



*Dedicated to the creation  
and performance of new music*

FANTASIES, SONATAS  
AND POEMS

MARC A. SCORCA HALL,  
NATIONAL OPERA CENTER  
NEW YORK CITY

NOVEMBER 13, 2018 7:30 PM

THE NEW YORK COMPOSERS CIRCLE  
NOVEMBER 13, 2018 7:30 PM

*Sonata for Cello and Piano* \* ..... Emiko Hayashi  
Dan Barrett, *cello* Craig Ketter, *piano*

*Songs of Day and Evening* \* ..... Kevin McCarter  
1. *The Beauty of the Morning*  
2. *On a Path*  
3. *A Shallow Stream*  
4. *I Heard a Wood Thrush*  
5. *Evening Light*  
Margaret O'Connell, *mezzo-soprano* Craig Ketter, *piano*

*Poem for Pauline* ..... Madelyn Byrne  
*electronics*

*Fantasy for Piano* \*\* ..... Hubert Howe  
Craig Ketter, *piano*

*Fantasy for Flute and Piano* \*\* ..... Debra Kaye  
Michael Laderman, *flute* Craig Ketter, *piano*

— INTERMISSION —

*Sonata for Piano* \* ..... Craig Slon  
1.  
2.  
3.

Craig Ketter, *piano*

*Wild Turkey Suite* \* ..... Timothy Lee Miller  
Vasko Dukovski, *bass clarinet*

*two selections from Twelve Preludes and Fugues* \* .....  
..... Dana Dimitri Richardson  
*Prelude and Fugue on D*  
*Prelude and Fugue on F-sharp*

Craig Ketter, *piano*

*Fantasy for Violin and Piano* \* ..... Christopher Sahar  
Mioi Takeda, *violin*    Craig Ketter, *piano*

\* World Premiere

\*\* New York Premiere

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

The New York Composers Circle would like to thank the staff of the  
National Opera Center for their kind assistance with this concert.

# TEXTS

*Songs of Day and Evening* . . . . . Kevin McCarter

1. *The Beauty of the Morning*

The beauty of the morning..  
Never did sun more beautifully steep  
...valley, rock, ... hill;  
Ne'er saw I, never felt, a calm so deep!

— William Wordsworth  
excerpted from *Composed upon Westminster Bridge, Sept. 3, 1802*

2. *On a Path*

The long leash  
pulls a man on leaf-covered asphalt  
past a solitary pinecone.  
A ladybug crawls in.

— Kevin McCarter

3. *A Shallow Stream*

Time is but the stream I go a-fishing in. I drink at it; but while I drink  
I see the sandy bottom and detect how shallow it is. Its thin current  
slides away, but eternity remains. I would drink deeper; fish in the sky,  
whose bottom is pebbly with stars.

— Henry David Thoreau  
from *Walden*

#### 4. *I Heard a Wood Thrush*

I heard a wood thrush in the dusk  
Twirl three notes and make a star —  
My heart that walked with bitterness  
Came back from very far.

Three shining notes were all he had,  
And yet they made a starry call —  
I caught life back against my breast  
And kissed it, scars and all.

— Sara Teasdale  
“Wood Song” from *Love Songs*

#### 5. *Evening Light*

As daylight fades,  
streetlights come on.  
An airplane passes overhead.  
It flies above the rooftops,  
below the moon,  
crossing the sky from new night  
to afterglow.

— Kevin McCarter

# COMPOSERS

**MADELYN BYRNE** is an active composer and a Professor of Music at Palomar College, where she has been on the faculty since 2000. She composes both acoustic and computer music. Some recent pieces include *The Decorah Eagle Violin Concerto* (composed for Ulli Reiner and the Palomar Symphony Orchestra), *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 presented in a variety of venues in Europe, Asia, Australia and North America. Some recent performances include The New York City Electroacoustic Music Festival, The Society of Composers, Inc. (National Conference), The International Computer Music Conference, The Australasian Computer Music Conference, College Music Society, and Electronic Music Midwest, among others. Madelyn completed her DMA in Composition at the Graduate Center in 1999. Her composition teachers include Charles Dodge, John Corigliano, and David Olan. The compositions for her dissertation were done while she was a guest composer at Columbia University's Computer Music Center.

She writes, "*Poem for Pauline* (2012, revised 2017) is a remix of *Poem of Change* by Pauline Oliveros, and was originally created in honor of the composer's 80<sup>th</sup> birthday. *Poem for Pauline* invites audience members and performing musicians to improvise, or to simply listen and meditate on the sounds. The original piece (*Poem of Change*) was done in 1992 and uses audio archives from World War II, combined with the composer's voice (singing and speaking), and her accordion playing. Pauline poses a series of challenging questions, 'Can we give up war?' among them. Twenty years later, Pauline's queries remain all too relevant. I choose the sound of rain to be a sonic backdrop in this piece for a number of reasons. This particular rain sample was used in my composition *Arrival*, an audio-visual piece with artwork by Lily Glass. *Arrival* was part of the DVD *SoundingOut!* – a project that Pauline supported, helped to organize, and for which she wrote the liner notes. Secondly, the rain provides a background level of listening with the other sounds providing the foreground. This is akin to Pauline's concept of focal and global listening. Lastly, like a gentle rain, Pauline's work has been consistently and peacefully making life-affirming changes throughout the world. *Poem for Pauline* was created with the permission of Pauline Oliveros."

**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, “*Sonata for Cello and Piano* is composed in a contemporary, non-tonal style. I use cello as the voice to state the theme in exposition, but the piano takes on an equal role to complement, develop and contrast with the cello.”

**HUBERT HOWE** was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. He was one of the first researchers in computer music, and Professor of Music at Queens College, where he taught from 1967 until 2011. He also taught at the Juilliard School from 1974 to 1994. He is currently Director of the New York City Electroacoustic Music Festival and Executive Director of the New York Composers Circle. Recordings of his music have been released by Capstone Records, Ravello Records and Ablaze Records.

He writes, “*Fantasy for Piano* is a fantasy in the sense of Chopin’s fantasies, which consist of several sections in relatively free form. There are three broad sections with an extended transition between the second and third. The opening, marked ‘emphatically,’ consists of short passages in extreme contrasting registers and dynamics that builds a mosaic which completes its structure by the ending, which comes to rest quietly in the middle register. The middle section is lyrical and expressive, which builds chords that sustain while melodies are played above and below. Sustaining chords are continued in the transition, while melodies anticipate the final section, and they are continued to the ending. In the first part of the last section, the chords move more slowly than the melodies, and the emphatic texture and tempo of the opening returns at the end, where the chords and accompanying melodies both sustain through the measures. The piece was written in the fall of 2016 and spring of 2017.”

Composer **DEBRA KAYE**'s visceral language blends her classical roots with wide ranging contemporary influences. Born in Detroit, she grew up in Atlanta, and studied in NYC with degrees in piano and composition from Mannes College and N.Y.U. Her catalogue of chamber and orchestral music, art songs, choral and theatrical compositions, continues to expand through her steady stream of commissions. Ms. Kaye's music has been noted in *Musical America*, *NY Concert Review*, *Times Union*, *The New York Times*, *Oregonian*, *NMC*, *The New Yorker*, *Broadway World*, Sonograma.org (Spain), Kathodik.it (Italy) among others—"colorful, witty, profound"; "beautiful exhibition of the art of musical flow"; "intelligent, emotionally expressive"; "sensitivity and raw power... transcendent...". Honored with ASCAP Plus Awards since 2009, support for her music includes grants from Meet the Composer, Mannes College, Edward T. Cone Foundation, New School University; and residencies at the Millay Colony and Helene Wurlitzer Foundation. She has been commissioned by Empire Viols, Alaria, Fort Wayne Children's Choir, Portland Youth Philharmonic, Atlanta Music Teachers Association, Classical Saxophone Project, University of Maine, City of Beacon, Howland Chamber Music Circle and others. This season, Debra is pleased to join Composers Concordance as an associate director. Upcoming highlights include a new solo work for violinist Kinga Augustyn, with performances in NYC and Poland, a new collaboration with the Lincoln Trio, and performances in France and Spain. Ms. Kaye's music has been featured on WFCF radio's *Music of our Mothers*, in interviews on New York's TWC-TV show *Minding Your Business*, and in Italian conductor Adriano Bassi's recent book *Guide to Women Composers*. Her debut CD, *And So It Begins* (Ravello Records), produced by Grammy winner Judith Sherman, was included on Ted Gioia's list of top 100 CD's and recognized as "a valuable discovery, given the quality and originality of the music that promises Kaye a bright future." [www.DebraKayeComposer.com](http://www.DebraKayeComposer.com).

She writes, "*Fantasy for Flute and Piano* was commissioned as a wedding gift by flutist Carl Gutowski for his niece. Through the flute and piano instrumentation, the score evolves as a series of variations that fall out of sync at times but are always linked to one another in harmonious partnership. The piece is in a loose *rondo* form to convey the enduring nature of their relationship through the ever-returning theme of love. As with the individuals whose marriage inspired this piece, flute and piano are equal partners. Their relationship flows between discussion, duet, argument and canonic imitation, each voice having the chance to be leader and follower."

**KEVIN McCARTER** writes music for orchestra, chamber ensembles, chorus, solo instruments, and voice. *Opening Ideas* was premiered by the Chicago Chamber Orchestra, recorded by the Kiev Philharmonic, and subsequently broadcast by a number of radio stations. Other works that have



received substantial attention include *Blossoms and a Breeze*, played by several woodwind trios in the U.S. and Canada, and *Three Songs on Poems of Emily Dickinson*, sung on recitals in Paris, Vienna, and Rome in addition to programs in the U.S. Recent works include *Pastorale*, premiered at the Mostly Modern Festival in June, and *Ricercare*, which will be presented here in Marc A. Scorca Hall on the December 10<sup>th</sup> NYCC concert.

He writes, “*Songs of Day and Evening* is a set of five short songs, each describing a moment or an insight and occurring at times that extend from early morning to a little after sunset. The lyrics are from poems and prose by William Wordsworth, Henry David Thoreau, Sara Teasdale, and Kevin McCarter.”

**TIMOTHY LEE MILLER** (b. 1961) is an American composer and arranger writing contemporary concert music for chamber ensembles, orchestra, wind ensemble, and voice, as well as jazz music. He has also written for several small film and television projects, however his primary focus is concert music. He has earned degrees from the University of Tennessee (BS Music Ed, 1984), the University of Miami (MM Media Writing and Production, 1990) and Vermont College of Fine Arts (MFA Composition, 2013). His principle composition teachers have been John Anthony Lennon, James Progris, Tamar Diesendruck, Jonathan Bailey Holland, Andy Jaffe, John Fitz Rogers and Roger Zahab. He has received numerous commissions and awards, including several ASCAP awards. His works have been performed throughout the U.S. and Europe. His music is recorded on ERMMedia, PARMA Records and Phoenix Classics. Mr. Miller has received numerous commissions, special recognitions and awards. His *Kid's Play: A Fun Suite for Orchestra* was awarded a Distinguished and Special Mention at the 2009 IBLA Grand Prize Competition in Ragusa, Italy. His six-part a cappella setting of *The Garden of Dreams*, a poem of Madison J. Cawein, was a winner in the International Music Prize for Excellence in Composition 2011, and his choral setting of Henry Wadsworth Longfellow's poem *The Day Is Done* was a finalist in the same competition. He is a multi-year award winner with The American Prize for Excellence in Composition. His *Divinitus* for chamber sextet was a finalist in the 2014 American Prize for Excellence in Composition, and his choral works *Jubilate Deo* and *The Garden of Dreams* were both semi-finalists in the 2015 American Prize. In 2016, his *String Quartet No. 3* was named as a semi-finalist, and his *224 slices of pi* for flute, cello, piano and percussion was recognized as a Finalist-Honorable Mention. In 2015 he was a Composition Fellow at the nief-norf Summer Festival for Contemporary Music in Knoxville, Tennessee, and in 2017 he was selected as a Composition Fellow in the Wyoming Festival—New Music in the Mountains held in Grand Teton National Park, where he premiered his newest work *Carmina solis et lunae* for string trio. In November 2015, Mr. Miller was part

of the PARMA Recordings venture to Havana, Cuba to record several jazz works with musicians in Havana under the People to People humanitarian program. Two of his big band jazz pieces, *Hot Miami Nights* and *On An Autumn Day*, were recorded and released on the two-disc set *ABRAZO: The Havana Sessions* alongside music by the other seven composers. The CD to date has received worldwide critical acclaim and was in consideration for a Grammy nomination in 2016. The trip presented the opportunity for several composers to be among the first American composers to travel to Cuba since the U.S. government eased travel restrictions to the country.

He writes, “*Wild Turkey Suite* is a fanciful work in three movements: I. *Going Someplace*; II. *Lonely Betty*; III. *Looking for Straw*. As I was sitting writing this piece, I looked out the window to see a bunch of wild turkeys running around the front yard. They ran to the left, then to the right. Then they crossed the street, and then back again. The first movement perfectly captures their movements as they think for sure that they are going someplace. Among these turkeys, who happen to frequent my yard on a daily basis, there is this one crazy hen. She is always separate from the rest of the pack. I call her Lonely Betty, and she always seems so lonely, even calling out to the rest of them when they aren't in sight. Most people are probably not aware that turkeys sleep in the trees. Yes, they can fly. You'd think they would be a little warmer sleeping in the straw. But then again, they'd have to find some first! This piece was written for Keith McClelland on the occasion of his retirement from the University of Tennessee, Knoxville.”

**DANA DIMITRI RICHARDSON** was born in Long Beach, California in 1953. His music has been broadcast over more than seventy radio stations in the U.S. and Greece including WNYC and ERT, Athens, where he spent three years teaching music theory. During that period he was interviewed by Bobby Kanas on ERT and became a member of the Greek Composer's Union. Mr. Richardson's record released on the Dionysian label in 1987 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, Mr. Richardson delivered a lecture at the Aspen Composer's Conference on the relationship between syntonality, his original system for musical composition, and his compositional practice, and 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 parallel with his concert music composition, he has been writing syntonal rock music. The CD, *Bonds of Life*, of his syntonal rock music was released in August 2014. His music is

regularly performed in New York City and internationally. On September 25, 2016 he presented a program completely devoted to his work at Weill Hall. More recently, in April 2018, his *Mysterium 2*, which integrates Greek Orthodox hymn tunes into a syntonal harmonic context, was performed in Perugia, Italy. He presented another all-Richardson program in October 2018, this time at Tenri Cultural Institute. Mr. Richardson is also a published poet whose *Aphrodite and Other Poems* is available on Amazon.com. [www.dana-richardson.org](http://www.dana-richardson.org).

He writes, “The *Twelve Preludes and Fugues* is a work in the spirit of J.S. Bach. The listener familiar with the *Well-Tempered Clavier* will recognize some textural and thematic references in these selections. However they are reinterpreted and reintegrated in a consistently new harmonic world.”

**CHRISTOPHER SAHAR** is a composer, pianist and organist active in the New York metropolitan area. He holds a B.A. in Literature from Oberlin College and a M.A. in Music from CUNY Queens College. He has works published by Editions Ferrum Musica based in London and has had premieres of his works in the United States and Greece. Mr. Sahar enjoys forging a mix of compositional styles into his works that are usually guided by an extra-musical drama. He has served as church organist at churches throughout the New York/New Jersey area and is a member of the American Guild of Organists. He teaches piano and composition at community music schools in New York City as well as privately. Some of the musicians he has collaborated with on compositions have been trombonist Jacob Elkin, pianist Craig Ketter, the gamelan group Yowana Sari based at CUNY Queens College and members of the two piano, two percussionist group Yarn/Wire. Outside of music, he has been an administrative assistant at Fortune 500 companies, a recreational music leader, and served as Peace Corps Volunteer in Belize and technical writer for 2012 Hurricane Sandy recovery efforts in New York City. Mr. Sahar is proud to be a member of Musicians for Musicians, a non-profit musician advocacy organization.

He writes, “The majority of my *Fantasy for Piano and Violin* was written from October 2017 to January 2018, the period when my mother began her treatment for breast cancer that had already spread to her lower spine. That summer of 2017 my family were very concerned about her lack of progress in regaining her mobility after she had fallen in her home April of that year. So, it was a very sad clarification to learn the cause was cancer, yet the cleared-away uncertainty became a benefit to my health and ability to compose. While in a discomfiting suspended animation that summer I fractured my big toe (a nightmare for a church organist playing pedals), the healing of which required being outfitted with a clunky, oversized boot during the heat of July and August, along with a few other minor health distractions.

Concurrently, a 4-voice fugue which I had based on an impossibly long subject for forces I knew not, stalled by summer's end. The *Fantasy for Violin and Piano* then arose in an apparently tough period but one that offered, at least, answers and opportunities. One of the members from NYCC had a call for scores in October which was the spark to compose a piece for violin and piano. I narrowed my focus to notes, rhythm, articulations and form. *Pizzicato, sul ponticello, sul tasto*, overpressure and other effects were disallowed. The form was to be an elaborated *ternary* form. Beethoven's '*Kreutzer*' *Violin Sonata* provided me an excellent model of what could be done with such 'restrictions' deemed by today's standards. This *Fantasy* represents a hard-won personal triumph and confirmation that I am able to compose, at least, solid music. Nevertheless, the triumph is incomplete due to my uncertainty if more movements would improve the piece. This stems from my disappointment thus far of not having composed any works of large scale and long duration. But to create large, luxurious works, one would, at least figuratively, benefit from a capacious, well-appointed and uncluttered 'room of one's own' to capture and make concrete those vistas floating in our minds' ether. I hope to find such a space to do so with a new work or, perhaps upon hearing tonight's performance, this work."

**CRAIG SLON** is a New York-based composer of concert, electroacoustic and film music. He studied rhythm, harmony, counterpoint, composition and music ethnography at Sarah Lawrence College, and a received BA in Liberal Arts. He has scored over 40 films, with screenings at the Tous Courts Arx Festival, Toronto International Festival, Eksjo Animation Festival, Anchorage International Film Festival, San Francisco Independent Film Festival, Tribeca Film Festival, ADH Film Festival, Clermont-Ferrand Festival, Annecy Festival, Female Eye Film Festival, Euro Festival, Transito, and IAAC. He won a Craft Award for Original Score from New York University, received a grant from Artlink (Scotland), and won a music publishing contract from Tirreno Editorial Group. Mr. Slon lived in Andalusia for ten years and his music has been performed in Spain, Denmark, Australia, Peru, the United States, Mexico, England, Scotland, Germany and China. He has investigated the resonant signatures of glass, metal, wood, plastic, rubber and ceramic materials in the context of electroacoustic music, and has worked as recording engineer with the New York Wind Quintet, Duke Piano Trio, Bryant Park Quartet, Parker Quartet, Arianna Quartet, Mivos Quartet, Attacca Quartet, Cassatt Quartet, Braude Ensemble, Ekmeles, Loadbang, Choral Society of Grace Church, Polyhymnia, Amor Artis, Choral Chameleon, One World Symphony, A Far Cry, Hudson Chorale, Contemporaneos, Azure Ensemble, New York New Music Ensemble, Joan Tower, Taka Kigawa, Kathleen Supove, Billy Joel, Alexander Markov, International Youth Philharmonic Orchestra, Arturo

O'Farrill Quartet, The Canticum Novum Singers, Empire City Men's Chorus, Kammerraku Aloha, Gateway Orchestra, New Amsterdam Symphony Orchestra and Ars Musica. He is interested in the semiotics of culture and has spent time with the Tarahumara and Shuar indigenous communities.

He writes, “*Sonata for Piano* consists of three contrasting movements comprising beginning, middle and end. The first is chorale-like and sustains a Christian-influenced prayer mood. The second is fantasy-like and makes use of automatic/robotic sounding sequential patterns. The third movement has an ABC-ABC structure based in *ostinato* patterns, with a monophonic Islam-influenced conclusion in the high register of the piano.”

## PERFORMERS

**DAN BARRETT**, “a brilliant and driven cellist, composer, and conductor” (*Huffington Post*), is the creator and current Director of the International Street Cannibals, whom the *New York Times* calls “a brash new-music ensemble”, who Alan Lockwood of the *Free Press* has termed “kaleidoscopically eclectic”, and whose concerts Peter Christian Hall of the *Huffington Post* refers to as “performances that are creatively designed and rigorously executed”. Dan has played extensively for PBS, particularly as cellist for many of their featured documentaries, such as *The Great Depression*, and Rick Burns’ *The Way West*, *Andy Warhol*, *The History of New York* and *Death and The Civil War*. At present, Dan can be heard on the top-rated BBC America series, *Copper*, on which his solos are featured extensively. His solo credits include the Radio France Festival, The Gulbenkian Festival (Lisbon), Festival Presences (Paris), the Alvin Ailey Dance Company and WQXR, as well as featured solos on record for works of Iannis Xenakis (Mode and Vanderberg labels), on RCA for the renowned Irish ensemble Cherish The Ladies, and on Sony for the soundtrack for the documentary *Andy Warhol*. Other credits include onstage cellist in James Joyce’s *The Dead* on Broadway; Orchestra of St. Luke’s, NYC Opera, the American Ballet Theater, Philomusica, Brooklyn Philharmonic and the Sirius Quartet; and principal positions for the STX Ensemble, Strathmere Chamber Orchestra, Connecticut Grand Opera, the SEM Ensemble and the Crosstown Ensemble. His compositions have been performed by The Absolute Ensemble, The Absolute Chamber Players, Composer’s Concordance, Mountain Stage, the ISC, The West Virginia Symphony, NY Mandolin Orchestra, and the North/South Consonance. Dan has conducted the New York Bach Ensemble, James Joyce’s *The Dead* on Broadway, the ISC Ensemble, the Ethos Ensemble, the Composers Concordance Ensemble, the Absolute Chamber Players on the Kostabi Series, and The Sound Liberation Ensemble. His television appearances include features with the rock group Third Eye Blind and appearances on Saturday Night Live and the Rosie O’Donnell Show. He has recorded extensively for Windham-Hill, Shanachie, RCA and Mode record labels. Mr Barrett has taught at the Outreach Academy in Schwaz, Austria; New York University; The Norwalk Youth Symphony in Norwalk, Connecticut; the Chamber Music Institute for Young Musicians, in Stamford, Connecticut, since 2002; and at “Counterpoint Italy”, in Lucca, Italy, where he teaches cello and orchestration.

**VASKO DUKOVSKI** is a New York-based multidisciplinary artist and diverse stylistic performer of the highest caliber, one of the most sought-after instrumentalists in his generation. Trained at the prestigious Juilliard School, Mr. Dukovski sees no boundaries in music and musical styles, but embraces all. An avid performer and advocate of Avant-garde Contemporary music, he has performed with some of New York's most respected new music ensembles including Argento New Music Ensemble, SEM Ensemble, Bang on A Can All-Stars, Either/OR Ensemble, Ensemble Mise-En, Talea Ensemble, Wet Ink, ECCE-East Coast Contemporary Ensemble, Metropolis Ensemble, Ensemble Pamplemousse, Lost Dog Ensemble and Ensemble LPR. In addition to being a front man of his world-music quartet Tavche Gravche, he is a member of NU DECO Ensemble and the Paragon Ragtime Orchestra. Mr. Dukovski's musical sophistication spans the continents, with appearances in Austria, France, Brazil, Macedonia, Bulgaria, Serbia, Croatia, Slovenia, Bosnia, Lebanon, Morocco, Tunisia, China, extensively in the U.S. and on regular basis in New York City. In 2015, he was awarded "40 under 40 Successful Macedonians" by the United Macedonian Diaspora. In addition, he is a winner of the 2010 Arriaga Chamber Music Competition with Grneta Ensemble; 3<sup>rd</sup>-prize winner of the Andreas Makris Clarinet Competition in Fort Collins, Colorado; special prize winner of the 2002 Jeunese Musicales Clarinet Competition in Bucharest, Romania; winner of the 2001 International Woodwind Competition in Stara Zagora, Bulgaria; 2003 Eubie Blake Honors Award recipient; and a 2<sup>nd</sup>-prize winner of the 2002 National Chamber Music Competition and 1996 National Clarinet Competition, both in his native Macedonia. Mr. Dukovski's TV and radio appearances began from an early age at his town's local stations and since then he has appeared on WQXR, NPR, WKCR, *The Jack Prize Radio Show*, TRT (Turkey), Brazilian National TV, Tunisian National TV, China's National TV, and Tian Jin TV. He has recorded for Naxos American Classics, Deutsche Grammophon, New World Records, Albany Records, Sono Luminus-Dorian, Tzadik, Chicken Madness, Nonesuch, In a Circle Records, Evolver Records, Furious Artisans, INNOVA Recordings and PARMA Recordings. Born in Ohrid in the Republic of Macedonia, Mr. Dukovski began playing with sound at age five and started his musical education at the age of eight. His dedication to music and the clarinet earned him a Fine Arts Award from the Interlochen Arts Academy, which he attended before earning a Bachelors and a Masters Degree from The Juilliard School of Music as a student of Charles Neidich and Ayako Oshima.

Critically acclaimed for "transporting the listeners to extraordinary heights" and "into a world beyond time and space," **CRAIG KETTER** is known for "playing with powerhouse sonority combined with long-lined, dulcet lyricism." Mr. Ketter has performed as soloist with the Grant Park Symphony Orchestra, the North Carolina Symphony, the Sacramento Philharmonic, the

Oakland East Bay Symphony, the Mobile Symphony, the South Orange Symphony, the Raleigh Symphony, the Garden State Philharmonic, 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, Japan, and across the U.S. and Canada. Complementing his solo performances with collaborative ventures, 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; Avery Fisher Hall; the Teatro Colon in Buenos Aires; La Huaca; Atlapa in Panama City; the Savannah Music Festival; 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. He has also performed with the esteemed actress Claire Bloom. Craig Ketter began piano studies at the age of seven, giving his first solo recital at the age of ten. Shortly thereafter, he began to win top prizes in numerous competitions including the Young Keyboard Artists Association International Piano Competition, the North Carolina Symphony Young Artists Competition, and the Kingsville International Piano Competition. He later won first prizes in the Bartok-Kabalevsky-Prokofiev International Piano Competition, the Richardson Awards National Piano Competition and the South Orange Symphony of New Jersey Young Artists Competition. He was also awarded the Saunderson Award at the Coleman Chamber Music Competition in Los Angeles, California with the Meliora Winds. Craig Ketter received his Bachelor's and Master's Degrees from the Eastman School of Music under the tutelage of Nelita True and Barry Snyder, where he also taught as Mr. Snyder's assistant. He continued post-graduate studies with Yoheved Kaplinsky of the Juilliard School. Complementing his performing with teaching, Mr. Ketter has presented master classes throughout the United States and Argentina, and has served as a guest professor and adjudicator in several institutions and venues. He has been a faculty member of the Rocky Ridge Music Festival in Colorado and has served as Chair of the Piano Faculty at the American Festival for the Arts in Houston, Texas. He is currently on the faculty of New Jersey City University. Mr. Ketter currently resides in the New York area with his wife, Canadian soprano Valerie Gonzalez, and his two sons, Isaac and Daniel.

**MICHAEL LADERMAN** is a New York-based recitalist, orchestral and chamber player, jazz musician, and recording artist. He has performed on various concert series throughout the New York metropolitan area, including



a debut recital at Weill Recital Hall at Carnegie Hall as a winner of the 1995 Artists International competition and performances at the 1996 and 2002 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 Hall in performances of the Stony Brook Contemporary Chamber Players; and at several festivals in New York City as a member of the medium-sized jazz band ZSound Collect. He has also performed at two New York Flute Club concerts at CAMI Hall, one as a winner of their Young Artists competition, and participated in a special New York Flute Club concert at the Stephen Wise Free Synagogue in New York in memory of the late Samuel Baron, his longtime teacher of blessed memory. He has even performed “Summertime” and some Malay children’s songs with jazz improvisation in Malaysia. In 1990, Mr. Laderman was awarded a Jacob K. Javits Memorial Fellowship, which paid for four years of graduate study, and provided additional grants for professional expenses. These grants enabled him to go to Europe and participate in master classes by some great European flutists, like Alain Marion, Philippe Pierlot, and Peter-Lukas Graf. In addition to Mr. Baron, Mr. Laderman has studied with Keith Underwood, Sandra Miller, Julius Baker, Thomas Nyfenger and Trudy Kane. Mr. Laderman is the author of “The Power of Omnipotens,” (The Beethoven Journal, Vol. 13/2 [Winter 1998]), which addresses the structural, text-interpretive, and spiritual significance of Beethoven’s setting of the “Pater Omnipotens” section of the *Gloria* in the *Missa Solemnis*. He is an Adjunct Professor of Music at the Preparatory Center for the Performing Arts at Brooklyn College and Polytechnic University in downtown Brooklyn, New York. He has taught courses in flute performance, elements of music, music theory, music appreciation, intro to opera, jazz, world music, Southeast Asian music, the history of music technology and the symphony, and has coached chamber groups. He also teaches flute privately. Mr. Laderman graduated from the High School of Performing Arts in New York as Valedictorian, received his Bachelor of Fine Arts in Flute Performance from SUNY at Purchase, summa cum laude, and earned Master of Music and Doctor of Musical Arts degrees in Flute Performance from SUNY at Stony Brook.

**MARGARET O’CONNELL** enjoys a versatile musical career in opera, contemporary music, musical theatre, oratorio, and recordings. Favorite recent roles include Matilde Urrutia in Ray Luedeke’s tango opera, *My Life with Pablo Neruda*; and Older Alyce in Tom Cipullo’s *Glory Denied* aboard an aircraft carrier (NY OperaFest 2017). Ms. O’Connell has many concert premieres to her credit including *Six Lyrics to Poems of Marilyn Hacker* by Tamara Cashour (NYCC) and *Listenings and Silences* by Dinos Constantinides (Carnegie/Weill Hall debut). Additional world-premiere roles include the Evil Stepmother in Josh Ollswang’s *The Juniper Tree*, Grandmother in Waundell Saavedra’s *Sweet Dreams*, and a Greek Elder in

Michael Sirota's musical adaptation of Aeschylus' *Agamemnon* at La MaMa Theatre. Other credits include the title role in *Carmen*, Dulcinée in *Don Quichotte*, Nicklausse in *Tales of Hoffmann*, Dorabella in *Così fan tutte*, Florence in *Albert Herring*, and Wellgunde in *Götterdämmerung*. Upcoming performances include Handel's *Messiah* with Richard Owen and the New York Camerata on December 15, 2018. [www.mezzomargaret.com](http://www.mezzomargaret.com).

Japanese-American violinist **MIOI TAKEDA** has earned her reputation as a soloist, chamber musician and seasoned new music specialist since she settled in New York City. She has performed with orchestras such as American Symphony, Orchestra of St. Lukes, Stamford Symphony, Northeastern Pennsylvania Philharmonic, The Japan Philharmonic, and The New Japan Philharmonic, among others. Her violin duo Miolina has premiered numerous compositions by American composers, including women and minorities. She has premiered countless pieces of new music with Miolina as well as with North/South Consonance, SEM and Composers Concordance in New York City, Birmingham, Chicago, Los Angeles, San Francisco, Paris and Tokyo. She was a scholarship student of Dorothy DeLay and Masao Kawasaki at The Juilliard School and holds a Doctor of Musical Arts from The City University of New York, where she was under the guidance of Itzhak Perlman.



# NEW YORK COMPOSERS CIRCLE

Now in its seventeenth 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 concert-going public, the NYCC offers at least five 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 seven concert presentations during the 2018-19 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.

Ten 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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*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

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Dave Eggar, <i>cello</i>		

## Contact

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

Our next concert will take place at 7:30 PM on Monday, December 10, 2018  
at Marc A. Scorca Hall, National Opera Center, 330 7<sup>th</sup> Ave., N.Y.C.  
Please pick up a flier in the lobby or visit our website for more information.