with great originality. She has written several important works especially her opera (1985) for which she also wrote the libretto, “Frederick Douglass” and her octet for flute, oboe, clarinet, 2 violins, cello and bass, “I have been to the Mountaintop” written in memory of Martin Luther King Jr. She also wrote in 1978 “Night Fantasy” for clarinet and piano, a wonderful work which should definitely enter the clarinet standard repertoire. The work is in two highly contrasting movements: Largo, Allegro. The Largo has the sense of an intense improvised conversation between clarinet and piano and the Allegro, a motoric scherzo.

And I end this short introduction to Dorothy Rudd Moore with a link to a wonderful interview she gave to Bruce Duffie in 1990. Here is a snippet of the interview:

In answer to a question of Duffie, Dorothy said:

“What Schubert and I have in common is that we both have some manuscript paper, and the desire to write music. That’s the thing that makes it the same. I really don’t think that previous times were much different than they are now when it comes to someone involved in this kind of music. It’s something that you do. You don’t do it because you’re seeking fame and fortune. You do it because you really think you have something that you want to communicate through this medium. It comes from an inner place that I don’t begin to know anything about, but it’s something where the music itself and the idea takes precedence over any kind of egotistical ‘I, I, I, me, me, me.’”

And here is the link to the complete interview:

<http://www.bruceduffie.com/moore.html>



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As a part-time composer, **Charles Neidich** writes as a way of responding to events, public and private, of great emotional significance. Threnos was written in March 2005 in memory of the victims of the Tsunami, and of all tragedies of which there has been in recent time a cascading overabundance.

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The two sonatas op. 120 nos. 1 and 2 are so well known and so important in the clarinet repertoire that they hardly need any introduction. They are the last of the four seminal works **Johannes Brahms** wrote, the others being the Trio op. 114 and the Quintet op. 115, for the brilliant clarinetist, Richard Mühlfeld. Inspired by Mühlfeld's great artistry, Brahms gained a new lease on life after announcing to the musical world that he was retiring from composition. In March 1891, he traveled to the town of Meiningen, the seat of his favorite orchestra where Mühlfeld was both the first clarinetist and an assistant conductor. He listened, entranced, to Mühlfeld for the time he was there and gained an intimate knowledge of the expressive possibilities of the clarinet. Jan Swafford, in his book, *Johannes Brahms, a Biography*, writes:

*"Brahms befriended Mühlfeld and sat listening to him play for hour after hour. Maybe for the first time in his life he felt something more than pleasure in a fine musician. Now he experienced an epiphany of an instrument in itself ... Brahms recognized another incarnation of the kind of dark, soulful voice that always seduced him."*

Brahms quickly completed both the Trio and Quintet in 1891 and returned to write the Sonatas in 1894. After completing made and extensive tour with Mühlfeld, who had become perhaps his closest friend after Clara Schumann. After one of their performances, the *Leipziger Musikalisches Wochenblatt* on February 7, 1895 wrote that *"it seemed like two intimately communicating musical souls were spontaneously improvising"* (from Maren Goltz and Herta Müller, *Richard Mühlfeld, Brahms' Clarinetist*).

Brahms composed both sonatas at the same time and they both emerge from the opening 4 bars of the 1<sup>st</sup> sonata, op. 120, no. 1 in F minor. This 4-bar introduction is itself a paraphrase of the opening of the final chorale of Bach's St. Matthew Passion the text of which begins (loosely translated): "If I must depart, do not depart from me." If anything, the Eb Sonata develops the chorale motif in a more varied and complex way than the F minor. While the material is present in every phrase of the work, what is remarkable is that we never notice it. What we do notice is a work of supremely moving beauty and incredible organic coherence.

Together with the Trio op. 114 and Quintet op. 115, the sonatas form the critical repertoire for the clarinet from end of the 19<sup>th</sup> century and inspired a generation of composers to write for the instrument.

## About the Artists

Clarinetist and conductor, **Charles Neidich** mesmerizes audiences the world over as one of the most vibrant virtuosos performing today. With a tone of hypnotic beauty and a dazzling technique, Mr. Neidich has received unanimous accolades from critics and fellow musicians both in the United States and abroad. In the words of *The New Yorker*, "He's an artist of uncommon merit - a master of his instrument and, beyond that, an interpreter who keeps listeners hanging on each phrase." He is the winner of numerous international competitions, most notably the ARD Competition in Munich in 1982, and the Naumburg Competition in 1985.

An ardent exponent of new music and a composer himself, he has expanded the technical and expressive possibilities of the clarinet, has sought out works which must be better known, and has championed the works of many of the world's most important composers. He is a leading performer on period instruments and has restored and reconstructed original versions of works composers from Mozart to Copland. Mr. Neidich commands a repertoire of over 200 solo works, including pieces written, commissioned or inspired by him, as well as his own transcriptions of vocal and instrumental works. With a growing discography to his credit, Mr. Neidich can be heard on the Chandos, Sony Classical, Sony Vivarte, Deutsche Grammophon, Musicmasters, Pantheon, Bridge, and Bremen Music Hall labels.

Although known as one of the premiere wind soloists in the world today, Mr. Neidich is also a conductor praised for his dynamically expressive performances ranging from historically informed repertoire to contemporary works.

Mr. Neidich has achieved great recognition as an educator in addition to his activities as a performer. He has given master classes throughout the US, Europe, and Asia, and is on the artist faculties of the CUNY Graduate Center, the Juilliard School, the Mannes College of Music, and the Manhattan School of Music.

In 2004, Charles Neidich was awarded the William Schuman Award for Performance and Scholarship at the Juilliard School. Already in its 12th season, together with his wife, Ayako Oshima, he founded the Kitakaruizawa Music Seminar and in 2016, the acclaimed WA Concert Series in New York. In 2018 he was awarded a lifetime membership in honor of his artistic achievements by the International Clarinet Society and a medal for lifetime achievement from the National Society of Arts and Letters. Most recently they established the Artna (Art, Technology, Nature) Foundation to promote worldwide innovation and cooperation through the Arts.

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**Norman Carey**, pianist, was a winner of the Artists International Distinguished Artists' Award, a recipient of the prestigious Borden Award from the Manhattan School of Music, and a prize winner in the International Bach Competition in Washington D. C. He has performed in solo recitals in New York at Merkin Hall and Carnegie Recital Hall. His debut was hailed by John Rockwell of The New York Times as "really delightful and very satisfying." He has toured nationally under the auspices of Community Concerts and has participated in numerous festivals including the Canandaigua Chamber Music Festival, the Adamant Festival in Vermont, the Beethoven Festival in Planting Fields, Long Island, and the Music Mountain series in Connecticut. Carey has been the Artistic Director of the Music-On-The-Lake Festival in Canada, where he collaborated with the Manhattan String Quartet. This summer Carey will be a coach at the Rafael Chamber Music Workshop in New Hampshire.

An active chamber musician, Carey was the pianist of the Prometheus Ensemble. Carey performed regularly with the renowned violist Emanuel Vardi including performances at Alice Tully Hall. He recorded the Brahms viola sonatas with Mr. Vardi for Finnadar Records. He appears with Vardi on *The Virtuoso Viola*, released by Cembal D'Amour and available through Apple Music. He has also performed with tenor Robert White, and violist Rosemary Glyde. He appears on CD recordings of music by composer Fred Tompkins, together in performance with drummer Elvin Jones and bassist Dave Williams. Carey's film credits include Woody Allen's *Radio Days* and Alan J. Pakula's *See You in the Morning*.

As a conductor, Carey directed the first American revival of Aaron Copland's *The Tender Land* for the Encompass Theater in New York. He has also conducted for Golden Fleece Opera, and for performances at the Gateways Festival in Rochester. Also in Rochester, Mr. Carey conducted *Dreamgirls* at the Auditorium Center.

Carey has degrees from the Manhattan School of Music and studied with Robert Casadesu and Nadia Boulanger at Fontainebleau. His master teacher was Kurt Appelbaum. Mr. Carey has been a member of the piano faculties of Western Connecticut State University, Long Island University, the Spence School, and Riverdale Country School. Carey holds a Ph.D. in music theory from Eastman School of Music. He is the Executive Officer of the Music Program in Music at the CUNY Graduate Center.

**MUSIC IN MIDTOWN**  
**Spring 2024 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 John Musto is Assistant Director. **All concerts are FREE.**

**THURSDAYS at 1:00 p.m. Elebash Hall**

**03.21.24**

**Amy Burton, Soprano & John Musto, Piano**

Esteemed Graduate Center faculty members Amy Burton and John Musto open Music in Midtown's spring season with an exploration of The Great American Songbook, including works by Cole Porter, Billy Strayhorn, Rodgers & Hart, Irving Berlin, and Geroge Gershwin.

**04.04.24**

**Roy Jennings, Piano & Kenneth Overton, Bass-Baritone & Karmesha Peake, Mezzo-Soprano**

Past faculty member and pianist, Roy Jennings presents the program "Spiritual/Spiritual" featuring the works of J.S. Bach, Hall Johnson, and his own arrangements of Negro Spirituals. He will be joined by Metropolitan Opera members Kenneth Overton, bass-baritone and Karmesha Peake, mezzo-soprano.

**04.18.24**

**Charles Neidich, Clarinet & Norman Carey, Piano**

Clarinetist, composer, and conductor Charles Neidich performs with director of the music department Norman Carey. The program will feature duos by Aaron Copland and Dorothy Rudd Moore.

**05.02.24**

**Chamber Music on Fifth I**

Music In Midtown presents a chamber music concert featuring a stellar group of musicians from the DMA performance program. Ethan Brown, Robert Carlson, Amber Evans, Nenad Ivović, Ellen Kim, Cheng Liang, and Mizuho Yoshimune will be featured in performances of Beethoven's Violin Sonata No. 7, the Britten Cello Sonata, and three songs by Massenet, Rheinberger, and Brahms.

**05.16.24**

**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 Lora Al-Ahmad, Samuel Andonian, Tiffany Chang, Meera Gudipati, Ryan Jung, Joseph Staten, Sean Statser, Sophia Stoyanovich, Martine Thomas, and Aaron Wolff. Program features works by David Carey, Gabriel Fauré, Lukas Foss, and Meera Gudipati.

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**<https://www.gc.cuny.edu/Friends-of-Music>**





**Spring 2024 Events**

<p><b>February</b></p> <p>8 Talea Ensemble presents Opera Workshop: Suzanne Farrin's <i>Macabéa</i> [6:00pm]</p> <p>20 Abigail Hong, violin [6:00pm]</p> <p>23 New music of Schweitzer, Beis, and the Onishi-Beis Duo [7:30pm]</p> <p>26 Jeremy Kienbaum, viola [6:00pm]</p> <p><b>March</b></p> <p>1 "In Her Own Voice": Lindsay Campbell and Madison Spahn [7:30pm]</p> <p>4 Marina Kifferstein, violin [6:00pm]</p> <p>8 Kirsten Jermé, cello [6:00pm]</p> <p>11 Meera Gudipati, flute [6:00pm]</p> <p>12 Samuel Andonian, violin [6:00pm]</p> <p>18 Ethan Brown, cello [6:00pm]</p> <p><b>21 Music in Midtown [1:00pm]:</b> <b>Treasures from <i>The Great American Songbook</i></b></p> <p>22 Cheng "Allen" Liang, cello [6:00pm]</p> <p>24 Collide-O-Scope Music [3:00pm]</p> <p>25 "overdrive": electronic music concert curated by Itzá García and Tobias Fandel [6:00pm]</p> <p><b>April</b></p> <p>1 Austin Lewellen, double bass [12:00pm]</p> <p>1 Maren Rothfritz, viola [6:00pm]</p> <p>2 Music Theory Department Concert [7:30pm]</p> <p><b>4 Music in Midtown [1:00pm]:</b> <b>"Spiritual/Spiritual": Music of Bach, Johnson, and Jennings</b></p>	<p><b>April</b></p> <p>5 Clare Monfredo, cello [6:00pm]</p> <p>8 Amber Evans, soprano [6:00pm]</p> <p>9 "The Romantic Piano": Philip Edward Fisher [7:30pm]</p> <p>10 Hyojin Ellen Kim, violin [6:00pm]</p> <p>12 Joseph Staten, cello [6:00pm]</p> <p>15 Alexandra Joan, piano [12:00pm]</p> <p>15 Claire Bourg, violin [6:00pm]</p> <p>17 Nenad Ivovic, piano [6:00pm]</p> <p><b>18 Music in Midtown [1:00pm]:</b> <b>Charles Neidich, clarinet, and Norman Carey, piano</b></p> <p>19 Carrie Frey, viola [12:00pm]</p> <p>19 Mizuho Yoshimune, piano [6:00pm]</p> <p><b>May</b></p> <p><b>2 Music in Midtown [1:00pm]:</b> <b>Chamber Music on Fifth I</b></p> <p>3 Lora Al-Ahmad, piano [6:00pm]</p> <p>6 Robert Carlson, piano [6:00pm]</p> <p>8 GC Composers' Concert: Talea Ensemble [6:00pm]</p> <p>13 Ryan Jung, piano [6:00pm]</p> <p>14 Fifi Zhang, piano [6:00pm]</p> <p><b>16 Music in Midtown [1:00pm]:</b> <b>Chamber Music on Fifth II</b></p> <p>17 Tiffany Chang, violin [6:00pm]</p> <p>20 Aaron Wolff, cello [6:00pm]</p> <p>21 Saxophone-Percussion Duos by GC Composers [7:30pm]</p>
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All events are free and require no tickets unless noted otherwise. Please visit <http://gcmusic.commonsgc.cuny.edu> for more concert information.

