



*Dedicated to the creation
and performance of new music*

NEW MUSIC FOR STRINGS AND PIANO

SAINT PETER'S CHURCH
CITIGROUP CENTER
NEW YORK CITY

FEBRUARY 21, 2017 7:00 PM

COMPOSERS NOW FESTIVAL 2017
THE NEW YORK COMPOSERS CIRCLE
FEBRUARY 21, 2017 7:00 PM

*The Argument Rag** David See
Kim Foster, *viola* David See, *piano*

Selections from *The Impassioned Nightingale, for string quartet*** . .
. Debra Kaye

- 3. *Mouth of the Sky*
- 4. *The Dance of the Turtle Dreamed*

Klang String Quartet
Gregor Kitzis, *violin* Whitney La Grange, *violin*
Kim Foster, *viola* Kate Dillingham, *cello*

*Ripples*** Kevin McCarter

Gregor Kitzis, *violin* Kim Foster, *viola*
Kate Dillingham, *cello* Craig Ketter, *piano*

*Quintet for Strings*** Dary John Mizelle

Klang String Quartet *with* Steven Moran, *double bass*

INTERMISSION

*Piano Trio*** Carl Kanter

1. *Allegro Moderato*
2. *Allegro vivace*
3. *Andante*

Gregor Kitzis, *violin* Kate Dillingham, *cello* Craig Ketter, *piano*

*Sonata for Violin and Piano*** Craig Slon

- 1.
- 2.
- 3.

Esther Noh, *violin* Kevin McCarter, *piano*

*Shadow Lake, for string quartet*** Peri Mauer

Klang String Quartet

*Selections from A Roll of the Dice, for string quartet and bongos***

..... David Picton

1. *First Throw*
2. *Mirror Mirror*

Klang String Quartet *with* David Picton, *bongos*

* New York Premiere

** World Premiere

PLEASE JOIN US AFTER THE CONCERT FOR A WINE & CHEESE RECEPTION

The NYCC thanks the staff and personnel of Saint Peter's Church
for their assistance with this concert.

The New York Composers Circle gratefully acknowledges support by a grant from the
Alice M. Ditson Fund of Columbia University.

COMPOSERS

CARL KANTER majored in music at Harvard College, graduating in 1953. Thereafter, he attended Harvard Law School and practiced law for about 40 years. After retiring he returned to composition and has written primarily chamber music compositions and a limited number of pieces for piano and for orchestra.

He writes, "I try in this *Piano Trio* to continue the traditional use of melodic and contrapuntal practices in the context of modern harmonic idiom, without sounding like a 19th-century romantic composer."

Acclaimed for her unique sound and her deep and visceral language, composer **DEBRA KAYE**'s music blends her classical roots with a wide range of influences including jazz, world music, folk, experimental improvisation, world events and sounds of daily life. She has been honored with ASCAP Plus Awards for her "creative contributions to American music." Recent highlights include commissions from the Portland Youth Philharmonic, the Community Music Center of Portland, and a flute and piano piece for flautist Carl Gutowski, to be premiered this spring. Support for Debra's music includes grants and awards from Meet the Composer, Mannes College of Music, the Edward T. Cone Foundation, Fort Wayne Children's Choir, Atlanta Music Teachers Association, New School University, as well as residencies at the Millay Colony and Wurlitzer Foundation. Her debut CD, *And So It Begins*, was recognized as "an album that will surely stand the test of time."

She writes, "the selections you'll hear tonight are from a modular string quartet, *The Impassioned Nightingale*. The titles are inspired by the imagery of Garcia Lorca, whose light and dark poetic shadings reflect the spirit of this work. Much as Lorca's themes reappear throughout the body of his work, a few central themes weave throughout the entire piece, appearing in different guises. I sketched the initial seeds of the work during the early stages of my career, making this somewhat of a personal life cycle piece."

PERI MAUER was born and raised in New York City where she currently resides. She holds degrees from Manhattan School of Music and Bard College and is a graduate of the High School of Music and Art in N.Y.C. Her music has received performances in Bargemusic's Here and Now Winter and Labor Day Festivals, New York Composers Circle Concerts of New Music at Symphony Space, LeFrak Performing Arts Center, St. Peter's Church, St. Mark's Church, the Music with a View Festival at the Flea Theater for which she also served as cellist and conductor, Composers Concordance Composers Play Composers Festival, Gamper Festival of Contemporary Music in Bowdoin, Maine and NYU

Composers Forum, among others. Most recently her commissioned orchestral work *All Along the Heights* was premiered by the Jackson Heights Orchestra to critical acclaim. A recipient of multiple ASCAP Plus Awards, she is honored to have been awarded a grant from New Music USA for the premiere of her orchestral work *Illuminations of the Night* by the New York Repertory Orchestra and *Life on Earth for chamber ensemble* for Music with a View. She also recently received a commission from the Music Department of Fiorello H. LaGuardia High School of Music & Art and Performing Arts to compose a piece for the LaGuardia Junior Band, resulting in her symphonic band work *Red Sky*. Other recent premieres include *A Little New Year's Flair*, performed by Blair McMillan in Bargemusic's Here and Now Winter Festival; *At Home with Allen Ginsberg: Five Songs for Baritone & Piano*, performed by baritone Daniel Neer and pianist Christopher Berg; *Trumpet Trio*, premiered in the Music from Good Shepherd Concert Series; and the revision of her *Pixeliance* for flute, harp and marimba trio, performed at Vassar College in harpist Ashley Jackson's Electric Lady concert series. Also a professional cellist, Ms. Mauer has worked with such groups as American Symphony Orchestra, Encompass New Opera Theater, Radio City Music Hall Orchestra, Orchestra of St. Peter by the Sea, NYU Contemporary Players, and American Chamber Opera, among many others, and can be seen playing her cello in the Golden Globe and Emmy Award winning Amazon TV series *Mozart in the Jungle*.

She writes, "I first heard the phrase 'music of place' around the time I decided to write a string quartet and found the concept intriguing. For whatever reason, the 'place' I envisioned was a setting of a lake brought to life by casting shadows. After coming up with the name *Shadow Lake* I did a Google search and found there are indeed a few bodies of water with that name scattered about. However this particular *Shadow Lake* is not based on any of them and exists solely as a string quartet. It is in one movement and this performance is the world premiere."

KEVIN McCARTER writes music for orchestra, chamber ensembles, chorus, solo instruments, and voice. *Opening Ideas* was premiered by the Chicago Chamber Orchestra, recorded by the Kiev Philharmonic, and subsequently broadcast by a number of radio stations. Other works that have received substantial attention include *Blossoms and a Breeze*, played by several woodwind trios in the U.S. and Canada, and *Three Songs on Poems of Emily Dickinson*, sung on recitals in Paris, Vienna and Rome in addition to programs in the U.S. Recent works include *In Open Air* (flute and piano), premiered on a New York Composers Circle concert last year, and *Sketches from Nature* (solo oboe), which will be performed at a Nebraska new music festival in March.

Ripples is inspired by the sounds of water in a stream. The water's movement varies from rapid and splashy to steady and smooth, and in the middle of the piece it reaches a calm pool before flowing on downstream.

DARY JOHN MIZELLE is an American composer of avant-garde classical and jazz music. He studied trombone at California State University, Sacramento where he earned a B.A. in performance. He earned a M.A. in composition from the University of California, Davis and a Ph.D. in composition from the University of California, San Diego. While at U.C. Davis, he participated in the New Music Ensemble, a pioneering free improvisation group that dispensed with scores. Mr. Mizelle was an original member of the group that founded *SOURCE: Music of the Avant-Garde* magazine. His mentors include Larry Austin, Richard Swift, Jerome Rosen, Karlheinz Stockhausen, David Tudor, Roger Reynolds, Robert Erickson, Pauline Oliveros and Kenneth Gaburo. His music involves mastery of instrumental, electronic and vocal resources as well as his own performance on several different instruments and voice. Mr. Mizelle works in many different genres and media. His SPANDA project consists of thirteen days of music with a coherent macrostructure, incorporating music theater, opera, orchestral works, choral works, electronic music, chamber music, solo instrumental and vocal music, as well as combinations and integrations of all these. A prolific composer with works in all media, he has composed over 500 compositions and more than 40 jazz tunes. He refers to his music as "multidimensional" in scope and practices his musical art in multiple tuning systems ("macrotonality") and simultaneous tonal, modal and atonal systems ("polytonality"), as well as multiple rhythmic systems (systemic polyrhythm). He creates electronic music using multiple techniques, including "microsynthesis," the mixing of very short (less than 50 millisecond) elements of different sonic energy components; "isomorphic synthesis," the compression of musical macrostructure to the level of waveforms; as well as more conventional techniques such as additive synthesis, granular synthesis and timbral transformation of acoustical sounds. Mr. Mizelle has held academic appointments at University of South Florida; Oberlin Conservatory of Music, where he was head of the Technology In Music And Related Arts (TIMARA) program; and State University of New York at Purchase where he was Chair of the Composition Program. He makes his home in Westchester County, N.Y.

Quintet for Strings was composed in November and December of 2015 and is dedicated to the memory of John Eaton, a friend and colleague who was a member of the New York Composers Circle and who passed away in the month of December after suffering an accident on his way to the NYCC concert of December 1, 2015 where his *Fantasy Romance* was being performed. The *Quintet* is part of a larger group of compositions called *Superstrings* and contains both classical and jazz elements in a context of atonality with recognizable melodies and complex counterpoint, changing meters and static textures, a musical trip through changing landscapes.

DAVID PICTON graduated from Mannes College of Music in 1980 with a B.M. in composition. He has been commissioned by the Girl Scouts of America and Central Park Brass as well as by numerous individuals for songwriting and arranging work. He has written for small ensembles as well as for orchestras and choruses, and has had numerous performances of his original chamber works

including several NYCC performances over recent years. He is also a jazz percussionist and pianist and in recent years has been performing his jazz compositions with the NYCC Jazz Quintet at the prestigious Zinc Bar in Greenwich Village. In addition he is a member of the composer/performer organization Eclectix which has recently performed several times at Zinc Bar. Mr. Picton has been performing regularly and teaching music in the New York City area for more than 35 years. He has also performed in California, Japan, England, and Africa with his own bands and with numerous other bands. Some other artists who have performed Mr. Picton's compositions include the late great jazz pianist John Hicks, as well as the fine oboist Keve Wilson with her Cabaret Oboe Trio. In the spring of 2016 Mr. Picton released a CD of his original contemporary classical chamber compositions. The CD is entitled *Into the Green* and is available on cdbaby.com, iTunes and Spotify. He also has two jazz CDs out, both of which can be found on cdbaby.com. His music has had radio airplay on WBAI in N.Y.C, WPKN in Bridgeport, Connecticut and Estonia National Radio in Estonia.

He writes, “the piece you will hear comprises the first two movements of my second string quartet, to which I added bongos because there is a strong rhythmic motif throughout the first movement, suggesting Latin percussion. The title of the piece, *A Roll of the Dice*, was chosen because usually when composing a piece, at some point early on I begin planning it structurally, but this time I didn't; I just wrote the first thing that came to mind and kept writing to the end. Interestingly, the first movement turned out to be in sonata form, probably because over the years I have so often written in that form that it has become ingrained in my unconscious, and since sonata form has been part of the classical heritage for so long I would say that it is in the collective unconscious, as well as my own individual unconscious.”

DAVID SEE is a staff pianist at Mannes School of Music at The New School and pianist for Tapestry Choir and Highbridge Voices. His latest choral work *Be on Time* will be premiered by C4 (the Choral Composer/Conductor Collective, in which he sings bass) in their March 2nd and 4th concerts. Before moving to New York City in 2014 from Tennessee, he worked variously as a collaborative pianist for singers, instrumentalists and musical theater, as a piano teacher, composer/arranger and organist, and as keyboardist for the Symphony of the Mountains in Kingsport, Tennessee. The Symphony of the Mountains premiered his *Piano Concerto* in 2001 with soloist Gary Hammond. Other works include a set of variations for cello and piano, *Scrapbook Suite* for chamber ensemble, and a series of two-piano pieces performed with his wife Lynn. Mr. See was adjunct professor of composition and staff accompanist at Middle Tennessee State University from 2005 to 2014, and he holds a B.M. from Oberlin College.

He writes, “*The Argument Rag* for viola and piano should require little in the way of elucidation. It is a light spoof of the classic rag, marked by aggressive and discordant interruptions. It was originally written for, and performed with, Evan Barker, a student at Middle Tennessee State University in 2006.”

CRAIG SLON is a New York-based composer of instrumental music, electroacoustic music and film music. He studied rhythm, harmony, counterpoint, composition and music ethnography at Sarah Lawrence College and received a BA in Liberal Arts. He has scored over 40 films, which have been screened at many international festivals including the Festival Tous Courts, Toronto International Festival, Eksjo Animation Festival, Anchorage International Film Festival, San Francisco Independent Film Festival, Tribeca Film Festival, ADH Film Festival, Clermont-Ferrand Festival, Annecy Festival, Female Eye Film Festival, Euro Festival, Transito, and IAAC. He won a Craft Award for Original Score from New York University and received a grant from Artlink (Scotland). He has experimented extensively with the resonant signatures of glass, metal, wood, plastic, rubber and ceramic materials in the context of electroacoustic music. His music has been performed in Spain, Denmark, Australia, Peru, United States, Mexico, England, Scotland, Germany and China. He is employed as a recording engineer by many New York-based ensembles.

Sonata for Violin and Piano, in three movements, is based on complementary modal melodic passages with modulations to close keys, allowing the piano to take on the role of a reverberant chamber.

PERFORMERS

Cellist **KATE DILLINGHAM** enjoys a diverse career as a soloist and collaborative artist and is an avid proponent of the music of living composers. Following her New York debut, which featured world premieres of works by Augusta Read Thomas and Pulitzer Prize-winner Jennifer Higdon, the press deemed her "an excellent cellist; dignified, intelligent, and compelling ... an adventurous, dedicated champion of contemporary music ... an extraordinary performer who displayed musical insight and emotional depth...". She has performed as a soloist with The St. Petersburg Philharmonic, The Moscow Symphony Orchestra, The Salzburg Chamber Philharmonic Orchestra, and the Moscow Chamber Orchestra. She has appeared at Carnegie Hall, The Metropolitan Museum of Art, Lincoln Center, Bargemusic, and Symphony Space in New York City. Recent highlights include concerts at the Tsereteli Gallery in Moscow, and Weill Recital Hall and The Dimenna Center in New York City. Ms. Dillingham was a student of Bernard Greenhouse at the Mason Gross School of the Arts at Rutgers University and of Maria Tchaikovskaya at the Moscow Conservatory. A long association with Mr. Greenhouse led to collaboration on an edition of the *Sonatas for Violoncello and Keyboard, BWV 1027-1029* by J.S. Bach, published by G. Schirmer Inc., which she presented in a combined concert and lecture at the Metropolitan Museum of Art. She has recently recorded these

works with renowned harpsichordist Jory Vinikour for Affetto Records. Kate's enthusiasm for broadening the range and repertoire of the cello has led her to commission, perform and record music written by composers of the 21st century. Ms. Dillingham has recorded four albums of varied repertoire: *Haydn Cello Concertos, Nos. 1 & 2* with the Moscow Chamber Orchestra, *Lutoslawski, Dvorak, Higdon, Herbert* with the Moscow Symphony Orchestra, *Music for Cello & Piano* with works by Debussy, Honegger and Fauré, and *CROSSINGS—New Music For Cello*, featuring music by nine composers including Yuan-Chen Li and Federico Garcia de Castro. Kate's albums are available at iTunes, amazon.com and wherever fine music is found online.

Violist **KIM FOSTER** is known for her variety of creative interests, crossing multiple fields and artistic genres. A graduate of the Yale School of Music, she is a frequent guest artist in demand across multiple genres with New York's preeminent chamber ensembles from the Alaria Chamber Ensemble at Weill Recital Hall to the FLUX Quartet at Roulette in Brooklyn. An advocate for new music as well as underrepresented composers of the 20th century, Kim is actively creating and seeking new projects in chamber and solo settings. Passionate about psychology and well being for the creative artist, Kim is a pioneer graduate of the first Certificate in Applied Positive Psychology course through the New York Open Center, and is the first classical musician to receive this certification. Her work with Positive Psychology translates to the field of music through Peak Performance topics. Kim contributes her expertise through serving as a faculty member of several chamber music workshops including Summertrios, Princeton Playweek, Music, Etc. and Summer String-In where she coaches amateur chamber musicians. Additionally, she has been guest lecturer at both the Juilliard School and The Mannes School of Music in N.Y.C., lecturing students on private teaching studio creation as well as positive psychology and peak performance for audition preparation. She currently teaches 5th through 8th grade strings at the Stevens Cooperative School in New Jersey, actively writes articles for publication and is creating online courses for her new educational project, precisionmusician.com. In her free time Kim can be found relaxing at home in Brooklyn watching classic films, reading for pleasure or listening to vintage vinyl. When not relaxing indoors she can be found at the local stables where she enjoys equestrian activities in the hunter/jumper discipline.

American pianist **CRAIG KETTER** is rapidly distinguishing himself as a leading pianist of his generation, performing as soloist and chamber musician throughout the world. Critically acclaimed for “transporting the listeners to extraordinary heights” and “into a world beyond time and space,” Mr. Ketter is known for playing with powerhouse sonority combined with long-lined dulcet lyricism. He has performed as soloist with the Grant Park Symphony Orchestra, the North Carolina Symphony, the Sacramento Philharmonic, the Oakland East Bay Symphony, the South Orange Symphony, the Garden State Philharmonic, the Raleigh Symphony, the Durham Symphony, the Rocky Ridge Music Festival

Orchestra, and the American Festival for the Arts Orchestra. His solo concerts have taken him to Mexico, Argentina, Barbados, France, Germany and Japan, as well as across the United States and Canada. Mr. Ketter regularly joins forces with international singers and chamber groups. Venues include NPR's *Performance Today* series; *CBS Sunday Morning*; Sirius Satellite Radio; Carnegie Hall and Avery Fischer Hall in New York City; the Teatro Colón in Buenos Aires; Teatro La Huaca and Atlapa Convention Center in Panama City; the Savannah Music Festival in Savannah, Georgia; Bay Chamber Concerts in Rockport, Maine; Music in the Mountains in Colorado; and the Marilyn Horne Foundation. Musicians he has collaborated with include flutist Eugenia Zukerman, clarinetists Stephen Williamson, Ricardo Morales and Jon Manasse, cellists Robert deMaine and Eric Bartlett, violinists Kelly Hall-Tompkins and Roy Malan, and singers Deborah Voigt, Margaret Jane Wray, Cynthia Lawrence, Samuel Ramey, Paul Plishka, Ben Heppner, Cliff Forbis and Robert White. Mr. Ketter is currently on the piano faculty of New Jersey City University.

Violinist **GREGOR KITZIS** plays regularly with The Orchestra of St. Luke's at Carnegie Hall and is a founding member of The Ouluska Pass Chamber Music Festival in Saranac Lake, New York. He has performed early music on period instruments with The American Classical Orchestra and has premiered and recorded countless new works with many ensembles including Orchestra of Our Time and Collide-O-Scope. He has arranged, performed, and recorded with David Bowie, has been the string contractor for TV appearances with Enya and has performed with artists ranging from Anthony Braxton to John Cage. Gregor has played everything from solo and chamber music recitals to rock and tango in venues ranging from Carnegie Hall and the late CBGB's to *Saturday Night Live*, *Late Night with David Letterman* and new-music and jazz festivals throughout the United States, Canada and Europe. He plays an old Italian violin made in the 1690s by Giovanni Grancino. Of his performance of Nils Vigeland's *Ives Music*, *The New York Times* wrote "scratchier and more mistuned than even Ives would have found amusing." And in a later *New York Times* review: "The important violin solos were excellently projected by Gregor Kitzis, sometimes with whistling purity, always with vivid presence." More recently, newmusicbox.org reviewed a solo performance with the Albany Symphony at Carnegie Hall in May of 2010, calling it "authentic, jaw-dropping fiddling." *American Record Guide* reviewed the same performance, saying "Kitzis stole the show in his procession from one end of Carnegie Hall to another, his violin resonating brilliantly and vanishing with ghostly shivers in Carnegie's remarkable acoustic."

Violinist **WHITNEY LA GRANGE** is from McAllen, Texas. She received her Bachelor of Music from The Juilliard School. She also attended Yale University on full scholarship in the Artists Diploma Program and received her Master of Music Degree from the University of Illinois Champagne/Urbana where she was a teaching assistant. Ms. La Grange has enjoyed the variety of playing in orchestras, Broadway shows, recordings, chamber music, new music, and

rock/pop gigs. She has served as concertmaster of the South Florida Symphony and first violinist in the Blue Door String Quartet. She recently played on the hit Broadway Show *Matilda*.

A native of Long Island, New York, **STEVEN MORAN** began playing the bass at age fourteen. By age seventeen, he had gone on to perform orchestral and chamber music on four continents. He holds a Bachelor of Music degree from the Peabody Conservatory and a Master of Music Degree from the Juilliard School where he was the teaching assistant to New York Philharmonic principal bassist, Eugene Levinson and to the late renowned keyboardist/historian Albert Fuller, all on full scholarship. As a chamber musician, Mr. Moran has been a member of New York City's esteemed Jupiter Chamber Players and now regularly performs in both a chamber and orchestral capacity with N.Y.C.'s Harlem Chamber Players. He is currently solo bassist with Vermont's Taconic Music as well as with the Philadelphia Virtuosi Chamber Orchestra. He served for 22 years as a member of the Florida West Coast Symphony in Sarasota and is now a frequent guest of the New York City Ballet Orchestra, the New Jersey Symphony, Florida's Jacksonville Symphony, and the Harrisburg Symphony in Pennsylvania. He also is a member of New York City's SONOS Chamber Orchestra and the Berkshire Symphony in Massachusetts. Among his other titled positions, Mr. Moran's past appointments have included principal bassist of Maryland's Annapolis Symphony and of Florida's Key West Symphony, as well as assistant principal bassist of the Sarasota Opera in Florida. A champion of 20th-century music, he was the solo bassist in the world premier of David Amram's *Starry Night* and before that, in the world premier of Edgard Varèse's recently discovered work *Dances for Burgess* at Symphony Space in N.Y.C. Another of his noted ventures into the promotion of serious contemporary music was in the New York premiere, and later the reprise, of the gargantuan John Cage/Merce Cunningham collaboration *Ocean* at Lincoln Center. As a member of SONOS he continues in this vein, most recently having premiered excerpts of 21st-century operas in N.Y.C.'s Town Hall. Mr. Moran's playing can be heard on major media and motion picture soundtracks. He has also recorded with the rock band They Might be Giants. He plays a 1922 double bass by the early 20th-century Cremonese master Romedio Muncher.

Violinist **ESTHER NOH** has garnered acclaim for her achievements as both a classical and alternative-music performer. She won the Audience Prize at the Carl Nielsen International Violin Competition in Denmark and first prize in the Julius Stulberg International String Competition. She has soloed with the Chicago Symphony Orchestra, the Houston Symphony, and the Danish National Philharmonic. As a chamber musician, she won first prize in the junior division of the 1994 Fischhoff National Chamber Music Competition. Ms. Noh has participated in residencies in Banff, Canada, and also at the Smithsonian Museum and the Kennedy Center in Washington, D.C. She has toured throughout the country with the ETHEL string quartet, Eighth Blackbird, Fireworks Ensemble,

and the Meredith Monk Ensemble, and has performed in New York City at venues such as Carnegie Hall, Alice Tully Hall, Merkin Recital Hall, and Miller Theater. Ms. Noh is an active champion of improvised and alternative music. She has collaborated with John Zorn, Mark O'Connor, and Bang on a Can, and has presented avant-garde music at Le Poisson Rouge, Roulette, The Stone, and the Cutting Room. She plays and records with singer/songwriters and is the featured violin soloist in the Oscar-winning short film *God of Love* (Best Short Film, 2011). A strong supporter of contemporary music, she performs with numerous groups including Signal, Wordless Music Orchestra, International Contemporary Ensemble (ICE), and Either/Or. She premieres composers' works for both solo violin and chamber ensembles and has recorded for the New Amsterdam and E1 labels. She received degrees from the Oberlin Conservatory and the University of Michigan, and holds a doctorate with honors from SUNY Stony Brook. She was the visiting professor of violin at Wichita State University and concertmaster of the Wichita Symphony from January 2004 to May 2005. Ms. Noh is a member of the Brooklyn Philharmonic. She currently resides in New York City.

NEW YORK COMPOSERS CIRCLE

Now in its fifteenth year, the New York Composers Circle is a multifaceted artistic and educational organization of composers and performers, whose mission is to promote public awareness and appreciation of contemporary music through concerts, salons, and other events in the New York metropolitan area. For its members, the NYCC offers a variety of opportunities for testing works in progress at monthly salons open to the public, performing completed works in concert, and fostering collaboration and development, both artistic and professional. For composers who are not members, the NYCC offers the opportunity of a public performance to winners of its annual composers' competition. For the sophisticated concertgoing public, the NYCC offers at least four concerts a year of works by members and others, curated by a jury headed by distinguished composer Tania León. And for members of the public who have not yet been exposed to much contemporary music, the NYCC sponsors an outreach program in which we send performers to various institutions including high schools and community centers, at no charge to the institution, to perform musical works of the 20th and 21st centuries.

Inspired by a workshop at the American Music Center, Jacob E. Goodman founded the New York Composers Circle in the spring of 2002 as an association of composers meeting regularly to play their music for one another. It soon became apparent that we had the artistry and commitment to present our music, along with the music of other composers, to a larger audience. In May 2003, the NYCC produced its first public concert at Saint Peter's Church, featuring Pulitzer Prize-winning composer David Del Tredici along with eleven of the NYCC's original members. This well-attended concert was favorably reviewed in the *New Music Connoisseur*.

Under the continued leadership of Debra Kaye, John de Clef Piñeiro, Richard Brooks, and currently Hubert Howe, the NYCC's membership has quintupled since its inception, and the number of its concerts has grown from one each season to its current calendar of five concert presentations during the 2015-16 season. At the same time, our roster of performers has grown to include many of the world's leading instrumental and vocal artists specializing in new music.

This "valuable group" (*The New York Times*) continues to expand its programs. Informal readings of new pieces allow composers to "test fly" their works with some of New York's finest professional and advanced student musicians. Such events, along with our monthly music salons and collaborations with other groups and institutions, support the creation and presentation of new music through the various stages of its development. In the 2004-05 season, award-winning composer Ezra Laderman joined members of the NYCC in its spring concert. In addition to its own two concerts, in March 2006 the NYCC presented a joint concert with the performing ensemble ModernWorks; during the

following season we collaborated with New York University in our first concert at NYU's Frederick Loewe Theatre; in March 2010 we collaborated with the Italian “No Borders” Quartet in presenting a program of works by American and Italian composers that was performed both here and in Italy; in September 2012 we presented a concert under the auspices of the celebrated Bargemusic series “Here and Now”; and in 2014 we inaugurated a series of NYCC jazz concerts.

In the summer of 2007, the NYCC held the first of its annual composers' competitions, open only to non-members. In January of 2015, following the death of our beloved honorary member John Eaton, the competition was renamed the John Eaton Memorial Competition.

Eight seasons ago the NYCC launched a new outreach initiative—the New York Composers Circle's Community Encores program. We send professional performers to institutions throughout New York City such as schools and community centers, at no cost to the institution, with the aim of acquainting previously untapped audiences with concert music of the 20th and 21st centuries. Each concert is emceed by a member of the NYCC, who introduces the performers and the music they play. The first concert in this series, featuring pianist/composer Nataliya Medvedovskaya with commentary by John de Clef Piñeiro, took place to great audience acclaim on February 24, 2009 at the Hebrew Home in Riverdale, New York. To date, we have presented 23 such outreach concerts at public high schools (Bronx H.S. of Science, Stuyvesant, and Hunter College H.S.) and at additional community centers (Lenox Hill Neighborhood House at Saint Peter's Church and JASA, as well as two outreach concerts, by Eugene Marlow's Heritage Ensemble, at Lighthouse International); several more are planned for this season. A recent Community Encores concert at Stuyvesant High School featuring soprano Sofia Dimitrova and pianist Catherine Miller garnered a rapt audience of 350 students, whose probing questions were fielded by the performers and by composer Richard Russell, who acted as emcee.

These free outreach concerts are presented under the sponsorship of NYCC contributors, and the list of schools and community centers is expanding. See the next page for how you can become a sponsor of this important project, which is bringing new music to new audiences.

Staff for this concert:

Dary John Mizelle, producer
Robert S. Cohen, stage manager
David Mecionis, stagehand
Simon Brown and Emiko Hayashi, reception
David See, page turner
Christopher Sahar and Patricia Leonard, at the door
Jeremy Tressler, recording engineer
Tamara Cashour, publicity
David Mecionis, programs

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Anne Farber	Christopher Montgomery
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Amy Roberts Frawley	Gayther and Carole Myers
Elizabeth Friou	Bill Nerenberg
Victor Frost	Linda Past and Joseph Pehrson
Mark and Louise Gatanas	Jeanette and Stuart Pertz
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Lucy Gertner	Richard Pollack and Lori Smith
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Linda Hong	Al and Alice Teirstein
Hubert S. Howe	Mr. and Mrs. Douglas Townsend
Carl and Gail Kanter	Raymond Townsend
David Katz	Gary and Katrine Watkins
Lou Katz	Sally Woodring
David Kaufman	Thomas Zaslavsky and Seyna Bruskin
Barbara Kaye	Martin Zuckerman and Susan Green

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Contact

New York Composers Circle
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Westhampton, NY 11977-1015
NewYorkComposersCircle.org

Our next concert will take place at 7:00 PM on Tuesday, March 14, 2017
at Saint Peter's Church, 54th St. and Lexington Ave.
Please pick up a flier in the lobby or visit our website for more information.