



FACULTY RECITAL

# **Charles Neidich, clarinet**

with **Ayako Oshima**, clarinet

and **Mohamed Shams** (MM '10), piano

WEDNESDAY, MARCH 27, 2024 | 7:30 PM  
GORDON K. AND HARRIET GREENFIELD HALL

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## PROGRAM

ALICE MARY SMITH  
(1839–1884)

Sonata in A Major for Clarinet and Piano (1870)

*Allegro*

*Andante*

*Allegro Pastorale*

**Charles Neidich**, clarinet

**Mohamed Shams**, piano

DOROTHY RUDD MOORE  
(1940–2022)

*Night Fantasy* (1979)

*Largo*

*Allegro*

**Charles Neidich**, clarinet

**Mohamed Shams**, piano

JOAN TOWER  
(b. 1938)

*Fantasy (. . . those harbor lights)* (1983)

**Charles Neidich**, clarinet

**Mohamed Shams**, piano

*Intermission*

URSULA MAMLOK  
(1923–2016)

Aphorisms II for Two Clarinets (2009)

*Andante con moto*

*Adagio*

*Quarter=76*

*Largo, Dreamy*

*Allegro molto - Andante*

*Lamentoso*

**Charles Neidich**, clarinet

**Ayako Oshima**, clarinet

JULIA PERRY  
(1924–1979)

*Serenity* (1972)

**Charles Neidich**, clarinet

ETHEL MARY SMYTH  
(1858–1944)  
(transc. Charles Neidich)

Sonata in A Minor, Op. 7 (1887)

*Allegro moderato*

*Scherzo, Allegro grazioso*

*Romanze, Andante grazioso*

*Finale, Allegro vivace*

**Charles Neidich**, clarinet

**Mohamed Shams**, piano



**Council on  
the Arts**

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# PROGRAM NOTES

## **Sonata in A Major for Clarinet and Piano** **Alice Mary Smith**

Alice Mary Smith was a prolific composer. In addition to domestic affairs including raising 2 daughters and teaching at the Royal Academy, she composed two symphonies; six concert overtures, an operetta, and many sacred choral works including anthems, canticles, and four large scale cantatas. She also composed 40 songs and a considerable body of chamber music including four piano quartets, three string quartets, and the clarinet sonata. Her parents provided her with a very broad education, recognizing her musical talent and supporting her from her very young years. She published her first vocal score when she was only 18 and in 1863, at the age of 24, she wrote her first symphony—the first symphony written by a British female composer. She became a professor at the Royal Academy of Music and in 1867, she was appointed a Female Professional Associate of the Royal Philharmonic Society. That same year she married the lawyer and future judge, Frederick Meadows White. Unusual for the time, White strongly supported Alice's musical vocation, while, living in the time that he did, reassuring critics of his wife's musical activities that composition in no way "detracted from her good management of domestic affairs."

Smith's compositions were published both under her name and also under her married name, Meadows. Also important to note, since publishers into the early twentieth century often would not accept works from women composers (and like many other female composers), Smith sometimes needed to use a male pseudonym for publication. Several of her compositions were published under the name, Emil Künstler (taken perhaps from aLIcE Mary and Künstler—artist in German).

Smith's stardom in the British music world kept on a steady rise and in 1884 she became an honorary member of the Royal Academy of Music. That year should have been the high point of her career; tragically, however, her life was cut short as she succumbed to typhoid fever at the age of 45.

Now to the clarinet sonata.

Alice Mary Smith's clarinet sonata bears the dates of composition, March and December 1870. On December 14 of that year, Henry Lazarus, the leading English clarinetist of his time, performed the complete work in its first public performance with Smith at the piano in concert at the prestigious New Philharmonic Society's Sixth Soiree Musicale in London (the New Philharmonic

Society was founded in 1852 both to give “give a more perfect performance to productions of the greatest masters” and to give an opportunity to “modern and native composers.”).

The preface and source notes in the Hildegard Publishing Company Edition mentions that Smith may have, in the first stages of composition, thought of her work as a concerto and not as a sonata especially because of the note written in pencil by her husband on the cover of (i):

{This copy of the Clarinet part in Sonata (or PF arrangement of Concerto) for PF&Clarinet - Movements 2 & 3 ...}

From what I have read, however, it seems to me more likely that Smith decided that only the *Andante* alone would work well with orchestra. She left a fully orchestrated manuscript of the *Andante* and following the premiere performance of all three movements of the sonata in 1870, the next performances by Lazarus were only of the *Andante* with orchestral accompaniment in concerts in September 1872 at the Norwich Festival, in February 1873 at the Brighton Festival, and in London with the British Orchestral Society on March 20, 1873. After this, the only documented performance I could find was by the clarinetist Julian Egerton of the *Andante* and the final *Allegro Pastorale* in the original version with piano at the Musical Artists Society’s memorial concert for Smith in June 1885. While the two outer movements of the sonata are brilliant and full of technical bravura, it is the *Andante* which I find to be the most original combining an appreciation of the classical past with a very symphonic sense and a dramatically challenging look to the future.

Her husband, Frederick Meadows White, her most ardent supporter, tried to keep her legacy alive after her death; but, as with so many female composers, within a few decades her works disappeared from the concert hall. Her sonata, however, is definitely the major work for clarinet written in the early 1870s. It is one of the clarinet’s most important works, to be studied and performed by clarinetists the world over.

## ***Night Fantasy*** **Dorothy Rudd Moore**

Born in New Castle, Delaware 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 a 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 in 1990:

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, D.C. majoring in music theory and composition and minored in voice, but even while still in high school, she insisted in entering the male dominated music world. She studied piano and voice at Howard High School, and learned to play the clarinet so she could play—and be the first female member—in the high school band.

While at Howard University, Dorothy attended a lecture by the great music pedagogue Nadia Boulanger. That lecture was, in a sense, life changing. Captivated by Boulanger's intense musicality and brilliance, Rudd More decided she had to study with her and, after graduating from Howard, she received the Lucy Moten Fellowship to study in France and pursued study with Boulanger at the American Conservatory at Fountainebleau in 1963. Rudd Moore showed Boulanger a song cycle she had written for voice and ensemble based on the *Rubáiyát of Omar Khayyám*. Boulanger, impressed by the maturity of the composition, agreed to take the young Rudd Moore as a student. After returning to New York, she continued her studies in 1965 with Chou Wen-Chung.

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 U.S. They collaborated often until Kermit Moore's death in 2013.

In addition to being a composer and vocalist, Rudd Moore 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.

Moore's 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, including her opera *Frederick Douglass* (1985) for which she also wrote the libretto, and her octet for flute, oboe, clarinet, two violins, cello and bass, *I Have Been to the Mountaintop*, written in memory of Martin Luther King Jr. She wrote *Night Fantasy* (1978) 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.

In answer to a question by 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' \*

## ***Fantasy (. . . those harbor lights)*** **Joan Tower**

Joan Tower, one of the leading composers in the world today, was born in New Rochelle, New York, but spent her formative years in Bolivia. Her father was a mineralogist—we can sense an homage to him in the titles of works such as *Black Topaz* and *Silver Ladders*—and was very supportive of her musical education, as she returned to the United States to study music at Bennington College and after at Columbia University. Although her early influences were composers such as Milton Babbitt, Mario Davidovsky, and Vladimir Ussachevsky, she moved away from serialism to a uniquely individual style combining an underlying tonality with octatonic and whole tone passages and a wonderful soaring sense of compositional architecture with the rhythmic vitality we can trace back to her early years in South America.

Tower is the recipient of many awards. She was the first woman to receive a Grawemeyer Award and is the recipient of three Grammy awards. In 2019, the League of American Orchestras awarded her the Gold Baton; in 2020, Musical America named her Composer of the Year; and she received the Richard J. Bogomolny National Service Award from Chamber Music America in 2020.

In 1969 Tower, together with the flutist Patricia Spencer and the violinist Joel Lester, founded the Da Capo Chamber Players in which she was the pianist as well as composer. The Da Capo Chamber Players received the Naumburg Award in 1973 and Tower remained with the group until 1984. In 1985, she began the position of composer in residence with the St. Louis Symphony Orchestra, which she held until 1988. In 1998, she won the Delaware Symphony's Alfred DuPont Distinguished American Composer Award and in 1999 accepted the position of

*\*bruceduffie.com/moore.html*

composer in residence with the Orchestra of St. Luke's. She also received the 2002 Annual Composer's Award from the Lancaster Symphony. In 2005, she became the first composer commissioned for the Ford Made in America program.

In 1972, Joan Tower accepted a professorship in composition at Bard College, a position she holds to this day.

Tower has been a very important composer not only for the world, but for the clarinet. I have a history with three of her very significant works: *Wings* (1981), *Fantasy* (1983), and *Concerto* (1988). I first met Joan in the early 1980s when I performed *Wings* and she was commissioned by the Naumburg Foundation to write a concerto for me as part of the Naumburg Award which I won in 1985. Her *Fantasy* I have performed many times all over the world since it was first published in 1983.

That *Fantasy* has the subtitle in parentheses (. . . *those harbor lights*) does not mean that Joan Tower based her work on Hugh Williams's popular song which happened to be a favorite of Tower (as well of Bing Crosby, Elvis Presley and others). Rather subtle references to the song are hidden deep in the texture of the *Fantasy*. The *Fantasy* itself takes the form of a journey from a beginning of eerie calm to parts of intense virtuosity both for the piano and the clarinet.

Together with *Wings*, it has become an integral staple of the world wide clarinet chamber repertoire.

## **Aphorisms II for Two Clarinets** **Ursula Mamlok**

Ayako and I were fortunate to have known and been friends with the wonderful composer Ursula Mamlok. Ursula wrote a large and very important body of chamber works featuring the clarinet which spanned her whole composing career. While there are too many to list all of them we can list a few notable ones beginning with the woodwind quintet she wrote in 1956 for the New Art Woodwind Quintet, my father's quintet. Then there is the Sonatina for 2 Clarinets from 1957; Polyphony No. 1 for solo clarinet, 1968; the Sextet for flute, clarinet, bass clarinet, violin, contrabass, and piano from 1977; the Rhapsody (1989) for clarinet, viola, and piano; *Confluences* (2002) for clarinet, violin, cello, and piano, and the very special work originally for saxophone and piano, transcribed for clarinet: *Rückblick: In Erinnerung an die Reichspogromnacht vom 9. November 1938* (translated: Review in memory of the Reich's pogrom night November 9th, 1938).

In 2009, she wrote a wonderful set of duets: Aphorisms 2 for 2 clarinets for Ayako and me.



Ursula Mamlok was born in Berlin on May 4, 1923. She began studying piano at a very young age and added composition from the age of 12. In 1938 the Nazis forbid all Jewish children from attending any school other than a trade school and Ursula was forced to abandon her studies at the prestigious *Fürstin-bismarck-Lyzeum* to instead study ironing and bed-making. Soon after, she was forbidden from studying there as well, which had the unintended effect of allowing her to devote her attention to the piano and composition. It was right after the devastation of *Kristallnacht* that her parents decided to emigrate. A relative living in Ecuador was able to sponsor them and they fled to Guayaquil. As Ursula mentioned, she insisted she could not leave without her piano and luckily the family was able to ship it to Ecuador.

The American Consul in Guayaquil helped Ursula petition conservatories in the United States. In 1940, she won acceptance with full scholarship at the Mannes School of Music and her parents were able to join her in New York in 1941. At Mannes, she studied composition with George Szell. He was very supportive, but she was more interested in the new music which was surrounding her and found his teaching too conservative. In the summer of 1944 she received a three month scholarship to Black Mountain College. There she learned about the 12 tone technique of Arnold Schoenberg attending master classes in composition with Roger Sessions and Ernst Krenek, and studying piano with Eduard Steuermann.

In August 1947, Ursula met her future husband, Dwight Mamlok, in San Francisco; they were married in November. They remained in San Francisco until 1949 when they moved to New York. There, she was able to enroll in the Manhattan School of Music where she received her Bachelor's degree in 1957. It was not until 1960 when she began studying with Stefan Wolpe and then in 1961 with Wolpe's student, Ralph Shapey, that she began to develop her unique voice. Shapey was not only an inspiring teacher, he was an important advocate who helped get her performances of her works.

Mamlok was an educator of great distinction. She taught theory and composition at New York University and Temple University and mentored many young composers as a revered member of the composition faculty of the Manhattan School of Music for 45 years.

Mamlok's *Aphorisms II* is a set of six carefully detailed and characterized miniatures which display Mamlok's sensitive understanding of the instruments she is writing for; but what comes most clearly is the depth of emotion which she conveys. These pieces are wonderfully important additions to the clarinet repertoire.

## *Serenity* Julia Perry

Julia Perry was a brilliant and prolific composer who in her relatively short life composed a large body of work including twelve symphonies and three operas. The fourth of five daughters, she was born into a musical family; her father, a doctor, was a skilled pianist and her mother was a teacher who encouraged all her daughters to study music. The Perrys moved from Lexington, Kentucky to Akron Ohio when Julia was 10 years old. In Akron, she studied violin, voice, and piano, and began composing while at Westminster Choir College in Princeton, New Jersey, which she attended from 1943 to 1948. She continued post graduate studies at the Juilliard School and Curtis Institute. In the summer of 1951 while at Tanglewood she studied with the composer Luigi Dallapiccola. There, Perry completed her first major work, *Stabat Mater* for soprano and string orchestra, which brought her into prominence as a composer. Soon after, having received a Guggenheim fellowship, she moved to Florence to continue her studies with Dallapiccola.

Perry spent the next years primarily in Europe, studying with Nadia Boulanger in 1952 at the American Conservatory in Fontainebleau as well as continuing her composition and conducting studies in Florence and Siena; in 1957, she was sponsored by the U.S. Information Service for a series of concerts she conducted across Europe. Perry returned to the U.S. in 1959. The 1960s saw a great blossoming of creativity and an increasing concern with issues of racial and social justice.

In 1965, her *Short Piece for Orchestra* was performed by the New York Philharmonic, the first work by a woman of color to be performed by the orchestra.

In 1970, tragically Perry suffered a stroke which left her right side paralyzed. To continue composing, she taught herself to write with her left hand. A further series of strokes dashed her hope of recovery, but did not lessen her great desire to compose. She composed her final five symphonies after her hospitalization. *Serenity* is a tiny work Perry wrote originally for oboe, but then rewrote for clarinet. Penned in 1972, like most of the works she wrote after her stroke, it exists only as a frail manuscript. But in that manuscript, we see music of great beauty and emotion.

Perry believed in the power of music to heal social wounds. In 1949, she wrote:

Music is an all-embracing, universal language. Music has a unifying effect on the peoples of the world because they all understand and love it. And when they find themselves, enjoying and loving the same music, they find themselves loving one another ... Music has a great role to play in establishing the brotherhood of man.\*

*\*themarginalian.org/2021/11/21/julia-perry-music/*

## Sonata in A Minor, Op. 7

### Ethel Smyth

The remarkable composer and social activist Ethel Smyth was born in 1858 into a military family. Her father, John Hall Smyth, was a major general in the English Royal Artillery. She was a child prodigy, a wonderful pianist whose compositions date from when she was ten years old. Her father, however, was very much opposed to his daughter making music her career and only Ethel's steadfast obstinance convinced him to allow her to enroll in the Leipzig Mendelssohn Conservatory to study composition with Carl Reinecke. While at the Conservatory, she met Dvořák, Grieg, and Tchaikovsky who specifically became an important supporter. She found the level of instruction in Leipzig, however, to be too low and left the Conservatory after one year to study privately with Heinrich von Herzogenberg and his brilliant wife, Elisabeth. It was through the Herzogenbergs that Smyth met both Clara Schumann and Johannes Brahms. Brahms made a profound yet complex impression on Smyth. Her very entertaining recorded recollection of Brahms can be readily heard on YouTube.

Smyth was an important composer of operas: *The Wreckers*, which she composed between 1902 and 1904, has been called the most important English opera after Henry Purcell and before Benjamin Britten; and *Der Wald*, which she composed in 1901 and was staged at the Metropolitan Opera in 1903 was, until Kaija Saariaho's *L'Amour de loin* in 2016, the only opera composed by a woman to be staged by the Met.

No less than her compositional efforts were her activities for social justice and women's right to vote. In 1910, she joined the Women's Social and Political Union, writing that the impediments comes from a lack of a political voice. In 1911 she composed *The March of the Women* to the words of the writer and social activist Cicely Hamilton. The hymn soon after became the anthem of the WSPU. She spent time in prison after having joined the demonstration to throw stones into the house of the sexist Colonial secretary Lewis Harcourt. When the conductor Thomas Beecham (a champion of her music) visited her in prison, he found Smyth gesturing with a toothbrush, conducting a group of suffragettes marching in the yard singing the *March of the Women*. At the onset of the First World War, however, Smyth broke with the WSPU over the support they gave to the war effort.

Smyth's music always resonated with the musical public. The brilliant writer Virginia Woolf, Smyth's dear friend and erstwhile lover, remarked about her "gift for solidifying the connection between [the composer] and the audience." Smyth dedicated her final memoir to Woolf.

Her opera *Der Wald* played to overflowing audiences in London and in New York, its production bringing in more money than any other that year. The critics, however, were largely mired in their critical views of what “lady composers” should be. The *New York World*, for instance, wrote, “Her work is utterly unfeminine. It lacks sweetness and grace of phrase.”

Smyth was undeterred by the constant adverse criticism she endured and gradually she gained supporters among the most progressive members of British society. The playwright and critic George Bernard Shaw, for instance, became one of her admirers. In 1922, she was given the title of Dame Commander of the Order of the British Empire.

Social and sexist criticism was not the only adversity Smyth faced. In middle age she lost her hearing. While, sadly, this put an end to her conducting career, it did not end her creativity.

She wrote in her final memoir, *As Time Went On*:

[the musician in her] won through in the end. . . If you are still in possession of your senses, gradually getting accustomed, as some people do, to a running accompaniment of noises in your head; if instead of shrinking from the very thought of music you suddenly become conscious of desire towards it. . . why, then anything may happen. . . and once more you begin to dream dreams.\*

The Sonata for Violin and Piano, Op. 7 may have been an early work of Smyth, but it is a complex masterpiece which shows the influence of Brahms in its detailed craftsmanship and already evidence of a very forward-looking harmonic language. Soon after her death, the world forgot the beautiful and fascinating music of Ethel Smyth. I am hoping that by playing it in my transcription, I can help the musical world remember one of the most original composers to have bridged the nineteenth and twentieth centuries.

—Program notes ©Charles Neidich

\* [themarginalian.org/2021/01/12/ethel-smyth/](http://themarginalian.org/2021/01/12/ethel-smyth/)

## ABOUT THE ARTISTS

### **Charles Neidich**, clarinet

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, sought out works which must be better known, and 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 been a member of the Manhattan School Faculty since 1990 and is also on the artist faculties of the Juilliard School, the Mannes College of Music, and the CUNY Graduate Center.

In 2004, 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 Kitakaruzawa 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.

## **Ayako Oshima, clarinet**

Ayako Oshima is one of the most popular clarinet soloists in Japan, The winner of numerous international competitions including the 55th Japan Music Competition in Tokyo, the Winds and Percussion Competition in Japan, and Third Prize Winner in the 17th International Jeunesses Musicales Competition in Belgrade, where she also received the Golden Harp award given to the favorite of the audience and critics, Oshima performs on a regular basis both in recital and in concerto appearances with orchestra.

Ms. Oshima was a founding member of L'Art Respirant, one of the first new music ensembles in Japan and also was a member of the noted ensemble Contrasts Quartet. She has been involved playing historical instruments since 1991 and as a member of the acclaimed period instrument ensemble Mozzafiato, she has recorded several CDs for the Sony Vivarte label. Other labels for which she has recorded include Toshiba EMI, Victor Japan, Naxos, and Bridge. She recently released *Bel Canto: Music for Two Clarinets* for the Aurora label.

In addition to her performing career, she maintains a high profile as a teacher and is Associate Professor of Clarinet at the Hartt School, and is on the faculties of the State University of New York at Purchase and the Juilliard School. Ms. Oshima founded and is the Director of the Kita Karuizawa Music Seminar which attracts clarinet students from all over Asia and has become the most important clarinet seminar in Japan. With her husband, Charles Neidich, she has written a book on the fundamentals of clarinet technique for the publisher Toa Ongaku Inc. and has a 20-year collection of monthly columns on music and the clarinet she has written for *Pipers Magazine*. In 2011, She founded the all female Clarinet Ensemble NY Licorice Ensemble, which already has released two CDs and performed throughout Japan and New York and has been featured on NHK television.

Most recently, together with her husband, Charles Neidich, Oshima founded the non-profit Artena (Art, Technology, Nature) Foundation to promote worldwide innovation and cooperation through the Arts. She is also a noted chef and in September 2017 founded the WA Concert Series in New York with concept of "Great Taste" connecting music and food.

## **Mohamed Shams** (MM '10), piano

Hailed as a “deeply impressive pianist of tremendous flair and intellectual strength” and a “Spectacular pianist” by *Herald Scotland*’s critic Michael Tumelty, pianist Mohamed Shams enjoys a varied musical life as a recitalist, soloist, chamber musician, and accompanist. He has performed diverse repertoire in the United States, Europe, and Asia. As a recitalist, accompanist, and chamber musician and soloist, he has performed in prestigious concert halls such as Carnegie Hall, Steinway Hall, Miller Auditorium and Bruno Walter Auditorium in Lincoln Center; Yamaha Hall in London; Royal Concert Hall in Glasgow; Usher Hall in Edinburgh; and Kolarac Hall in Belgrade.

Mr. Shams’s selected live recordings on New York’s top classical radio station WQXR have often been featured through the McGraw-Hill Young Artist Showcase. He has collaborated with well-known conductors such as Enrique Bátiz, Philippe Entremont, Sergio Cárdenas, Edward Cumming, Christoph-Mathias Mueller, David Danzmayr, Ahmed El-Saedi, and Nader Abbassi. As a soloist he has played with the Royal Philharmonic, the Royal Scottish National Orchestra, Gottingen Symphoniker, Cairo Symphony Orchestra, Manhattan School Orchestra, Hartt School Orchestra, and Royal Conservatoire of Scotland Orchestra.

A recipient of a Fulbright grant in 2006 for research of twentieth-century American composers, Mr. Shams performs frequently works by Elliott Carter, John Corigliano, and Florence Price, among others. He is also a champion of works by forgotten or rarely performed late nineteenth- and early twentieth-century composers such as Medtner, Bortkiewicz, and Bacewicz. His musical studies earned him a Master of Music degree from the Manhattan School of Music, together with the prestigious Harold Bauer Award; a Bachelor of Music with distinction from the Cairo Conservatoire; and a second Master’s degree from the Royal Conservatoire of Scotland. He earned his doctorate from the Hartt School of Music at the University of Hartford. Mr. Shams is currently a faculty member at the Purchase College of Music, SUNY Purchase and the Hartt School, the University of Hartford, Connecticut.

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We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



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