



*Dedicated to the creation  
and performance of new music*

# A CONCERT OF NEW MUSIC

SAINT PETER'S CHURCH  
CITIGROUP CENTER  
NEW YORK CITY

MAY 24, 2017 7:00 PM

THE NEW YORK COMPOSERS CIRCLE

MAY 24, 2017 7:00 PM

*Trio No. 4, "Al Borde del Abismo"*\* . . . . . José Beviá

Barry J. Crawford, *flute*   Michael Laderman, *flute*  
Christopher Oldfather, *piano*

*Troubles*\*\* . . . . . Richard Brooks

Anthony Izzo, *alto saxophone*   Christopher Oldfather, *piano*

*Variations on Parang-Sae*\*\* . . . . . Dana Dimitri Richardson

Michael Laderman, *flute*   Christopher Oldfather, *piano*

*Inharmonic Fantasy No. 5*\*\* . . . . . Hubert Howe

*electronics*

INTERMISSION

*Axon* . . . . . Tania León

Mari Kimura, *violin*   *interactive computer*

*Obstinate Duet\**. . . . . David Mecionis

Barry J. Crawford, *flute*    Carol McGonnell, *clarinet*

*Quartet for clarinet, violin, cello and piano\**. . . . . Raoul Pleskow

Allen Blustine, *clarinet*    Cyrus Stevens, *violin*  
Mark Humburg, *cello*    Christopher Oldfather, *piano*  
Charles Coleman, *conductor*

*Calder's Circus for wind quintet\**. . . . . Robert S. Cohen

1. *Big Top Parade*
2. *Rigoulot, the Strong Man*
3. *Lion Lullaby with Mouse*
4. *Doze Friggin' Clowns*

SoundMind

Isabel Lepanto Gleicher, *flute*    Kevin Chavez, *oboe*  
Eric Umble, *clarinet*    Patrick Jankowski, *horn*  
Rémy Taghavi, *bassoon*

\* 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

**JOSÉ BEVIÁ** graduated from the Valencia Conservatory of Music where he studied classical piano with José Luis de Prado, from Berklee College of Music, and from Florida State University where he earned a Ph.D. in Music Theory and Composition. He studied composition with Ladislav Kubík and Mark Wingate, and jazz piano with Marcus Roberts and Bill Peterson. He has also participated in composition seminars with Pulitzer Prize-winning composer Ellen Zwilich, jazz composer Bill Holman, and has been a member of the BMI Jazz Composers Workshop, where he studied with jazz composers Michael Abene, Jim McNeely, and Mike Holober. Mr. Beviá has also attended the 2012-2013 Jazz Composers Orchestra Institute Readings at UCLA and Columbia University, directed by George Lewis. A Professor of Music at County College of Morris in Randolph, New Jersey, he has seen his classical, jazz compositions, and arrangements performed by the Moravian Philharmonic Orchestra, the North Czech Philharmonic, Orquesta Sinfónica del Estado de Michoacán, the American Composers Orchestra, and the Sydney Contemporary Orchestra. Mr. Beviá is the winner of the 2011 Lee Ettelson Composer's Award in San Francisco, California, the 2010 International Music Prize for Excellence in Composition in Neapolis, Greece, and the 2007 BMI Foundation Charlie Parker Composition Prize.

*I close my eyes and dance on the edge of the roof. I could fly. An angel has come and heaven exists. I have nothing else to lose. Now nothing matters if I had to die. — Santiago Auseron*

**RICHARD BROOKS** is a native of upstate New York and holds a B.S. degree in Music Education from the Crane School of Music, Potsdam College, an M.A. in Composition from Binghamton University, and a Ph.D. in Composition from New York University. From 1975 to 2004, he was on the music faculty of Nassau Community College, where he was Professor and Department Chair for 22 years. From 1977 to 1982, he was Chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.) and served as the Producer of the SCI Compact Disc Series until 2010. In 1981, he was elected to the Board of Governors of the American Composers Alliance and served as president from 1993-2002. In 2007, he was elected New Music Champion by The New Music Connoisseur in recognition of his work with Capstone Records. He served as Executive Director of the New York Composers Circle from 2010 to 2012. He served as Composer-in-Residence with Nancy Bogan's eclectic ensemble, The Lark Ascending. Among his many awards are a major grant in composition from the State University of New York Research Foundation and a Composer Fellowship from the National Endowment for the Arts. In 2004, he was awarded the SUNY Chancellor's Award for Excellence in Creativity. He has composed over 100 works in all media, including two full-length operas. His children's opera, *Rapunzel*, was most

recently produced by the Cincinnati Opera, giving 65 performances. Numerous performances of his work have been given at prominent festivals held at Memphis State University, Louisiana State University, Bowling Green State University, Florida State University, the University of Georgia, as well as other venues throughout the United States and Europe. [www.richardbrooksmusic.com](http://www.richardbrooksmusic.com)

He writes, “*Troubles* (2015) for alto saxophone and piano was composed for, and is dedicated to, my former student and good friend Tristan Willems. Tristan is a virtuoso-level performer on all the wind instruments. He has also established himself as a noted conductor and music educator. The piece is a one-movement fantasy on the Negro spiritual “Nobody Knows the Troubles I’ve Seen”. In recent years I have been drawn to this sort of work which incorporates, in various ways, elements of folk songs, hymns, spirituals, and patriotic tunes. It allows me free expression of my musical inspiration while providing an “anchor” for the listener. Unlike theme and variations form, which usually entails several varied repetitions of the theme, a fantasy generally draws various melodic motives and/or rhythmic patterns from the original and uses them in structurally free ways.”

**ROBERT S. COHEN** has written music for chorus, orchestra, chamber ensemble, dance and theatre and has been the recipient of numerous awards and commissions, including a New Jersey State Council on the Arts Fellowship, an American Music Center Grant, a Meet the Composer Award, New York Composer’s Circle Award, the 2011 New England String Quartet International Composition Competition, Opera Kansas, and several grants from the Geraldine R. Dodge Foundation. His works have been performed in such prestigious venues as Carnegie Hall, Severance Hall, The Kimmel Center, Symphony Space, Bargemusic & the Sofia Opera House. His *Alzheimer’s Stories* for soloists, chorus and large ensemble, commissioned by the Susquehanna Valley Chorale with a libretto by 2012 Grammy winner Herschel Garfein, has been performed in major cities throughout the U.S. and Europe. Other works include *Of Eternity Considered as a Closed System* for soloists, chorus and orchestra; *Edison Invents*, a monodrama for baritone and orchestra; *String Quartet #2 (A Day in the Life)*; *The Mysterious Transformation of Johann B.*; *Five Nights in Sofia* for violin and piano; *Dream Journal* for brass quintet; *Homeland Security Suite* for percussion; and an extensive catalogue of choral works. He is published by Peer Music Classical GmbH, Edition Peters, Hal Leonard, Shawnee Press, Dramatic Publishing, Zoec Music, Absolute Brass, HoneyRock Music, and his own Leapfrog Productions. He currently lives in Montclair, NJ with his wife Maryann and two cats, Fred & Ginger. His website is [www.robertscohen.com](http://www.robertscohen.com) and he can be contacted at [bob@robertscohen.com](mailto:bob@robertscohen.com).

He writes, “I’ve always been attracted to and fascinated by the circus sculptures of Alexander Calder which are on permanent exhibition at the Whitney Museum in New York, especially after seeing a film of Calder himself acting as ringmaster by playing with his creations. Since my creative process is almost always triggered by text, character or visual image, I thought it would be cool to lend my musical interpretation to a few of his magical creations.”

**HUBERT HOWE** recently retired from the Aaron Copland School of Music at Queens College of the City University of New York, where he had taught since 1967. In addition to composing, he is now Director of the New York City Electroacoustic Music Festival and Executive Director of the New York Composers Circle.

He writes, “Inharmonic partials are sounds that are not harmonically related to each other, as they are in most instrumental or vocal sounds, because they do not combine to create a sense of pitch. *Inharmonic Fantasy No. 5* is the fifth in a series of pieces I have written in order to create complex, evolving inharmonic sounds that include many different components that fade in and out over the course of a tone. In this work, the sounds are all compressed into the acoustic space of two octaves and a perfect fifth. The tones within each passage are spaced widely over the acoustic spectrum, usually three or five octaves. The work consists of numerous short passages that include different numbers of notes, densities, and rhythmic distributions. The inharmonic components are presented in ways that both fade in and out over the course of the tone or are attacked and decay separately. The piece was written in 2015 and was synthesized using Csound.”

**TANIA LEÓN** (b. Havana, Cuba) is an honorary member of the New York Composers Circle. She is highly regarded as a composer and conductor and is recognized for her accomplishments as an educator and advisor to arts organizations. Her opera *Scourge of Hyacinths*, based on a play by Wole Soyinka with staging and design by Robert Wilson, received over twenty performances throughout Europe and Mexico. Commissioned by Hans Werner Henze and the city of Munich for the Fourth Munich Biennale, it took home the coveted BMW Prize. The aria *Oh Yemanjá* ("Mother's Prayer") was recorded by Dawn Upshaw on her Nonesuch CD, *The World So Wide*. Commissions include works for Ursula Oppens and the Cassatt Quartet, Nestor Torres, Orpheus Chamber Orchestra, and The Kennedy Center for the Performing Arts, among others. Ms. León's works have been performed by such orchestras as the Gewandhausorchester, L'Orchestre de la Suisse Romande, the China National Symphony, and the NDR Orchestra. She has collaborated with authors and directors including John Ashbery, Margaret Atwood, Rita Dove, Jamaica Kincaid, Julie Taymor, and Derek Walcott. Ms. León has appeared as guest conductor with the Symphony Orchestra and Chorus of Marseille, the Orquesta Sinfonica de Asturias, and the New York Philharmonic, among others. She has lectured at Harvard University and at the prestigious Mosse Lecture series at the University of Humboldt in Berlin, and was the Andrew Mellon Foundation's Distinguished Scholar at the Witwatersrand University in Johannesburg, South Africa. A founding member of the Dance Theatre of Harlem, Ms. León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the Sonidos de las Américas festivals with the American Composers Orchestra, and is the founder of Composers Now. She served as Latin American Advisor to the American Composers Orchestra and New Music Advisor to the New York Philharmonic. Ms. León has received Honorary Doctorate Degrees from Colgate University, Oberlin, and SUNY Purchase College, and has served as U.S. Artistic

Ambassador of American Culture in Madrid, Spain. A Professor at Brooklyn College since 1985 and at the Graduate Center of CUNY, she was named Distinguished Professor of the City University of New York in 2006. In 2010, she was inducted into the American Academy of Arts and Letters. Ms. León's honors include the American Academy of Arts and Letters Award as well as Fromm, Koussevitzky, and Guggenheim Fellowships. In 2012, she received both Grammy and Latin Grammy nominations for "Best Classical Contemporary Composition," and in 2013 she was the recipient of the prestigious ASCAP Victor Herbert Award.

She writes, "*Axon* (2002) is a work in which pulses and impulses travel and refract away from each other, thus creating a sound world of new spectral motivic sound images. This piece was commissioned and premiered at the 2002 ISCM World Music Days in Hong Kong by exceptional violinist Mari Kimura who created the original MAX/MSP samples based on sound samples of two of the composer's earlier works, *Batey* and *A la par*. Special thanks to Noah Creshevsky for his assistance in compiling the original sound files used in the work. Ms. Kimura recorded *Axon* for Bridge Records for her solo album *Polytopia*, released in 2007."

**DAVID MECIONIS** is a composer, instrumentalist and copyist whose work has spanned a wide range of genres including progressive, no-wave, indie and improv rock; contemporary chanson; synth electronica; acousmatic music; and modern classical styles. A self-taught musician, his autodidacticism began at an early age when he taught himself guitar, and later bass and drums. Despite scant resources, he taught himself composition, notation and music theory, employing primary sources as well as intuition and initiative. He has performed with many artists, playing guitar with Elliott Sharp's electric guitar quartet, known as 'Dyners Club, as well as drumming with God Is My Co-Pilot, Baby Tooth, and others. He has written, produced and arranged for many artists including Perio, Dominique A, and Godwin Peak. He has played the Knitting Factory, CBGB, Tonic, 92<sup>nd</sup> Street Y, and other city venues, and has toured the United States, France, and Scandinavia. His first fully realized classical composition, *Saxophone Quartet in E-flat minor*, was premiered in October 2009 at SUNY Fredonia by the Coleman Prize-winning Mana Quartet. Since then he has been composing chamber pieces and electronic music. In 2011, he composed a pair of electronic pieces called *Little Fails* for Lynn Neuman's site-specific dance piece *PUBLIC*, performed in Brooklyn under the Manhattan Bridge overpass. Late last year, David began composing under the guidance of Raoul Pleskow.

He writes, "*Obstinate Duet* is built from a melodious 12-tone row. It owes its style to many early 20<sup>th</sup>-century 12-tone pieces, which I find have a certain *élan* and sense of discovery. In keeping with that period, I closely followed standard serialist procedures. I was reading Gustave Flaubert's unfinished final novel *Bouvard and Pécuchet* at the time of composition and I may have been unconsciously influenced by it, hence the double meaning of the title: it's a duet on an *ostinato* figure, while also perhaps a character piece on the theme of Flaubert's hilariously obstinate heroes.

**RAOUL PLESKOW** was born October 12, 1931 in Vienna, Austria. He immigrated to the US in 1939 and became a naturalized citizen in 1945. From 1950 to 1952, he attended the Julliard School of Music. He earned his B.M. at Queens College, where he studied composition with Karol Rathaus. In 1958, Mr. Pleskow earned an M.M. at Columbia University where he studied composition with Otto Luening. In 1959, he joined the faculty of the department of music at C.W. Post College of Long Island University. There he worked together with Stefan Wolpe, then chairman of the department. Mr. Pleskow became chairman of the department of music and in 1970 became full professor. He retired from teaching and was then composer in residence at C.W. Post College. He has received awards from the Ford Foundation, the National Endowment for the Arts, the National Institute of Arts and Letter, the Guggenheim Foundation, and others. His works have been performed in the U.S. and Europe by the Group for Contemporary Music, the Contemporary Chamber Ensemble, the ISCM Ensemble, the Da Capo Chamber Players, and others. Mr. Pleskow has been commissioned by the Chamber Players of the Kennedy Center, the Aeolian Chamber Players, the New York Virtuosi Orchestra, the North/South Consonance Ensemble, and others. With regard to Mr. Pleskow's compositions, composer Bill Hammel wrote, "Structures both large and small fit together with the clarity of a brilliant crystal, requiring only the light of performance and listening ears to gleam in their just balance and proportion. There is a virtuosity not simply of technique but a virtuosity, elegance and integrity, of composition, of structuring that has not been heard or seen in the world of music since Mozart."

He writes, "The *Quartet for clarinet, violin, cello and piano* was written (if memory serves) last year. (Memory has become a most unreliable servant, as time goes by.) The pitch palette consists of two triads a tritone apart, offering a hexachord, and two other triads a tritone apart, offering another hexachord and thereby a 12-tone row. I employ this material in an unorganized or improvisatory manner throughout the *Quartet*. I hope it will be to your liking."

**DANA DIMITRI RICHARDSON** released a record of his music on the Dionysian label in 1987 that features The American Chamber Ensemble. After earning a Ph.D. in Theory and Composition from New York University in 2001, he taught at Fredonia College and New York University. Since then he has taught music theory and history at Cooper Union, Nassau Community College, and Kingsborough Community College in Brooklyn. In August 2007, he delivered a lecture at the Aspen Composer's Conference on the relationship between *syntonality*, his original system for musical composition, and his compositional practice. In 2009, his article *Syntonality: A new System of Harmony* was published in the first issue of the SCI online theory journal. In 2008, his *Ballade* for piano solo was awarded first prize in the New York Composers Circle Competition. In September, a concert of his music was performed at Weill Hall. He is also a published poet whose *Aphrodite and Other Poems* is available on Amazon.com.

He writes, "The *Variations on Parang-Sae* clothe the Korean folk tune's characteristic interval of a fourth in manifold ways."



## PERFORMERS

Clarinetist **ALLEN BLUSTINE** is a member of the New York Chamber Soloists and the newly formed Mozart Orchestra of New York. He has appeared at the Bath and Warsaw Autumn festivals as well as at the Venice Biennale, Festival Miami and the New York Philharmonic's "Horizons" series in the mid-1980s. He has been the principal clarinetist with the Japan Philharmonic, the American Ballet Theater orchestra, the Paul Taylor Dance Company orchestra, and the Musica Aeterna orchestra at the Metropolitan Museum. He has performed often with the New York Philharmonic and has played with the Chamber Music Society of Lincoln Center. A long time proponent of new music for the clarinet, he has premiered more than 100 new solo and chamber works including Milton Babbitt's *My Ends Are My Beginnings*, Donald Martino's *Triple Concerto*, and Elliott Carter's *Gra* (New York premiere); in addition, Pulitzer-prize winner Wayne Peterson's *Peregrinations* and, most recently, Pulitzer-prize winner Mario Davidovsky's *Synchronisms No. 12*. He has been on the faculty of Columbia University since 1983.

Oboist **KEVIN CHAVEZ** has been living in New York City since fall of 2010 in pursuit of exciting new musical ventures, including his M.M. in English horn performance from the Manhattan School of Music. In graduate school, Kevin studied with Grammy-nominated English hornist Tomas Stacy, a 39-year veteran of the New York Philharmonic. In undergraduate school, Kevin studied with studio musician Joe Stone and Los Angeles Philharmonic's solo English horn player Carolyn Hove. Kevin is the editor for *Reed eBooks*, which has published two ground-breaking eBooks in a series titled *Making Reeds Start to Finish*. The first volume in the series features acclaimed oboist Dr. Nancy Ambrose King and the second features famed bassoonist George Sakakeeny. Kevin is a co-host and founding producer of the well-received podcast *Greenroom Conversations* in collaboration with audition coach, pianist and pedagogue Dr. Carol Ann Aicher, and Equity actor Ryan Michael Hartman.

Conductor **CHARLES COLEMAN** has written more than 100 compositions starting with *Five Songs of Mother Goose* (1993) for soprano and piano, published by Vanguard Music in 1993. *Young Words* for chamber ensemble was commissioned in 1995 by Litchfield Performing Arts of Connecticut and was choreographed and performed by the Pilobolus Dance Company. *Elegy* (1995) for string orchestra, *Westside Nocturne* (1997) for solo piano and *Absolution* (1999) were performed and recorded by Kristjan Järvi Absolute Ensemble, for whom Mr. Coleman served as Composer-in-Residence. In 2001, he was commissioned to write *Streetscape* for the Cincinnati Symphony, celebrating the opening of their 2001-2002 season with its then new music director, Paavo Järvi. Many commissions followed, including *Pavement* (2002), with the Dogs of Desire chamber orchestra, conducted by David Alan Miller; *Latarnia* (2005) for

bassoon and orchestra, performed by The Riga Chamber Players under Normunds Sne; and *Red Oak Dawn* (2006) premiered by New Jersey Symphony under the baton of Neeme Järvi. His works *Streetscape* and *Deep Woods* appear on the recording “American Portraits,” featuring Paavo Järvi and the Cincinnati Symphony Orchestra, on the *CSO Media* label. He works regularly as a baritone and conductor, having championed the music of Gene Pritsker, Luis Andrei Cobo and Elias Tannenbaum, among many others. Mr. Coleman is a regular performer with Composers Concordance. [www.classicalmatters.com/charles\\_c.htm](http://www.classicalmatters.com/charles_c.htm)

Flutist **BARRY J. CRAWFORD** is a founding member of the Jupiter Symphony Chamber Players, and a member of the Talea Ensemble, Poetica Musica, Ensemble Meme, and Ensemble Pi. He has performed and given master classes in over twenty countries on five continents. Mr. Crawford has performed in numerous internationally recognized music festivals such as Mostly Mozart; the Lincoln Center Festival; June in Buffalo; the Spoleto Festival in Spoleto, Italy; the Pablo Casals Festival in San Juan, Puerto Rico; the Bergen Festival in Norway; and the International Music Festival in Istanbul, Turkey; as well as festivals in Poland, Czech Republic, Tunisia, Denmark, Jamaica, Guyana, Tajikistan, and Azerbaijan. He has been a guest soloist in some of the most important concert halls in the United States including Boston Symphony Hall, Kimmel Center in Philadelphia, Davies Symphony Hall in San Francisco, and the Symphony Center in Chicago. He has recorded for Decca Records, Tzadik, Albany, Innova Recordings, and Pi Recordings. Mr. Crawford attended the Mannes College of Music where he received an M.M. and a Professional Studies Diploma, and was winner of the 2000 Concerto Competition. He is a performing/coaching staff member at the Composers Conference at Wellesley College, where he has premiered hundreds of new works by emerging composers. He has served on the faculties of University at Buffalo (SUNY) and Sarah Lawrence College, and he joined the flute faculty at Brooklyn College Conservatory of Music in the fall of 2015.

Flutist **ISABEL LEPANTO GLEICHER** is a compelling and versatile musician, performing internationally throughout the United States, China, Japan and Canada. *The New York Times* has called her “excellent” and John Zorn writes, “Isabel nailed [my] music in an astounding display of virtuosity, and her beautiful attitude and stunning musicality inspired me.” Isabel is a core member of new music sinfionietta Ensemble Échappé, a founding member of SoundMind, and an artist member of the Annapolis Chamber Music Festival. Isabel performs regularly with new music ensembles such as Contemporaneous, Ensemble X at Cornell University, and Cantata Profana. Isabel has premiered works by John Zorn and Rex Isenberg, as well as performing the U.S. premiere of Beat Furrer’s *Ira Arca*. She has held the position of principal flute with the Banff Festival Orchestra and the New York Symphonic Ensemble. As a soloist, Isabel was the First Prize winner, as well as the winner of Best Performance of the Commissioned Piece, at the 2015 Myrna Brown Young Artist Competition in Texas. She has been a participant at the Norfolk Chamber Music Festival and the Lake George Music Festival. Feeling equally at home as an educator, Isabel is a

teaching artist with the Bridge Arts Ensemble as well as teaching artist apprentice with New York Philharmonic Education, 2016-17. Isabel holds a Master's degree in Flute Performance from the Yale School of Music, a Master's in Contemporary Performance from Manhattan School of Music, and a Bachelor's degree in Flute Performance from SUNY Purchase Conservatory of Music.

Born in New York City, **MARK HUMBURG** started playing the cello at the age of five. He attended LaGuardia High School for the Performing Arts as a cello major, winning the Chamber Music Society of Lincoln Center's Young Artists Competition. He graduated from The New School, Mannes School of Music where he was a student of Wolfram Koessel and Fred Sherry. He performs regularly in major halls including Carnegie Hall, Avery Fisher Hall and Alice Tully Hall at Lincoln Center, and the Weill Recital Hall at Carnegie, as well as various venues overseas in Germany, Holland and China. He is prominently featured on the CD *Irreverence*, and composer Allen Shawn's *Cello Music*, among others. He has been a faculty member at the Winter Harbor Festival in Maine and is director for a chamber music series in Long Island City. He recently performed on Chinese national television. Mark completed his Suzuki teacher training at the School for Strings under the tutelage of Pamela Devenport. Mark enjoys teaching at Suzuki on the Island, the Brooklyn Waldorf School, and the Brooklyn College Prep Center. After music, Mark's hobbies include reading science fiction and fantasy novels, archery, and a fascination with languages. Mark plays a cello made in 1900 by Richard Henry Knopf.

Saxophonist **ANTHONY IZZO** received his masters in classical saxophone performance at the Aaron Copland School of Music. He has given world premieres of works by notable composers such as Leo Kraft and Saman Samadi. He has performed all over the New York City area as well as in many venues on Long Island. In addition to performing, Anthony has written many solo and small ensemble works. He has written concert music, film music and video game music. Anthony studied saxophone with Dr. Paul Cohen and composition with John Wykoff and Mikael Karlsson.

Winner of top prize at the International Horn Society Solo Competition, **PATRICK JANKOWSKI** is an active chamber musician and soloist in the New York City area. Recent highlights include performances alongside the Imani Winds at Carnegie Hall, the premiere of Hannah Lash's *Three Movements for Horn Trio*, and a brass quintet premiere at the Kennedy Center. International appearances include performances in Poland, Switzerland, Hungary, Hong Kong, and Ghana. Patrick has participated in the Norfolk Chamber Music Festival, has been a core member of the Tallahassee Symphony and Ballet, and has performed with the New World Symphony. An avid writer, his program annotations, college textbooks, and articles are published internationally. Active in arts education, Patrick has worked as an Apprentice Teaching Artist with the New York Philharmonic, and in New Haven public schools. He is an alumnus of the Music Academy of the West and is completing his Doctorate of Musical Arts at Yale University where he is a student of William Purvis.

**MARI KIMURA** is at the forefront of violinists who are extending the technical and expressive capabilities of the instrument. As a performer, composer, and researcher, she has opened up new sonic worlds for the violin. Notably, she has mastered the production of pitches that sound up to an octave below the violin's lowest string without retuning. This technique, which she calls *Subharmonics*, has earned Mari considerable renown in the concert music world and beyond. She is also a pioneer in the field of interactive computer music. At the same time, she has earned international acclaim as a soloist and recitalist in both standard and contemporary repertoire. As a composer, Mari's commissions include the International Computer Music Association, Harvestworks, Music from Japan and others, supported by grants including New York Foundation for the Arts, Arts International, New Music USA/Meet The Composer, Japan Foundation, Argosy Foundation, and New York State Council on the Arts. In 2010, Mari won the Guggenheim Fellowship in Composition and was invited as Composer-in-Residence at IRCAM in Paris. In May 2011, Mari was presented in a solo recital at the Bohemian National Hall in NYC by the Vilcek Foundation, in recognition of her groundbreaking work as a foreign-born artist; subsequently she was named one of 2011's "Immigrants: Pride of America" by the Carnegie Corporation, published in the New York Times. Mari's latest CD, *The World Below G and Beyond*, is devoted entirely to her own compositions and focuses on works using Subharmonics and interactive computer music. In 2011, Mari presented her *I-Quadrifoglio*, her first string quartet with interactive computer at New York's Symphony Space, commissioned by the Cassatt String Quartet through 2010 Fromm Foundation Commission Award from Harvard. Mari's work has been featured in major publications including the New York Times written by Matthew Gurewitsch, and in Scientific American written by Larry Greenemeier. In October 2014, Mari received the Inaugural Award of Composers Now Creative Residencies at The Pocantico Center of The Rockefeller Brothers Fund. As a violinist, Mari has premiered many notable works, including John Adams's *Violin Concerto* (Japanese premiere), Luciano Berio's *Sequenza VIII* (US premiere), Tania León's *Axon* for violin and computer (world premiere), and Salvatore Sciarrino's *6 Capricci* (US premiere), among others. In 2007, Mari introduced Jean-Claude Risset's violin concerto, *Schemes*, at Suntory Hall with the Tokyo Symphony Orchestra. The cadenza she wrote for the concerto, incorporating advanced Subharmonics, was subsequently published in *Strings* magazine. In November 2010, Mari appeared as a soloist with the Hamburg Symphony performing John Adams' *Dharma* at the Big Sur, under the direction of Jonathan Stockhammer, conductor. In 2013, Mari inaugurated a new summer program as the Director of the Future Music Lab at the Atlantic Music Festival in collaboration with IRCAM. The program focuses on high-level performers using the latest technology. Since 1998, Mari has been teaching a graduate course in Interactive Computer Music Performance at Juilliard.

Flutist **MICHAEL LADERMAN** is a recitalist, freelancer, jazz musician, recording artist, and composer. He 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.fluteperformer.com](http://www.fluteperformer.com).

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 Los Angeles, curated by Esa-Pekka Salonen, as well as with numerous orchestras and ensembles including Ensemble Modern, St. Paul's Chamber Orchestra, the Zankel Band of Carnegie Hall, Decoda, 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 Museum in Boston, J.P. Getty Museum in Los Angeles, and the Metropolitan Museum of Art in New York. She has been broadcast internationally on RTE, Lyric FM, BBC, WQXR and NPR, and is awaiting the release of her latest CD featuring a new concerto by Phillipe Hurel. Carol spent two years in residence with Trio Ariadne at Weill Hall in the Green Music Center in Sonoma, California. She is an alumni of the Carnegie/Juilliard Academy and serves on faculty at the Aaron Copland School of Music, CUNY and on auxiliary faculty for contrabass clarinet at the Juilliard School.

One of New York's most gifted, trusted, respected, often-requested, and well-liked pianists, **CHRISTOPHER OLDFATHER** has devoted himself to the performance of 20<sup>th</sup>-century music for more than thirty years. He has participated in innumerable world-premiere performances, in every possible

combination of instruments, in cities all over America. He has been a member of Boston's Collage New Music since 1979, New York City's Parnassus since 1997, New York Philomusica since 2007, and as a collaborator has joined singers and instrumentalists of all kinds in recitals throughout the United States. In 1986 he presented his debut recital in Carnegie Recital Hall, which immediately was closed for renovations. Since then he has pursued a career as a free-lance musician. This work has taken him as far afield as Moscow and Tokyo, and he has worked on every sort of keyboard ever made, including, of all things, the Chromelodeon. He is widely known for his expertise on the harpsichord, and is one of the leading interpreters of 20<sup>th</sup>-century works for that instrument. As soloist, he has appeared with the MET Chamber Players, the San Francisco Symphony, and Ensemble Modern in Frankfurt, Germany. His recording of Elliott Carter's *Duo for Violin and Piano* with Robert Mann was nominated for two Grammy Awards in 1990. He collaborated with the late Robert Craft, and can be heard on several of his recordings.

Violinist **CYRUS STEVENS** is a graduate of the Hartt School of Music and of the New England Conservatory. Mr. Stevens is active in the performance of contemporary music. He has been a member of Parnassus and of the chamber players of the League of Composers/ISCM in New York. He has recorded works by Stefan Wolpe, Edward T. Cone, Mario Davidovsky, Ursula Mamlok, Milton Babbitt, and Andrew Imbrie, among others, for labels such as CRI, New World Records, Albany Records, and Centaur. For nearly three decades, Mr. Stevens was on the performing staff of the Composers' Conference and Chamber Music Center, now at Wellesley College. He has made numerous appearances as soloist in Alban Berg's *Violin Concerto* with the New York City Ballet's production of *In Memory of...*, choreographed by Jerome Robbins. Mr. Stevens is currently a member of the Hartford Symphony Orchestra. Recently, he enjoyed the honor of playing Gheorghe Costinescu's unaccompanied work *Voices Within* at a concert in New York honoring the composer's eightieth birthday.

Bassoonist **RÉMY TAGHAVI** is an active performer and educator in the New York area. Originally from St. Paul, Minnesota, he has performed with numerous groups and festivals across the U.S., Canada, Ecuador and Japan, and he recently co-founded the Annapolis Chamber Music Festival in Maryland. He has been an associate member of the Civic Orchestra of Chicago and has played with the American Youth Symphony and the New York Symphonic Ensemble. Rémy currently holds a fellowship with Ensemble Connect, a performance, professional development, and teaching artist program based out of Carnegie Hall. In 2016, he performed Mozart's *Bassoon Concerto* with the Stony Brook Symphony Orchestra. Rémy teaches music production in the Evening Division at The Juilliard School. He holds degrees from the University of Southern California and The Juilliard School, and is a D.M.A. candidate at Stony Brook University. His primary teachers include Frank Morelli, Judith Farmer and Norbert Nielubowski.

**ERIC UMBLE** is a versatile, award-winning clarinetist based in New York City. Eric has performed with renowned ensembles including WindScape, sTem, American Modern Ensemble, LoftOpera, Contemporaneous, Cantata Profana, Ensemble Échappée, Tenth Intervention, Tactus, and Ensemble Mise-en. He has performed in the major concert halls of New York, from Carnegie's Stern Auditorium to Lincoln Center's Alice Tully Hall. Internationally, Eric has presented recitals in Romania, the Czech Republic, the Netherlands, France, and Mexico. As a teaching artist, Eric serves on the faculty of the Manhattan School of Music Distance Learning Program, and was the clarinetist in residence at New Music on the Point, Vermont, in 2015. Eric is frequently a guest teacher, performer and lecturer at the Escuela Nacional de Música in Mexico City. Eric holds B.M. and M.M. degrees from the Manhattan School of Music, where he studied with David Krakauer and Anthony McGill.

**SOUNDMIND** is a flexible ensemble of five winds, providing a home for music both new and familiar. SoundMind showcases the kaleidoscopic and genre-bending capabilities of wind instruments. Since their debut in August 2016 at the Clark Institute of Art, SoundMind has uplifted audiences across the Northeast. SoundMind was presented by the Chez Dinner Series in SoHo, and Salon 3, in collaboration with the Graduate Center of the City University of New York. SoundMind was honored to be the first ensemble presented through the Purchase College Conservatory of Music's Alumni Series, presenting a colloquium on career development, master classes for undergraduate and graduate music students, and a showcase recital. Inspired by work with living composers, SoundMind's 2017 engagements include composition workshops at Manhattan School of Music and a recording collaboration with composer Whitney George. In an effort to utilize chamber music in the service of the community, SoundMind has volunteered their time to present concerts in retirement communities, and to lead workshops for high school and middle school students in Lancaster, Pennsylvania. Their 2017 season will feature performances in New York, Massachusetts and Pennsylvania, highlighting the works of living composers, including several world premieres.

# 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.

Staff for this concert:

David Mecionis, producer and stage manager

Kevin McCarter, stagehand

Max Duykers and Emiko Hayashi, reception

Dary John Mizelle, page turner

Max Duykers and David Katz, at the door

Jeremy Tressler, recording engineer

Tamara Cashour, publicity

David Mecionis, programs

## Friends of the New York Composers Circle

Judith Anderson	Debra Kaye
Naoko Aoki	Richard Kaye
Oliver Baer	Daniel Klein
William and Marilyn Baker	Vladislav Klenikov
Roger Bermas	Alvin and Susan Knott
Nancy R. Bogen-Greissle	Andrea Knutson
Hervé Brönnimann	Susan Korn
Richard Brooks and Clifford Hall	Leo Kraft
Arline Brown	Herbert and Claire Kranzer
Barry Cohen	Michael Laderman
Robert Cohen	Raphael Laderman
Gloria Colicchio	Dorothy Lander
Mary Cronson	Arnold and Michelle Lebow
David Del Tredici and Ray Warman	Mr. and Mrs. Robert Leibholz
Gary DeWaal and Myrna Chao	Stephen and Ann Leibholz
Margaret DeWitt	Nancy and Norman Loev
Robert and Karen Dewar	Erwin Lutwak
Mr. and Mrs. John Eaton	Joseph and Nina Malkevitch
Jeanne Ellis	David Martin
Michael and Marjorie Engber	Martin Mayer
William and Harriet Englander	William Mayer
Margaret Fairlie-Kennedy	Eugene W. McBride
Anne Farber	Christopher Montgomery
Allen C. Fischer and Renate Belville	William and Beryl Moser
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
Peter and Nancy Geller	Murray S. Peyton
Lucy Gertner	Richard Pollack and Lori Smith
Jacob E. and Josy Fox Goodman	Bruce S. Pyenson
Dorine Gordon	Rochelle and Douglas Sauber
Perry Gould	Marjorie Senechal
Stanley S. Grossel	John H. Solum
Martin Halpern	Abby Jacobs Stuthers
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

*The NYCC gratefully welcomes donations large and small, which help make our concerts possible. Contributions to the New York Composers Circle are tax-deductible under Section 501(c)(3) of the Internal Revenue Code. Your donations may be sent to the address on the last page of this program, or you may click on the "Donate Now" button on our website, [www.NewYorkComposersCircle.org](http://www.NewYorkComposersCircle.org)*

*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

## Board of Directors

Richard Brooks   John de Clef Piñeiro, Chair   Jacob E. Goodman   David Katz

## Administration

Hubert Howe, Executive Director and Outreach Coordinator

Max Giteck Duykers, Deputy Executive Director and Membership Coordinator

David Katz, Treasurer

Susan J. Fischer, Secretary

Tania León, Program Committee Chair

Tamara Cashour, Publicity Coordinator

Robert S. Cohen, ASCAP and BMI Liaison

Dary John Mizelle, Salon Coordinator

Emiko Hayashi, Coordinator of Readings

Richard Russell, Webmaster and Editor of *In the Loop*

## Honorary Members

Elliott Carter (*dec.*)   John Eaton (*dec.*)   Ezra Laderman (*dec.*)

Tania León   Paul Moravec

## Composer Members

José Beviá	Jacob E. Goodman	Patricia Leonard	Joseph Pehrson
Roger Blanc	Jennifer Griffith	Peri Mauer	David Picton
Frederick Boyle	Martin Halpern	Richard McCandless	John de Clef Piñeiro
Richard Brooks	Jinhee Han	Kevin McCarter	Raoul Pleskow
Simon Brown	Emiko Hayashi	David Mecionis	Frank Retzel
Madelyn Byrne	Eric Heilner	Nataliya Medvedovskaya	Dana Richardson
Tamara Cashour	Hubert Howe	Yekaterina Merkulyeva	Richard Russell
Robert S. Cohen	Carl Kanter	Scott D. Miller	Christopher Sahar
Max Giteck Duykers	Debra Kaye	Dary John Mizelle	David See
Susan J. Fischer	Peter Kelsh	Gayther Myers	Craig Slon
Joe Gianono	Steve Lebetkin	Catherine Neville	Jeremy Stepansky
Monroe Golden			

## Performer Members

Demetra Adams, <i>soprano</i>	Leonard Hindell, <i>bassoon</i>	Javier Oviedo, <i>saxophone</i>
Haim Avitsur, <i>trombone</i>	Craig Ketter, <i>piano</i>	Daniel Panner, <i>viola</i>
Mary Barto, <i>flute</i>	Gregor Kitzis, <i>violin</i>	Lisa Pike, <i>horn</i>
Allen Blustine, <i>clarinet</i>	Michael Laderman, <i>flute</i>	Anthony Pulgram, <i>tenor</i>
Virginia Chang Chien, <i>oboe</i>	Jacqueline Milena, <i>soprano</i>	Ricardo Rivera, <i>baritone</i>
Sofia Dimitrova, <i>soprano</i>	Daniel Neer, <i>baritone</i>	Stephen Solook, <i>percussion</i>
Stanichka Dimitrova, <i>violin</i>	Maxine Neuman, <i>cello</i>	Patricia Sonogo, <i>soprano</i>
Tiffany DuMouchelle, <i>soprano</i>	Margaret O'Connell, <i>mezzo-soprano</i>	Anna Tonna, <i>mezzo-soprano</i>
Marcia Eckert, <i>piano</i>	Christopher Oldfather, <i>piano</i>	Arlene Travis, <i>soprano</i>
Oren Fader, <i>guitar</i>		

## Contact

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

The first concert of our next season is scheduled to take place in December 2017.  
Please join our mailing list and visit our website.  
Thank you for your support of new music.