



*Dedicated to the creation  
and performance of new music*

# A CONCERT OF NEW MUSIC

SAINT PETER'S CHURCH  
CITIGROUP CENTER  
NEW YORK CITY

APRIL 18, 2017 7:00 PM

THE NEW YORK COMPOSERS CIRCLE

APRIL 18, 2017 7:00 PM

*A Bestiary* . . . . . Frank Retzel

- |                          |                                   |
|--------------------------|-----------------------------------|
| I. <i>The Sloth</i>      | IV. <i>Meditations</i>            |
| II. <i>Night Thought</i> | V. <i>Not Me</i>                  |
| III. <i>Song</i>         | VI. <i>The Sloth... Revisited</i> |

Jacqueline Milena Thompson, *soprano*    Craig Ketter, *piano*

*Snaptograph No. 1\** . . . . . Scott D. Miller

Roberta Michel, *flute*    Carol McGonnell *bass clarinet*  
Michael Lipsey, *percussion*

*Rain, Sea, and Sky\*\** . . . . . Madelyne Byrne

Craig Ketter, *piano*    Daniel Pate, *vibraphone*    *electronics*

*Fantasy Variations* . . . . . Roger Blanc

Craig Ketter, *piano*

*The Way In* . . . . . Max Giteck Duykers

Zen Wu, *soprano*    Kate Dillingham, *cello*    Craig Ketter, *piano*

INTERMISSION

*Bagatelles*\* ..... Emiko Hayashi

- |                          |                         |
|--------------------------|-------------------------|
| 1. <i>Being Chased</i>   | 6. <i>Cascades</i>      |
| 2. <i>Cactus Needles</i> | 7. <i>Sleep Walk</i>    |
| 3. <i>Deconstruction</i> | 8. <i>Sprouting</i>     |
| 4. <i>Windstorm</i>      | 9. <i>Poking Air</i>    |
| 5. <i>Assemblage</i>     | 10. <i>Uptown Jazzy</i> |

Craig Ketter, *piano*

*Points on a Compass* ..... Christopher Sahar

Jacob Elkin, *bass trombone*    Markus Kaitila, *piano*

*Songs*. ..... Nataliya Medvedovskaya

- |                                   |                            |
|-----------------------------------|----------------------------|
| I. <i>Snow is Falling</i>         | III. <i>My Knight</i>      |
| II. <i>Carousel</i>               | IV. <i>Karlov Bridge</i> * |
| V. <i>The Music Sounded In Me</i> |                            |

Tatiana Poletskaya, *soprano*    Nataliya Medvedovskaya, *piano*

*Twilight*\* ..... Susan J. Fischer

Michael Laderman, *flute*    Carol McGonnell, *clarinet*  
Gregor Kitzis, *violin*    Kate Dillingham, *cello*  
Frank Picarazzi, *vibraphone*

\* World Premiere

\*\* New York 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.

# SONG TEXTS

*A Bestiary* . . . . . Frank Retzel

## I. *The Sloth*

Theodore Roethke

In moving-slow he has no Peer.  
You ask him something in his ear;  
He thinks about it for a Year.

## II. *Night Thought*

E.V. Rieu

“Night Thought  
of a  
Tortoise  
Suffering from  
Insomnia  
On a Lawn”

The world is flat, very flat ---  
There is no doubt of that.

## III. *Song*

Diane Leigh Vogt

One  
    Small cricket  
Explores  
    A thicket of grass  
While i,  
    A watchful mountain,  
    Chew clover.

#### IV. *Meditations*

E. V. Rieu

“Meditations  
of a Tortoise  
Dozing under a Rosetree  
At Noon  
While  
A Dog  
Scampers about  
And a Cuckoo calls  
From a  
Distant Wood”

So far as I can see  
There is no one like me.

#### V. *Not Me*

Shel Silverstein

The Slithergadee has crawled out of the sea.  
He may catch all the others, but he won't catch me.  
No, you won't catch me, old Slithergadee,  
You may catch all the others, but you wo ----.

#### VI. *The Sloth... Revisited*

Theodore Roethke

[this song uses the remaining lines of *The Sloth*]

(And what of our three-toed friend,  
so deep in thought?)

Then, before he says a Word  
There, upside down (unlike a Bird)  
He will assume that you have Heard --

A most Ex-as-per-at-ing Lug.  
But should you call his manner Smug,  
He'll sigh and give his Branch a Hug;

Then off again to Sleep he goes,  
Still swaying gently by his Toes,  
And you just know he knows he knows.

*The Way In* . . . . . Max Giteck Duykers

*The Way In*

Rainer Maria Rilke

Whoever you are: some evening take a step  
out of your house, which you know so well.

Enormous space is near,  
your house lies where it begins,  
whoever you are.

Your eyes find it hard to tear themselves  
from the sloping threshold, but with your eyes  
slowly, slowly lift one black tree up,  
so it stands against the sky: skinny, alone.

With that you have made the world.  
The world is immense  
and like a word that is still growing  
in the silence.

In the same moment that your will grasps it,  
your eyes,  
feeling its subtlety,  
will leave it...

*Songs*. . . . . Nataliya Medvedovskaya

*I. Snow is Falling*

Boris Pasternak

Snow is falling: snow is falling.  
Geranium flowers reach  
For the blizzard's small white stars  
Past the window's edge.

Snow is falling, all is lost,  
The whole world's streaming past:  
The flight of steps on the back stairs,  
The corner where roads cross.

As if he's playing hide-and-peek,  
Across the upper landings,  
A mad thing, slowly sneaks,  
Sky creeps down from the attic.

It's all because life won't wait,  
Before you know, it's Christmas here.  
And look, in a minute,  
Suddenly it's New Year.

Snow is falling, deeper – deeper,  
Maybe, with that same stride  
In that same tempo,  
With that same languor,  
Time's going by?

Year after year, perhaps,  
Passing, as snow's falling,  
Like words in a poem?

Snow's falling: snow's falling.  
Snow is falling, all is lost –  
The whitened passers-by,  
Leaves' startled showing,  
The corners where roads cross.

## II. *Carousel*

Federico Garcia Lorca

[*Retranslated from the Russian version of Irina Tynyanova by Alexey Mikhailov*]

The festive day is swirling  
In the rakish spout.  
It's scampering and curling  
On the roundabout.

Blue Easter.  
White Epiphany.  
Blue Easter.  
White Epiphany.

Odd days change  
Their skin like a snake,  
And holidays are out of range,  
A dress they cannot make.

One must confess that holidays  
Are very old.  
They like to put on silks and moirs  
To save themselves from cold.

Blue Easter.  
White Epiphany.  
Blue Easter.  
White Epiphany.

We'll draw this roundabout  
Between many a star.  
-A tulip! –we'll cry out  
From countries warm and far.

Our spotted horses  
Look like severe panthers.  
How sweet are yellow oranges-  
Moon in a skin that banter!

D'you envy, Marco Polo,  
The children on the steeds?  
They'll ride to lands unknown  
Where freedom waits for kids.

Blue Easter.  
White Epiphany.

### III. *My Knight*

Nataliya Medvedovskaya

[*Translated from Russian version by Lara Torgovnik and Nataliya Medvedovskaya*]

The strand-like streams of rain in sorrow's unspoken sound.  
My knight is strumming by the fireplace, and no one's around,  
As always, the dog is running to his hand and wagging its tail.  
The strings whimper. My knight, what are you singing of in your castle bare?

You're so far, my knight, you're so far,  
Without love how alone you are!  
Faithful dove, fly to him and bring a letter,  
Unlock his fenced-in heart for better,  
Sparkle his light of love!

The Earth feels lovingly surrounded with the night's cloak of blue.  
My knight, you don't know I'm secretly enamored with you.  
As always, you're strumming your chords to a faraway star.  
Your voice echoes in my ears; it is with me near and far, near and far.

You're so far, my knight, you're so far,  
Without love how alone you are!  
Faithful dove, fly to him and bring a letter,  
Unlock his fenced-in heart for better,  
Sparkle his light of love, of love, of love ...

### IV. *Karlov Bridge*

Boris Goldberg

[*Translated by Nataliya Medvedovskaya*]

I can't wait to get there. Running  
Like a lover to a date.  
At the times when my heart's yearning,  
Want to reach the Karlov Gate.

When my soul feels unstable  
As if blown by a freezing storm,  
At the times when I'm in trouble,  
At the times when I'm in trouble,  
Karlov Bridge would keep me warm.



And no matter what's in my life,  
Like a remedy that heals  
It would get me close to myself,  
To the whole world 'round me.  
It would get me close to myself,  
To the whole world 'round me.

## V. *The Music Sounded In Me*

Yefim Medvedovskiy

[*Translated by Katia Lapko and Sasha Palmer*]

Since early days, the music grew  
Inside me, I remember,  
But something foreign burst into  
My childhood's gentle timbre.

With piercing noises of torn strings  
Shell bursts drowned all the sound,  
The cannonade's relentless stings,  
Like drums of war, would pound.

In sirens I would music dream,  
Like saws they'd cut air flying,  
By phantom walls- a silent scream,  
A metronome replying.

And then above my ear hung peace -  
Reveille's thin tone, so mild.  
It seemed the horn that called release  
Was played by a small child.

I've not gone deaf from cannonade,  
The city's calm I hear.  
Its Vict'ry gained my Leningrad,  
Its Vict'ry gained my Leningrad,  
Its youth, again, is near!

# COMPOSERS

**ROGER BLANC** completed a Masters degree in Composition with teacher David Diamond at the Juilliard School, where he was an assistant teacher in Ear Training and Theory for five years. He has worked extensively in recording, having arranged, transcribed, composed, orchestrated, produced, or otherwise prepared/organized/supervised music for media including television (*Tonight Show, Saturday Night Live, David Letterman, Conan O'Brien, Sex and the City*), film (ca. 60 feature films including *Frida, The Untouchables, Wag The Dog, Fargo, Cadillac Records*), the recording industry (artists including Barbra Streisand, Miles Davis, Michael Jackson, John Lennon, Luciano Pavarotti, Sting, Phil Collins, Kelly Clarkson), and live performance (venues including Carnegie Hall, Radio City Music Hall, The Metropolitan Museum, Madison Square Garden, the United Nations); events including the 2004 Democratic National Convention, the 2006 Super Bowl, the 2010 World Cup, and three 2014/2015 Jazz Foundation tributes to Don Rickles, Herbie Hancock, and Merry Clayton at the Apollo Theater in NYC. He has had concert music performed at venues including Alice Tully Hall, CAMI Hall, The Whitney Museum Sculpture Court, Thalia/Symphony Space, and Juilliard; at locations abroad including Italy, Romania, and Brazil; and performers including Alex Foster, Chris Parker, and Mindy Kaufman. He serves on the boards of several music-related organizations, and performs regularly as a guitarist in various clubs around New York City.

He writes, "*Fantasia Variations* for piano is written primarily using a seven-note scale family that produces significant melodic and harmonic richness while limiting statistical complexity. Structurally, it splits the difference between fantasia and variations forms."

**MADELYN BYRNE** is an Associate Professor of Music at Palomar College where she has been on the faculty since 2000. She is an active composer of both acoustic and computer music. Some recent pieces include her Joyce settings *Rain has Fallen* and *Winds of May* (for SATB choir with piano accompaniment; first-place winner in the Morningside College Choral Competition), *In a Winter Landscape* (for bass flute and computer, commissioned and recorded by Peter Sheridan for MOVE Records), *Arrival* (computer music with video art by Lily Glass, recorded to DVD for Everglade Records), and *Northern Flight* (for piano and computer, recorded by Peter Gach for Innova Records). Madelyn's music has been selected for a wide range of new music festivals such as The International Computer Music Conference (five times), The Aries New Music Festival, The Australasian Computer Music Conference, College Music Society Conference, Electronic Music Midwest, Western Illinois University's New Music Festival, Imagine II, and Merging Voices among others. Her composition for Peter Sheridan has been performed worldwide, and her works have been featured recently across the United States and the United Kingdom.

She writes, “*Rain, Sea, and Sky* was prompted by my experience of a boat ride off the coast of Massachusetts during a storm. I found this experience to be powerful, exhilarating and beautiful. The environmental sounds of rain and ocean waves are processed to blend with the musical material and the timbre of the instruments. AudioSculpt, from IRCAM, and MetaSynth were among the tools used in this process.”

**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 P.S. 122. His *Glass Blue Cleft* was recently released by the Escher String Quartet on Bridge Records. This piece and others have been featured at music festivals throughout the U.S. and abroad, including the Seattle Chamber Players’ Icebreaker IV, curated by *The New Yorker’s* Alex Ross. 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.

He writes, “*The Way In* is a setting of the poem by the early 20<sup>th</sup>-century Austrian poet Rainer Maria Rilke. I see the poem as a visceral beckoning by the soul to come out of one’s shell and move toward enlightenment. The phrase “lift one black tree up, so it stands against the sky, skinny, alone” is the most salient image for me – a heroic gesture of power and strength in the face of solitude. Here the soprano does a wild wailing sound on the word ‘sky’ to invoke the struggle of making this lonely move towards groundedness. There is sadness in leaving behind our familiar trappings, which I hope also comes through in the piece. This sadness is inseparable from the stillness and peace that come from the struggle, which is where I feel the pieces leaves us. Thanks to Zen, Kate and Craig for their hard work.”

**SUSAN J. FISCHER** is an active composer and established piano and theory teacher in New York for over twenty years. 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. Previously, Ms. Fischer completed graduate work in music education at Ithaca College, New York and studied 20<sup>th</sup>-century compositional techniques at Concordia University in Montreal, Canada. In addition, she holds an Associate of Music diploma from Conservatory Canada in performance and education. Most recently, Ms. Fischer’s *Intermezzo for Oboe, Violin, Cello and Piano* was performed by the Poné Ensemble in New Paltz, New York on April 2nd, 2017. In 2016, her string quartet *Notturmo* was premiered at an NYCC Concert at St.

Peter's Church at Citigroup Center in New York. In the summer of 2015, *Romanza for Violin, Cello and Piano* was produced by Università di Roma Tor Vergata in Rome, Italy, where it was performed with choreography. Earlier that year, Susan's song setting of a poem by American poet J.D. McClatchy, *What is Going, What is Coming for Mezzo-Soprano, Piano and SATB chorus*, was premiered at an NYCC concert at the DiMenna Center for Classical Music in New York. In her dedication to music education, Ms. Fischer has founded the National Academy of Music America (NAMA), a non-profit organization fostering musical achievement and appreciation by making American music conservatory standards of education accessible to everyone.

Susan writes, "*Twilight for Flute, Clarinet, Violin, Cello and Vibraphone* is inspired by the mysterious, interim moment between fading daylight and the night. The piece is built around the pitches D, A and E, introduced by the cello at the beginning. Although the tonal center of the piece is in D, the mode remains ambiguous, not being major or minor, while rising melodic figures interchanged between the instruments reach toward the bewitching twilight sky."

**EMIKO HAYASHI** is a composer, arranger and performer, currently living in New York. She was born and raised in Japan. She started classical piano studies at age three, later moving into jazz and contemporary music. She has an undergraduate degree from Jochi University (Japan) in Far Eastern Philosophy and a Masters in Jazz Piano Performance from Purchase Conservatory of Music (New York). Emiko has performed at various clubs in Tokyo, the Bay Area in California and in New York City. In 2005, she shifted to composing contemporary music. Her work *Continuous Strand of Twisted Threads*, for string trio, was selected and performed by Women Composers Festival of Hartford. Her *Piano Sonatina* was performed by Martha Locke at Tenri Gallery, sponsored by Orchestra of Our Time. Her jazz originals have been performed at Birdland Jazz Club, Zinc Bar, and The Vault in Santa Cruz, California. She states, "I use my compositions as a vehicle to explore music from a visual and a visceral perspective. My attempt is to paint sounds with my own version of color, texture and depth."

She writes, "These are ten very short *Bagatelles* that I wrote on randomly thought themes. My intention is for each bagatelle to capture the nuance, texture, color or mood of its short, expressive title."

**NATALIYA MEDVEDOVSKAYA** is an award-winning composer, concert pianist, and songwriter, whose compositions are hailed as "significant, amazing, dramatic" (*Los Angeles Times*). A graduate of the St. Petersburg Conservatory, Russia, with a double major in composition and piano performance, she moved to New York City in 2003. She won first prize at the 1995 International Composers' Competition of the Gartow Foundation (St. Petersburg); second prize as a composer at the International Competition "Golden Channukia" (Berlin, 2005); "Best Classical Composition" and "Best Instrumentalist" from Indie Music Channel (Hollywood, 2015); honorable mention in the 14<sup>th</sup> Billboard Song Contest; honorable mention in the 2007 "Song of the Year" International Song

Contest; honorable mention in the 11<sup>th</sup> Unisong International Song Contest; the Honor Award at the 2006 Great American Song Contest; and the Honorable Award at the “Young Virtuosi” International Piano Competition (Chechnya, 1989). Ms. Medvedovskaya's commissioned compositions have been performed in many festivals, including the “Wall to Wall Behind the Wall” International Festival at Symphony Space (New York, 2010); the Chamber Music America Conference (New York, 2007); the Albuquerque Music Festival (2007); the International Clarinet Convention (Georgia, 2006); the Mohawk Trail Concerts (Massachusetts, 2006); and the Summer Mountain Festival (2005). She had a world premiere of her two-hour-length orchestral ballet based on the *Adventures of Nils* fairy tale (Maryland, 2014). Her *String Quartet No. 1* was performed in Merkin Hall and Yale University, was internationally broadcast by WQXR, and acclaimed in the *Washington Post*, *Los Angeles Times*, *St. Paul Edition*, *Kalamazoo Gazette*, and other publications. Her piano performances have been favorably reviewed at [www.nyconcertreview.com](http://www.nyconcertreview.com) and in the *New York Stringer* magazine. She recorded a collection of twenty-one songs by Rachmaninoff with mezzo-soprano Svetlana Furdui for a Mapleshade Records CD, released in 2006. Ms. Medvedovskaya has given concerts at Weill Recital Hall, Symphony Space, Bechstein Pianos, Liederkrantz Concert Hall, DiMenna Center, and other venues. She has also performed as an ensemblist at the MasterWorks Concert Series, as well as played solo concerts of her own music and other contemporary composers as a part of the Here and Now series in Bargemusic since 2011.

She writes, “I’ve been composing art songs my whole life, and it’s my favorite genre. The songs you’ll hear were written by me in different years, and the poems the songs are set to range from the ones written by the most remarkable Russian poets of the past as well as Garcia Lorca, to my own lyrics and my father’s poem. The songs embrace a period ranging from the age of 11 years old, when I wrote *Snow is Falling* (which was frequently broadcast on St.Petersburg radio), to just last year, when I wrote *Karlov Bridge*. The song *Carousel* won First Prize at the Gartow Foundation’s International Competition.”

**SCOTT D. MILLER** is a New York City-based composer and Artistic Director of the Tilted Head Ensemble, which he founded in 2016. Miller has written extensively for various classical ensembles and has long explored diverse genres. He has composed musique concrète, electroacoustic music, experimental jazz, structured improvisation and works in collaboration with poets, dramatists and visual artists. Miller's works have been performed at La MaMa, Symphony Space, The Knitting Factory, Roulette, CBGB, P.S. 122, Lincoln Center Library, and many other venues. His music has been premiered by Miranda Cuckson, Blair McMillan, Ryan Muncy, Eric Huebner, Fred Ho, and other notable performers. Miller studied composition with Milton Babbitt and Paul Lansky, as well as clarinet with David Krakauer. A graduate of Oberlin Conservatory, Miller also earned an MFA in composition from Princeton University and an MA in music education from Teachers College, Columbia University. He has received numerous awards and grants including ASCAP, NJSCA, Meet the Composer and the New York Composers Circle Award. Starting in 1989, Miller founded and directed the Inner Ear Music Series at the Brecht Forum and at Greenwich House

in New York City, producing over seventy concerts of new music by many prominent experimental composers and improvisers.

He writes, “*Snaptograph No. 1* is an exercise in implausible extrapolation and a nod to the art of the close-up. The form is enigmatic and there is an element of structured rhythmic improvisation in some sections. The piece is dedicated to John Fahey.

**FRANK RETZEL** enjoys an accomplished career as a composer, conductor, performer and educator. He has received numerous prizes, grants and commissions for his work, including a prize from the League of Composers/International Society for Contemporary Music (ISCM), fellowships from the National Endowment for the Arts, Fulbright Commission, and Mellon Foundation. He has won numerous prizes including a first prize from New Music for Young Ensembles, Inc. In 1988, one of his works was nominated for the Pulitzer Prize in Music. Retzel’s work has been commissioned by numerous ensembles and solo performers and performed to acclaim all over the world. In 1995, he was commissioned to compose the main opening and closing for the Mass with Pope John Paul II in New York City. On June 19, 2000, the music was used again at the Installation of the Archbishop Egan of New York at St. Patrick’s Cathedral, New York City. Additionally, Frank Retzel has composed more than 60 full-scale compositions for all mediums, many of which have been performed by major artists around the world. Several works have been commercially recorded, including by the National Polish Radio Symphony Orchestra, the Slovak Radio Orchestra, Tremont String Quartet, organist David Shuler, and pianist Barry David Salwen. A sampling of other artists and ensembles that have performed Retzel’s works include sopranos Elizabeth Farnum and Pamela Myers; pianists David Holzman, Justin Kolb and Christopher Oldfather; Ralph Shapey’s Contemporary Chamber Players; the North/South Consonance; and the League/ISCM. Frank Retzel’s musical activity has included work as an educator, scholar, performer and conductor. He has taught on several faculties and presently is Professor of Music at St. John’s University. He was organist and Director of Music at the Church of Mary’s Nativity in Flushing, NY from 1992-2012. He has published numerous articles and book reviews on a wide range of musical subjects.

He writes, “*A Bestiary* is a whimsical set of six songs originally from 1984, with some reworking and additional material in 2006. The songs are written for soprano and piano with poems by Theodore Roethke, E.V. Rieu, Diane Leigh Vogt and Shel Silverstein.

**CHRISTOPHER SAHAR** is a composer, pianist and organist active in the New York City metropolitan area. He holds a B.A. in Literature from Oberlin College and a M.A. in Music from Queens College/CUNY. He has works published by Editions Ferrum Musica based in London and has had premieres of his works in the United States and Greece. His works forge a synthesis of styles and are guided often by extra-musical narratives. Mr. Sahar serves as music director of Rutherford Congregational Church in Rutherford, N.J., and is board member of

the Brooklyn Chapter of American Guild of Organists, board member of the American Festival of Microtonal Music, and is active as a teacher of composition and piano. Outside of music, Mr. Sahar has been a recreational leader, secretary at Fortune 500 companies and civically active as a former Peace Corp Volunteer in Central America and participant in federal Hurricane Sandy recovery efforts in 2012 for New York State.

He writes, “*Points on a Compass* was commissioned by my friends Jacob Elkin and Markus Kaitila whom I got to know while pursuing my Masters at Queens College/CUNY. There was much intuition and a little music theory — some from Schumann and some from set theory — in the composition of this work. However, the image of a compass that spirals beyond its circle was the main element guiding the work's creation. All that is asked of the listener is to savor (or tolerate) the interaction of microtones with the piano's more strait-jacketed tones, and allow the image of my broken compass to guide you astray.”

## 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 21<sup>st</sup> 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.

**JACOB ELKIN** is a freelance trombonist, composer and arranger working in the New York City area. He performs in all styles, in venues ranging from Carnegie Hall to Zinc Bar. In 2016, he joined David Taylor and the New York Trombone Consort in performances of new works at the International Trombone Festival. During the Mise-En Music Festival 2016, he performed music by Michael Jarrell with Ensemble Mise-en. In October 2016, he played in the New York premiere of Mohammed Fairouz's oratorio *Zabur* with the Mimesis Ensemble at Carnegie Hall. Recently, on April 9<sup>th</sup>, he participated as a soloist in the Electrobrass Music Festival, performing a work for trombone and looping pedal by Josh Oxford. Mr. Elkin's compositions have been performed internationally in Panama, Germany, and throughout New York City.

**MARKUS KAITILA** is a prize-winning young concert pianist lauded for his artistic substance, awareness of form and crystalline clarity. He has undergone studies at Sibelius Academy and Folkwang University of the Arts in Europe, masterclasses with Paul Badura-Skoda, Leon Fleisher and Bernd Goetzke, and is currently training at Aaron Copland School of Music with Nina Lechuk. Mr. Kaitila has performed as soloist for Joutseno Art Summer Chamber Orchestra, Wratislavia Chamber Orchestra, St. Peter's Festival Orchestra, and Queens College Chamber Orchestra. He has had performances at Wiener Saal, Salzburg; Musica Mundi Festival, Belgium; Klavier-Festival Ruhr in Germany; and at Mannes Concert Hall, LeFrak Concert Hall, and Carnegie Hall in New York City. Mr. Kaitila was a Solo Piano Fellow at Music Academy of the West in Santa Barbara, California, in Summer 2015.

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."

Flutist **MICHAEL LADERMAN**, a recitalist, freelancer, jazz musician, recording artist, and composer, has performed in three NYCC jazz concerts at Zinc Bar; at Weill Recital Hall as an Artists International competition winner; three National Flute Association conventions; the 1995 New York Flute Club Flute Fair; the Settimana Musicale Senese at the Accademia Chigiana in Siena, Italy; twice at Merkin Concert Hall; at jazz festivals in New York with ZSound Collect band; and at three New York Flute Club concerts, one as a Young Artists competition winner. In a review of Matthew Fields' CD *Kabala* for soundstage.com, David Sherman wrote, "Michael Laderman flawlessly negotiates the lengthy programmatic work *Rooster's Court Ball* in a studio recording that is a pleasure to listen to." Mr. Laderman's flute teachers included Samuel Baron, Keith Underwood, Sandra Miller, Julius Baker, Thomas Nyfenger, and Trudy Kane, plus he had master classes with Alain Marion, Philippe Pierlot, and Peter-Lukas Graf under a Javits Fellowship that also funded his last four years of graduate school at SUNY-Stony Brook, through a Doctor of Musical Arts degree. His article "The Power of Omnipotens," (*The Beethoven*

*Journal*, Vol. 13/2 [Winter 1998]), addresses the structural, text-interpretive, and spiritual significance of the "Pater Omnipotens" section of the *Gloria* in the *Missa Solemnis*. Mr. Laderman also maintains a private flute studio. [www.flutep performer.com](http://www.flutep performer.com).

Percussionist **MICHAEL LIPSEY** has performed at festivals in Bali, London, Lisbon, Madrid, Berlin, Mexico City, Taipei, Macao, Tokyo, La Jolla, New York, Moscow, Bogota and France. Michael is the founding member of Talujon Percussion and has also performed with the Lincoln Center Chamber Music Society, Steve Reich, Bang on a Can, Tan Dun, New York New Music Ensemble and Riverside Symphony. He has recorded for Sony Records, Red Poppy Records, Nonesuch, Albany, Capstone and Mode. Michael has performed throughout the world and given master classes at numerous schools including the Juilliard School of Music and California School of the Arts. Michael has also worked with many musicians from around the world, most recently including Gamelan Dharma Swara, a Balinese gamelan located in New York City. He performed with Dharma Swara at the first American gamelan at the PKB in Denpasar, Bali. He has worked with musicians Subash Chandran, Ganesh Kumar, Glen Velez, Carlos Gomez, Antonio Hart, Roland Vasquez, and River Guerguerian. His book and solo CD (available at [calabresebrothersmusic.com](http://calabresebrothersmusic.com) and [cdbaby.com](http://cdbaby.com)) contain recently commissioned works for solo hand drums by Jason Eckardt, River Guerguerian, Mathew Rosenblum, Arthur Kreiger, Eric Moe, Dominic Donato, David Cossin and David Rakowski. Michael is a full-time professor at the Aaron Copland School of Music at CUNY, Queens College, and is Director of the Percussion Program and the New Music Ensemble.

Dublin-born clarinetist **CAROL MCGONNELL** is known for the expressive power of her playing of standard repertoire while also enjoying acclaim for her fearless exploration of cutting-edge developments in new music. She is hailed as "an extraordinary clarinetist" by the *New York Times*, "elastic, exacting, stupendous" by the *LA Times*, and "clarinet genius" by *Time Out NY*. She has been involved in the commissioning of over 100 new works, ranging from solo pieces to clarinet concerti. Carol has appeared in the inaugural concert of Zankel Hall at Carnegie Hall and in Lincoln Center's Great Performers Series, has performed as soloist in John Adam's In Your Ear Festival at Carnegie and in Monday Evening Concerts in L.A., curated by Esa-Pekka Salonen, as well as with numerous orchestras and ensembles including Ensemble Modern, St. Paul's Chamber Orchestra, and the Metropolitan Museum Artists in Concert. She has performed at the Marlboro, Mecklenburg, Santa Fe and Charlottesville Chamber Music Festivals, among others. Carol is a founding member of the Argento Chamber Ensemble. She is artistic director of Music for Museums in association with the National Gallery of Ireland, involving museums such as the Isabella Stewart Gardner in Boston, J.P. Getty in L.A., and the Metropolitan Museum of Art in N.Y.C. Carol has been broadcast on radio internationally, and awaits the release of her latest CD featuring a new concerto by Phillippe Hurel. Carol spent two years in residence with Trio Ariadne at Weill Hall at the Green Music Center in Sonoma, California. She is an alumni of the Carnegie/Juilliard Academy and

is on faculty at the Aaron Copland School of Music, CUNY and on auxiliary faculty for contrabass clarinet at the Juilliard School in N.Y.C.

**ROBERTA MICHEL** is a freelance flutist in New York City. Praising her “extreme adventurousness,” *New York Concert Review* said she “riveted with her performance, inspiring one to want a repeated hearing.” Michel is a member of ECCE Ensemble and Cadillac Moon Ensemble. She has performed with Portland String Quartet, Newspeak, SEM Ensemble, Wet Ink Ensemble, Argento, Iktus, Wordless Music Orchestra, and Cygnus Ensemble, among others. She can be heard on New Dynamic, Innova, Tzadik, and Meta Records. Michel has been a Bang on a Can Summer fellow and is a guest artist at the Etchings Festival in Auvillar, France. Michel holds degrees from the CU-Boulder, SUNY-Purchase College, and the CUNY Graduate Center. Her teachers include Robert Dick, Tara O'Connor, and Alexa Still. She is currently on the faculty of St. Francis College, Bloomsburg University, and Sarah Lawrence College.

Soprano **JACQUELINE MILENA THOMPSON**, is following in the footsteps of the American singers of the Golden Age. A versatile performer, she has succeeded in a broad range of styles including opera, operetta, concert, and musical theater. A recipient of the Emerging Artists Award from the Business Committee for the Arts in New York City, she has sung throughout the United States. She has appeared as a soprano soloist in pops concerts with Indianapolis Symphony, Louisville Orchestra, and Utah Festival Opera, among others. On the operatic stage, Jacqueline has had much success singing all three heroines in Offenbach's *Tales of Hoffman* with Opera in the Heights, Adina in Donizetti's *L'elisir d'amore* with Treasure Coast Opera, Musetta in *La bohème* with Metro Lyric Opera, Lucia in *Lucia di Lammermoor* with Utah Festival Opera, Serpina in *La serva padrona* with Palm Beach Opera under the direction of Maestro Anton Guadagno, and Zerlina in *Don Giovanni* with the Lansing Opera Company, among others. Jacqueline has had the honor of premiering many new works with some of the area's finest composers, including Frank Retzel, Dana Richardson, Richard Brooks and Mavis Pan. On the lighter side, she has also performed with the Encores Series at City Center NYC in their productions of Loewes' *Music in the Air*, Gershwin's *Of Thee I Sing* and Irving Berlin's *Face the Music*. She also appears on the cast album for DRG as Laurey in *Oklahoma!* with the Brevard Music Festival in North Carolina.

Percussionist **DANIEL PATE** is a bustling performer whose work can be seen frequently in New York City and the surrounding areas. He has presented performances at the 48th International Summer Course at Darmstadt, Germany, the Green Umbrella Concert Series, The Ojai Music Festival, the Mondavi Center, Symphony Space in NYC and The Abrons Center in NYC. Mr. Pate is currently a member of the chamber group Swarmius, serves as percussion faculty at Blue Lake Fine Arts Camp, and is on the steering committee for the New York Electroacoustic Music Festival. Mr. Pate is pursuing a PhD in Percussion at Stony Brook University under the tutelage of Eduardo Leandro, where he performs with the Contemporary Chamber Players. [danielpatepercussion.com](http://danielpatepercussion.com).

**FRANK PICARAZZI** is a composer and percussionist. Published works include *Rondo for Two Keyboards*, *3 Etudes for Vibraphone*, and *3 Songs for Soprano and Vibraphone on Poems of e.e. cummings*. Frank was the recipient of the 2000 American Music Center's Margaret Fairbanks Jory Award for his chamber quintet *A Struggle in Microcosm*. Frank has been commissioned by Morris Lang to compose the *Octet for Percussion* for the Brooklyn College Percussion Ensemble (2006), as well as by Dr. Jason Baker to compose a work for solo Marimba, which was completed in January of 2015, titled *Single Source for Solo Marimba*. Frank resides in Brooklyn, NY with his wife and daughter, and maintains an active performing schedule as a percussionist across many genres. He is a graduate of the University of Connecticut in Music Performance.

Soprano **TATIANA POLETSKAYA** was born in Moscow, Russia. Her grandmother was a famous singer heard on the radio, which influenced Tatiana to follow in her path. At the age of 12, she became the leading soloist of the choir "Mladost" in Moscow. In 2007, Tatiana graduated from Gnessin Music College in Moscow, Russia. She was taught by Professor N. V. Popova and earned her degree as the Artist of the Choir and Ensemble. In 2012, Tatiana graduated from Gnessin Moscow State Academy of Music and earned a B.A. in Vocal Art. She had the honor of being taught by Professor Margarita Miglau, the People's Artist of Russia and a former soloist of the Bolshoi Theater. Tatiana has won prizes in many competitions including the Felix Mendelssohn and the Silver Dew competitions in Moscow, the Feodor Chaliapin International Competition in Ukraine, and the Marcella Sembrich International Voice Competition. In 2012, she was recognized as a scholar of the Music Fund of Composers' Union of Russia and would go on to win the 40<sup>th</sup> competition of the graduates of Russian Music Institutions, held in St. Petersburg. In addition, she was recognized as a member of the fund Talents of the World, by David Gvinianidze. Tatiana has performed as choral soloist in Mozart's *Requiem*, Handel's *Messiah*, and Pergolesi's *Stabat Mater*, among others. Her roles as soprano soloist in opera repertoire are extensive and include The Queen of the Night and Papagena in *The Magic Flute* (Mozart); Snow-Maiden in *Snow-Maiden*, Martha in *The Tsar's Bride*, and Shamahanskaya Queen in *Golden Cockerel* (Rimsky-Korsakov); Adina in *L'elisir d'amore* (Donizetti); and Gilda in *Rigoletto* (Verdi). She has also performed main roles in modern operas, including Marion in Alexey Larin's *New Ark* and the role of In Love in Mikhail Bronner's *Russian Decameron*. She currently pursues a Professional Studies Diploma at Mannes School of Music.

San Francisco native **ZEN WU** is an American soprano lauded for her interpretations of 20<sup>th</sup>-century and new opera. Schooled in avant-garde music at the University of California San Diego, she began her professional career in the chorus of the San Diego Opera and has since established herself as a versatile young artist in New York performing such mainstays of the bel canto repertoire as *Lucia di Lammermoor* and *La sonnambula* as well as Mozart's dramatic coloratura roles Donna Anna (*Don Giovanni*), Konstanze (*Die Entführung aus dem Serail*) and Elettra (*Idomeneo*). Ms. Wu debuts the roles of Alcina (*Alcina*, Handel) and Elvira (*I puritani*, Bellini) in 2017.

# 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 20<sup>th</sup> and 21<sup>st</sup> 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 20<sup>th</sup> and 21<sup>st</sup> 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.

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*If you would like to help us in our efforts to build new audiences for new music, please become a Friend of the New York Composers Circle and send us your contribution.*

# New York Composers Circle

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Oren Fader, <i>guitar</i>		

## Contact

New York Composers Circle  
20 Scott Drive East, Westhampton, NY 11977-1015  
NewYorkComposersCircle.org

Our next concert will take place 7:00 PM on Wednesday, May 24, 2017  
at St. Peter's Church, 54<sup>th</sup> St. and Lexington Ave.  
Please pick up a flier in the lobby or visit our website for more information.