



ENSEMBLE
FOR NEW MUSIC

Urban Sounds

Featuring the music of
the New York Composers Circle

April 2, 2017

3PM

New Paltz United Methodist Church

Welcome to the Poné Ensemble for New Music's spring concert, **Urban Sounds**, featuring the music of the New York Composers Circle. In keeping with the mission of both organizations, we are very pleased to partner with the NYCC in bringing the vibrant sounds of New York City composers to the Hudson Valley. Thank you to Hubert Howe and Richard Brooks for coordinating with the NYCC composers and the Poné Ensemble to make this happen. Very special thanks to NYCC composer David Mecionis (who also has had work premiered by the Poné Ensemble) for initiating this project.

After the concert please join us for refreshments, and meet the composers, the Ensemble members, the Board of Directors and fellow audience members.

The **NEW YORK COMPOSERS CIRCLE** is an artistic and educational organization dedicated to new music — its creation, its performance, and the development of new audiences. Its members and supporters are composers, performers, and music lovers. Its activities include concerts of new music (currently four each season), monthly salons at which composers play and discuss new works and works in progress for fellow members and guests and hear talks by various members of the new-music community, an annual competition open only to nonmembers, and a program of outreach concerts to benefit the broader community and to attract new concert audiences. 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 before an 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.

In the summer of 2007 the NYCC held the first of its annual composers' competitions, open only to nonmembers. The prize in each competition has been a year's free membership in the Composers Circle and a performance at the final concert of the following season. Each year brings an influx of scores and potential new members.

The NYCC also launched a new outreach initiative—the New York Composers Circle Community Encores program. We send performers out to institutions throughout New York City such as schools and senior centers, at no cost to the institution, with the aim of acquainting previously untapped audiences with concert music of the 20th and 21st centuries.

The Poné Ensemble for New Music

Carole Cowan, violin

Marcia Gates, flute

Susan Seligman, 'cello

Emily Faxon, violin

Joel Evans, oboe

Ruthanne Schempf, piano

Larry Tietze, clarinet

Guest Artists

Elizabeth Handman, viola

Jill Sokol, flute

PROGRAM

Scatterloop (2016)
violin and piano

Max Duykers

Intermezzo (2007)
oboe, violin, 'cello and piano

Susan Fischer

Breathless (2016)
flute and clarinet

Hubert Howe

Suite for Two Flutes, Op. 17 (1977-81)

Katherine Hoover

Intermission

Bass Play Divertimento (2016)
flute oboe bass clarinet

John de Clef Pineiro

Ikarus – Duo for Binya (2016)
violin and viola

Debra Kaye

Nocturnes (2010)
violin and piano

Jacob Goodman

From Far and Near (2016)
flute, violin, viola and 'cello

Kevin McCarter

NOTES

Max Giteck Duykers is a composer whose work is dedicated to unusual beauty. Recent commissions include the experimental chamber opera "Both Eyes Open" to be premiered across the U.S. by the Paul Drescher Ensemble, with support from New Music USA and the Jerome Fund for New Music. Other commissions and premieres include Third Angle New Music, PUBLIQuartet, Avian Orchestra, The Stony Brook Symphony Orchestra, the Oakland Youth Orchestra, The Seattle Chamber Players, The Glass Farm Ensemble, Iron Works on the Edge, Anti-Social Music, HERE Arts Center, and PS122. His Glass Blue Cleft was recently released by the Escher String Quartet on Bridge Records. Duykers is co-director of Ensemble Ipse, a contemporary music pierrot sextet based in NYC. Duykers has also been commissioned to compose music for over 35 theatrical, dance, film, and multimedia projects in the New York City area. He recently completed his PhD at Stony Brook University where he studied with Sheila Silver. At Stony Brook he was also honored with the 2012 Ackerman Award for Excellence in Music.

Scatterloop is a wild, fun, and virtuosic piece that presents repetitive fragments and explores how to obfuscate their coherence using seemingly disparate textural and harmonic elements. I am interested in how traditional music syntax is comprehended by the listener, and how a piece of music can live on the edge between expected logic and experimentalism. This piece was originally composed for and premiered by my friend, violinist Esther Noh. Many thanks to Poné for the performance!

Ms. **Susan J. Fischer** is an active composer and established piano and theory teacher in New York for over 20 years. Several of her choral and chamber pieces have been commissioned for various concert programs in New York and Canada. Ms. Fischer completed her Masters in Composition at New York University, Steinhardt School of Music and Performing Arts Professions, where she studied with renowned composer Justin Dello Joio. Ms. Fischer also completed graduate work at Ithaca College New York and at Concordia University in Montreal in musicology and composition. In addition, Ms. Fischer holds an Associate of Music degree, (A.Mus.) from Conservatory Canada in performance and education.

Intermezzo for Oboe, Violin, Cello and Piano is a chamber piece inspired by the works of Debussy and Ravel. It is in a Rondo form which begins with a slow waltz, the themes intertwining among the oboe, violin and cello while the piano surrounds them with lush chords. This melancholy waltz returns periodically after sections filled with mystery, passion, triumph and joy.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. He was one of the first researchers in computer music, and Professor of Music at Queens College, where he taught from 1967 until 2011. He also taught at the Juilliard School from 1974 to 1994. He is currently Director of the New York City Electroacoustic Music Festival and Executive Director of the New York Composers Circle. Recordings of his music have been released by Capstone Records (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS-8771), Ravello Records (*Clusters*, RR 7817) and Ablaze Records (*Electronic Masters*, Vol. 2, AR00013).

Breathless was written in July 2016 as a challenge to flutists and clarinetists. While I have written many solo works, when I began this work I had not written a piece for two solo instruments in 50 years. I tried to imagine every kind of relationship that can exist between two instruments: where one takes the lead and the other follows, where both play evenly, where one instrument is entirely within one octave while the other plays in two, where both play in two, and so forth. The piece requires that both instruments play expressively over the entire range of notes that they can play, including a high C7 and C#7 on the flute. (If the player cannot play these, they can be played an octave down.) The title refers, in jest, to the fact that, except for one passage for solo clarinet, both instruments are playing continuously.

Katherine Hoover, born in Elkins, West Virginia, now resides in New York and is active throughout the U.S. as a composer, performer, teacher, and conductor. She studied music theory and flute at the Eastman School of Music where her flute teacher was Joseph Mariano, and she worked further with William Kincaid in Philadelphia. As a composer, she is self-taught. She has written many works in all genres (orchestral, instrumental, vocal) and is the recipient of numerous awards including a National Endowment Composer's Fellowship, an ASCAP award, Academy of Arts and Letters 1994 Composition Award and the National Flute Association Newly Published Music Competition (for five works, including *Kokopeli* for solo flute).

Suite for Two Flutes - This is a set of five short movements highlighting various aspects of the flute; melodic, virtuosic, mysterious, and playful.

Born of Puerto Rican parents and raised in a blue-collar community of walk-up tenements and bustling street life just to the north of and indistinguishable from New York's "Hell's Kitchen" on Manhattan's West Side, **John de Clef Piñeiro**, a graduate of Yale Law School, is the former First Deputy General Counsel (in charge of Contracts, Real Estate and Corporate Matters) of the New York City Housing Authority and is a composer by avocation. Except for a short stint as a Mannes College of Music undergrad, he describes himself as an autodidact when it comes to his passion for music and composition.

He served for two consecutive two-year terms (2006-2010) as the Executive Director of the New York Composers Circle, and is currently its Chairman of the Board. He has been a long-time member of the of New Music USA (formerly, the American Music Center), and is also a member of ASCAP. As an author, his law-related articles have been published in various professional periodicals both here and abroad, and, as a published poet, his works have appeared in various anthologies of new poetry. In addition to his work as a composer, he has also been known in the new music community as an editorial contributor of numerous concert and CD reviews and interviews (some of which are available online) for The New Music Connoisseur periodical. His works have been performed in concert halls and public schools and college venues in New York City and elsewhere in the U.S., and at new music festivals in Europe and Latin America.

"Bass Play - Divertimento Gestures for Flute, Oboe and Bass Clarinet"

This short but challenging work for woodwind trio is composed in a mostly-abstract contemporary idiom that playfully explores fleeting, evanescent "gestures" and virtuosic filigrees of sound among the three instruments in 13 brief suite-like episodic settings. As sometimes fortunately happens, this work is receiving its world premiere at the hands of courageous champions of new sounds.

Acclaimed for her unique sound, 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 & Piano piece to premiere this spring for flautist Carl Gutowski. 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; and 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."

Ikarus - Duo for Binya was commissioned by the Community Music Center of Portland, OR to honor the memory of Benjamin Klatchko, a boy of brilliance who took his own life at the age of 17. I've been getting to know him through videos of his classical performances on viola and violin, and the brilliant rap songs that he wrote, sang and recorded. Two of his beats and melodies are woven into this duo.

Jacob E. Goodman, founder of the New York Composers Circle in 2002, is Professor Emeritus of mathematics at City College (The City University of New York), the author of many books and research articles, and a founding editor of the journal *Discrete & Computational Geometry*. He has composed and improvised all his life, and has studied composition with, among others, Ezra Laderman and David Del Tredici. His works have been performed in New York, Nebraska, Delaware, Toronto, Buenos Aires, and Tokyo. Recent compositions include a set of variations for piano trio; three song cycles; a set of variations for orchestra on a Beethoven theme; a quintet for flute, strings, and piano; a set of intermezzi for piano; a prelude for saxophone and piano; a duo, *Oui, J'Aime Brahms*, for cello and piano; a set of variations for flute, violin, cello, and piano; and three bagatelles for piano; as well as the score for the documentary film *Meet Me at the Canoe*, produced for the American Museum of Natural History by his daughter Naomi Goodman $\frac{1}{4}$ Broom.

The three nocturnes for violin and piano are intended to be played as a set, in the order written. Like the Chopin nocturnes that inspired them, they are short pieces in what might be called a "nocturnal" mood. I based all of them on the interval of the fifth, the interval from, for example, C up to G. So in the first nocturne I start with a rising fifth in the piano, and when the violin comes in, the same interval appears in descending form. In the second nocturne the fifth is used mainly harmonically, in the left hand of the piano. And in the third nocturne the piano plays a melody made up of fifths in succession, and the violin sings over it.

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, *Sketches from Nature* (solo oboe), performed at a Nebraska new music festival in March, and *From Far and Near*, performed for the first time on today's concert.

From Far and Near was inspired by two sets of photographs. One set was taken by the Hubble Space Telescope. It showed star fields and distant galaxies. The second set consisted of terrestrial landscapes with trees, flowers, rocks, streams, and waterfalls in both close up and panoramic views. These photos evoked appreciation for the immensity of the universe and the beauties of our planet. They invited me to imagine what it might be like to spend a day exploring the landscape of a planet in another galaxy and to wonder how much it might be like a day on the planet we know.



ENSEMBLE FOR NEW MUSIC

Founded in 1974 by Latvian-American composer Gundaris Poné (1932-1994) and his wife, pianist Karen Poné (1935-2005), The Poné Ensemble for New Music is dedicated to the performance of contemporary chamber music. Each concert brings guest artists to join with the core musicians of the Ensemble in offering the music of the 20th and 21st centuries. The Ensemble is also committed to the encouragement of newly-emerging composers.

THE MUSICIANS of the Poné Ensemble have all been principal and leading members of the Hudson Valley Philharmonic for many years, with distinguished careers as soloists, teachers and recording artists. Several are faculty members of the Department of Music in the State University at New Paltz, and some have been members of the Poné Ensemble for New Music since its earliest performances.

Concerts are made possible with funds from generous individuals, matching grants from IBM, and grants from the BMI Foundation. The Poné Ensemble for New Music is a 501(c)(3) not-for-profit organization. All contributions are tax deductible to the full extent of the law.

PLEASE SEND DONATIONS TO:

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For future concert details and to be added to our mailing and E-news lists, please go to: www.PoneEnsemble.org or contact Eric Roth at ejrnewplatz@yahoo.com

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