



*Dedicated to the creation
and performance of new music*

—TRIO NAMASTE—
ITALY MEETS NEW YORK

*NEW MUSIC FOR CLARINETS, PIANO TRIO,
STRING QUARTET AND MIXED ENSEMBLE*

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

DECEMBER 10, 2018 7:30 PM

THE NEW YORK COMPOSERS CIRCLE

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Ricercare * Kevin McCarter

Trio Namaste

Natalia Benedetti, *B-flat clarinet* Guido Arbonelli, *bass clarinet*
Michele Fabrizi, *piano*

Dialogue * Richard Brooks

Natalia Benedetti, *E-flat clarinet* Guido Arbonelli, *B-flat clarinet*

Parallax * Max Giteck Duykers

Guido Arbonelli, *B-flat clarinet* Michele Fabrizi, *piano*

Table Canon for Two Clarinetists * David Mecionis

Natalia Benedetti, *E-flat/B-flat clarinet*
Guido Arbonelli, *B-flat/bass clarinet*

*Aspetta Ancora Qualche Minuti** Eugene Marlow

I.

II.

Guido Arbonelli & Natalia Benedetti, *B-flat clarinets*
Michele Fabrizi, *piano*

Rhapsody in Blues John de Clef Piñeiro

Guido Arbonelli, *B-flat clarinet* Michele Fabrizi, *piano*

*Small Talk** Gayther Myers

Natalia Benedetti, *B-flat clarinet* Guido Arbonelli, *bass clarinet*
Michele Fabrizi, *piano*

*Evocare III*** Linda Marcel

Natalia Benedetti, *B-flat clarinet* Guido Arbonelli, *bass clarinet*
Michele Fabrizi, *piano*

— INTERMISSION —

Trio in Two Parts * Raoul Pleskow

Part One (attacca-)

Part Two

Gregor Kitzis, *violin* Dave Eggar, *cello* Craig Ketter, *piano*

String Quartet * Carl Kanter

I. *Andante*

II. *Allegro vivace*

III. *Romance—Andante*

IV. *Allegro*

Klang String Quartet

Gregor Kitzis, *violin* Katie Thomas, *violin*

Artie Dibble, *viola* Dave Eggar, *cello*

Ruminations * Sam Hoyland

Natalia Benedetti, *B-flat clarinet* Gregor Kitzis, *violin*

Dave Eggar, *cello* Craig Ketter, *piano*

Mike Deering, *percussion* Carl C. Bettendorf, *conductor*

* 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.

COMPOSERS

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

He writes, “*Dialogue* (2018) for E-flat and B-flat clarinet was composed in response to a call for scores to be considered for performance by Trio Namaste. It is a brief 'conversation' between the two instruments which gets a bit 'heated' at times. It uses a twelve-tone row for its pitch structure and is in a quasi-ternary form.”

Born of Puerto Rican parents and raised in a blue-collar community of walk-up tenements and bustling street life situated just to the north of, and indistinguishable from, New York's “Hell's Kitchen” on Manhattan's West Side, **JOHN DE CLEF PIÑEIRO**, a graduate of Yale Law School, is the former First Deputy General Counsel (in charge of Contracts, Real Estate and Corporate Matters) of the New York City Housing Authority and is a

composer by avocation. Except for a short stint as a Mannes College of Music undergrad, he describes himself as an autodidact when it comes to his passion for music and composition. He served for two consecutive two-year terms (2006–2010) as the Executive Director of the New York Composers Circle, and just recently concluded his four-year tenure as the NYCC's Chairman of the Board. He has been a long-time member of the of New Music USA (formerly, the American Music Center), and is also a member of ASCAP.

He writes, “Today, a 'rhapsody' as a genre in music denotes an effusiveness that carries one along the trajectory of another's emotional flow, and structurally is a rather free-form, but not necessarily free-from-form, single-movement composition that, in its seemingly idiosyncratic expressions and gestures, can evoke the sense of a spontaneous improvisatory impulse as its source. Both episodic in its structure and mercurial in its moods, *Rhapsody in Blues* provides a jazz-imbued vernacular offering to the form of the duo for clarinet and piano. Actually, as a kind of implicit homage to George Gershwin's perhaps most popular instrumental concert work, *Rhapsody in Blue*, my *Rhapsody in Blues* briefly quotes as its initial inspiration the distinctive clarinet solo glissando of that great American classic. But, from there, the rhapsodic flow of this through-composed piece quickly explores contrasting terrains, pitching variously upward, downward and sideways, before reaching its climactic destination. This work is dedicated to Guido Arbonelli, whose musicianship has premiered and championed far and wide this modest contribution to the clarinet repertoire across three continents.”

MAX GITECK DUYKERS is a composer whose work is dedicated to unusual beauty. An album of his music featuring his group Ensemble Ipse will be released on New World Records in June, 2019. Recent commissions include the experimental chamber opera *Both Eyes Open* to be premiered across the U.S. by the Paul Dresher Ensemble, with generous support from the National Parks Service, New Music USA, and the Jerome Fund for New Music. Other commissions and premieres include Third Angle New Music, Beo String Quartet, PUBLIQuartet, Avian Orchestra, The Stony Brook Symphony Orchestra, the Oakland Youth Orchestra, The Seattle Chamber Players, The Glass Farm Ensemble, Iron Works on the Edge, and Anti-Social Music. His *Glass Blue Cleft* was recently released by the Escher String Quartet on Bridge Records. This piece and others have been featured at music festivals throughout the U.S. and abroad, including the Seattle Chamber Players' Icebreaker IV, curated by *The New Yorker's* Alex Ross. Mr. Duykers is co-director of Ensemble Ipse, a contemporary music sextet based in NYC. Mr. Duykers has also been commissioned to compose music for over 35 theatrical, dance, film, and multimedia projects in the New York City area. He recently completed his PhD at Stony Brook University where

he studied with Sheila Silver. At Stony Brook, he was also honored with the 2012 Ackerman Award for Excellence in Music. He lives in Brooklyn with his wife Rebecca and sons Liev and Quinlan. www.jealousgods.com
www.ipsemusic.com

He writes, “A 'parallax' is the effect where an object appears differently based on your vantage point. There may be two objects—the actual object, and the object you are observing. You may focus or unfocus your view, separating or merging the two objects. In this piece, the theme of 'twoness' is prevalent throughout, as at times both identities struggle against each other, and other times they join willingly. The clarinet and piano play unison cascading gestures, and gradually unfold into wild rhapsodic lyricism, identifying themselves as separate objects. Then they merge together again for an energetic finish. My thanks to Trio Namaste for their hard work and commitment!”

SAM HOYLAND (b. 1985) is a New York-based composer whose often fast-paced, often atonal music emphasizes texture and juxtaposition. He discovered jazz and new music while studying music as an undergrad at Wesleyan University in Connecticut. An assignment to write a short work for string quartet was a major turning point in his life: as a result of the assignment he realized that the masterpieces of the past were not handed down from on high but were written by people. He draws musical inspiration from the great Modernists of the first half of the 20th century and—most of all—from the music of György Ligeti. His music has been performed by PubliQuartet, InnoVox, Tajujon, Choral Chameleon, and Quartet Plus 1, among others. He holds a Bachelor's degree in music and mathematics from Wesleyan University and a Master's degree in music composition from Queens College. He has studied with Anthony Braxton, Jeff Nichols and Bruce Saylor.

He writes, “*Ruminations* (2015-17) began as an arrangement/re-imagining of the second movement of my violin-clarinet duo, *Homage to Theft* (2014). But after spending many months working on it, I realized that the arrangement had become much too weighty to be grouped with the other, shorter movements and had actually become a fully-fledged one-movement work in its own right. However while *Ruminations* is written as a one-movement work it could just as easily be regarded as a six- (or so) movement work as it is composed of a number of contrasting 'chapters' with a consistent harmonic language throughout, one based on sparse, stark dissonances. Many, though not all, of the chapters have a 'nocturnal' or 'night-music' type character though *Ruminations* is undoubtedly not a nocturne.”

CARL KANTER majored in music at Harvard College, graduating in 1953. Thereafter, he attended Harvard Law School and practiced law for about

forty years. After retiring he returned to composition and has written primarily chamber music compositions and a limited number of pieces for piano and for orchestra.

He writes, “Each movement of the *String Quartet* is based on strong contrasts within the movements between dynamics and character of the thematic material—pianissimo passages and forte passages; slow melodic passages and fast sparkling material. These contrasts hopefully maintain listener interest throughout.”

LINDA MARCEL's compositions have been performed internationally; New York City; Rome, Milan, Adria, Perugia, Bevagna, and Bari, Italy; Potsdam, Germany; Malaga and Seville, Spain; Paris, France; and Oxford, England. She is a music professional, who graduated from Brigham Young University, Crane School of Music, State University of New York at Potsdam, receiving a doctorate in music from Columbia University. Presently she is Chief Executive Officer of International Arts Educators Forum, (IAEF) a non-profit organization dedicated to the promotion of contemporary music. Previous employments include: Professor of Music at Bergen Community College for over thirty years and adjunct music professor at the University of Rome, Tor Vergata, 2011-present. She was awarded the National Institute for Staff and Organizational Development—Excellence in Teaching Award, and was chosen for the MCFP Princeton University Fellowship Program. She is a leader, creator and contributor of two music education scholarships. Linda produces concerts under IAEF. Her work supports digital media, dance, drama and music performance while exploring techniques of multi-media performance. She is dedicated to educational collaborations with institutions world-wide.

She writes, “*Evocare III* creates an ethereal journey of sound reaching towards a glimpse of lyricism and a contemplative conclusion. The work combines the sound of Tibetan prayer bowls that resonate in several different ways both inside and outside of the piano. Clarinets, piano, and bowls resonate to evoke the listener's prompting.”

EUGENE MARLOW, Ph.D., is a composer/arranger, producer, presenter, performer, author/journalist, and educator. He has written 280-plus classical and jazz compositions for solo instruments, chamber groups, and jazz big band. His indie label, MEII Enterprises, has released 24 CDs of his original compositions and arrangements. Three of his charts for big band appear on three Grammy-nominated albums. Dr. Marlow is founder/leader/pianist of The Heritage Ensemble, a quintet that performs his original compositions and arrangements of Hebraic melodies in various jazz, Afro-Caribbean, Brazilian, and classical styles. *The New York City Jazz Record* has described

The Heritage Ensemble as “a cross-cultural collaboration that spins and grooves.” Dr. Marlow received a 2010 'Meet the Composer' grant for his work with The Heritage Ensemble. The Ensemble has released eight albums including *A Not So Silent Night*, which received four stars from Downbeat Magazine in 2017. Dr. Marlow curated the Milt Hinton Jazz Perspectives concert series for 18 years (2000–2018) at Baruch College (City University of New York), where he has taught courses in media and culture since 1988. Author of nine books and 400-plus articles, his book *Jazz in China: From Dance Hall Music to Individual Freedom of Expression* (University Press of Mississippi, 2018) was hailed as “... a sweeping, informative work of history” by Kevin Canfield in the November 2018 issue of the *New York City Jazz Record*, and called “a pioneering study” by JazzHistoryOnline. Dr. Marlow is also a documentarian. He is a recipient of the 2016 John Culkin Award for his DVD *Zikkaron/Kristallnacht: A Family Story*. He is a former NYCC Membership Director, Treasurer, and member of the NYCC's Steering Committee.

He writes, “*Aspetta Ancora Qualche Minuti* (Wait A Few More Minutes) is an outgrowth of a piece I wrote several years ago for a single B-flat clarinet entitled *Wait A Minute!* The call for scores by Trio Namaste was therefore an opportunity to take this initial piece and develop it further. The instrumentation of Trio Namaste offered an array of musical possibilities and a chance to create some visual stagecraft, i.e., by having several melodic lines alternate between the two clarinetists. Incorporating the piano into this two short movement composition also provided an opportunity to infuse percussive, off-beat moments into the piece.”

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 *Songs of Day and Evening*, presented on the New York Composers Circle concert this past November.

He writes, “the basic meaning of *Ricercare* is 'to seek out.' While this piece is not modeled after any of the pieces that were named 'ricercare' during the 16th to 18th centuries, it does have the spirit of seeking out. It begins with a brief, simple idea, and then pauses. The opening section continues in a searching spirit. The second section plays with the initial idea, which generates a good deal of what happens throughout the composition. The mood of the music varies as it explores the possibilities of the musical

material. Sometimes it is playful and joyful; other times it is reflective or vigorous.”

DAVID MECIONIS is a self-taught composer, arranger, instrumentalist and music copyist whose work has spanned a wide range of genres. He has performed with many artists, playing guitar in Elliott Sharp's electric guitar quartet, known as 'Dyners Club, as well as playing drums and bass with God Is My Co-Pilot, Baby Tooth, Mors Sypilitica, The Greys and others. He has written, produced and arranged for many artists including Perio, Dominique A, and Godwin Peak. David has played the Knitting Factory, CBGB, Tonic, 92nd Street Y and other New York City venues, and played on tours of the United States, France, and Scandinavia. His first fully-realized classical-style composition, *Grand Saxophone Quartet in E-flat minor*, was premiered in October 2009 at SUNY Fredonia by the Coleman Prize-winning Mana Quartet. Since then, David has been composing chamber pieces and electronic music, receiving performances in New York City, New Paltz, Birmingham, and other cities. In late 2016, David began composing under the guidance of Raoul Pleskow, a highly-regarded composer of the Wolpe and Wuorinen circles, whose new *Trio in Two Parts* is being performed in tonight's concert. A song-cycle dedicated to Mr. Pleskow—*Die Sprechmasken von Hofmannsthal* for tenor, English horn, bass clarinet, violin and electric guitar—will be premiered March 19, 2019 at Marc A. Scorca Hall. David serves as Concert Director of the New York Composers Circle, richly enjoying his role as art music advocate and producer of a yearly series of concerts of new works by a host of member composers.

He writes, “A 'table canon' is a piece wherein a single line of music is rendered a duet, played by two musicians each in retrograde inversion with respect to the other. Picture a sheet of music placed on a table with the players standing on opposite sides, so one player is reading the music backwards and upside down. (I'm afraid you'll have to just picture that tonight; the performers will be reading from standard-layout scores as I could not produce the 'trick' score in time for the performance.) My *Table Canon for Two Clarinetists* is largely atonal, however it contains a structurally and emotionally anchoring minor-key theme, one which I think takes well to this canon process and for which I have the nickname *Sisyphus theme*. The piece is composed in transposition and the inversion aspect occurs around the treble clef's middle line 'B', which serves as the zero point of various row procedures. Also, the piece requires each player to switch to the next lower-pitched clarinet at a set point while the other player solos. The combination of these few methods produces great variety and contrast in the course of the composition. The piece was abstractly conceived some time ago, but it was composed in response to a call for scores by Trio Namaste and is dedicated, with great affection, to Guido Arbonelli and Natalia Benedetti.”

GAYTHER MYERS studied music composition with Walter Aschaffenberg and Joseph Wood at the Oberlin Conservatory, with Caesar Bresgen at the Mozarteum, and with Stanley Wolfe at Juilliard. He also studied as a playwright with John Gassner at the Yale Drama School. Off-Broadway and regional productions include *Memphis Aside* at Quai Theatre; and *Hot Gilly Mo*, with incidental music, at American Theatre of Actors, for which at the time he received the Most Promising Playwright award; as well as Musical plays *The Benz* at Wooden O Theatre and Music Theatre of Minneapolis; and *My Lord What a Morning* at the Apple Corps Theatre. Of his four operas, only selections have been produced. Noteworthy are *A Miracle Now and Then* by Opera Columbus and Terezin. Gayther Myers is transcribing and editing one volume of the vast musical legacy of Samuel Gottschall Vaez, an outstanding 18th-century composer whose works are unpublished.

He writes, “*Small Talk* was composed for the Trio Namaste, in response to their call for scores.”

RAOUL PLESKOW was born in 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 Juilliard School of Music. He earned his B.M. at Queens College, where he studied composition with Karol Rathaus. In 1958, Mr. Pleskow earned a M.A. 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 I.S.C.M. Ensemble, the Da Capo Chamber Players, the North/South Consonance Ensemble, and others. He has been commissioned by the Chamber Players of the Kennedy Center, the Aeolian Chamber Players, the New York Virtuosi Orchestra, The Unitarian Church of All Souls, and others.

He writes, “My *Trio* is in two parts, played without pause (*attacca*). The piece was written this year. It is non-tonal, characterized by rapid changes of texture and by the predominance of seconds and tritones. I hope it will be to your liking.”

PERFORMERS

TRIO NAMASTE is proposed as an entity that goes in search of an alternative language to present a very interesting and evolving musical repertoire. The relationship between composers and performers is the basis of the philosophy of Trio Namaste, in order to create a deep synergy between the time of the creation of the composition and its interpretation and performing. The Namaste tours actively around the world (Europe, Japan, America) and is teaming up with the most influential Italian composers (M. Porro, G. Garbarino, F. Festa, Mangani, C. Boccadoro, N. Oldrini, A. Cavallari) as well as international authors (S. Nichifor, A. Girgn, C. Delgado, O. Ben Amotz, D. Ghezze, N. Gerszewski) by performing unusual programs ranging from contemporary music to jazz, from classical to film music composed by Nino Rota and E. Morricone, from tango to modern. Countless compositions have been dedicated to the group and performed in important national and international Festivals such as London Ear Contemporary Music Festival, Festival Flame (Florence), Spoleto Festival, Edinburg Fringe Festival, August 2nd Bologna, Neue Musik Hamburg. All members of Namaste are winners of international competitions.

Clarinetist **GUIDO ARBONELLI** was born in Perugia, Italy. He completed his studies receiving the highest of honours at the Conservatory in Perugia. He has been a performer and soloist in Italian and foreign orchestras. Mr. Arbonelli is currently on the faculty at the Conservatory of Firenze “L. Cherubini” in Florence. Mr. Arbonelli has had 500 contemporary clarinet works dedicated to him. He is also author of teaching methods, arrangements and compositions for clarinet, and has arranged the work of other composers. Mr. Arbonelli has collaborated with many Italian festivals and taken part in concerts in Iceland, Argentina, Turkey, Finland, Libia, Russia, Greece, Slovacchia, Hungary, Cipro, Slovenia, Germany, England, The Netherlands, France, Switzerland, Spain, Portugal, Sweden, Serbia, Malta, Belgium, Brazil, Albania, Austria, Romania, U.S.A. (Chicago, Hartford University, Oneonta University, Baltimore, New York, Boston, Colorado, Washington, New Jersey), Chile, China, Canada, Japan, and the Italian Institutes in Turkey, Albania, Belgrade, Stockholm, Budapest, Pechino, Madrid. He has recorded for Innova recording (U.S.A.), Sky, RAI international, Stradivarius, Sedam, Hyperprism, RaiTrade, Sinfonica, Music Fund (Bratislava), Alia Music, AFM, Ipsar, Phoenix, Domani Musica, Aliamusica, Auralit/Mnemes, Rara, Cemat, Crescendo, Extraplatte (Austria), RustyRecords, Pentaphon, MPA, Agenda, Pizzicato, Eridania, Egea, MPS, UK M2, Capstone and New World Records.

He has also recorded for Taukay, Australian, French, Italian, Hungarian, Dutch, Slav, Brazilian, Swedish, Maltesian, Austrian, Slovena, Israelian, California, Belgian, Rumenian, Chile, American and Canadian radio. Mr. Arbonelli's music has been published by Carisch, Brotons & Mercadal (Spain), Sinfonica, Eridania, Map, Santabarbara, Pagani, Pizzicato, Agenda, Lantro (Belgium), Tactus, Mnemes, and Comar. His composition *Elaborazioni* for solo saxophone was chosen in 2010 by FFEM France as a required work in all French music schools. From 1984 to today, Mr. Arbonelli received first-prize awards in 12 national and international competitions, the latest being the 2011 INMC Award in New York. In 1995, he won the International Gaudeamus Prize (Rotterdam). He also won Italian composition prizes for his works *Images from Auschwitz* and *Tarata-ta*.

Clarinetist **NATALIA BENEDETTI** graduated with honours in clarinet, and in 2005 followed her second level with the highest honours at the Conservatory of Music in Perugia, Italy. She graduated from the Music Academy of Pescara under the guidance of the teacher Ciro Scarponi. Ms. Benedetti holds a Masters Degree in Teaching and Technology of Music at the University of Perugia Faculty of Letters and Philosophy, with a thesis on "the setting of the clarinet." She has worked also with Maestro A. Pay in Fesival Pontino in Sermoneta. She has won fifteen of the most distinguished national and international competitions, among them Stresa, ARAM with special mention of Rome, Castel S. Angelo Rome, Genoa City for two editions, the City of Sorrento, and TIM of Rome. She has performed numerous concerts in various chamber ensembles, with which she participated in important festivals such as the Venice Biennale, Festival Todi, Gubbio Festival, the Spoleto Festival in 1997, Reikjavik Festival (Iceland) in 2010, and has been expressly invited to the Edinburgh Festival in 1997 and to the Sagra Musicale Umbra in 1997 and 1998, during which she performed music by Philip Glass under his direction and recorded for the label Quadrivium. Ms. Benedetti has toured in Hungary, Belgium, Switzerland, Germany, France, Luxembourg, Iceland and America, receiving great acclaim from audiences and critics. She has also recorded for RAI Italian Radio and Television, RTL Radio Luxembourg, and BBC Radio. She performed with many orchestras, including the Orchestra of the Opera House in Spoleto and the Symphony of Marches Region, and has also collaborated with the New York University Orchestra and as first clarinet in the Sicilian Symphony Orchestra during the 2004 concert season. In addition to performing concerts, she attended the Accademia Musicale Chigiana for three years under the guidance of the Maestro. She is part of the FLAMEnsemble with whom she performed music by Elliott Carter in Florence at the Festival Carter 2008, performing with H. Holliger. She was invited to the first edition of the London Ear Contemporary Music Festival 2013, performing music by

F. Romitelli and S. Sciarrino. She is regularly invited each year to important festivals in Italy and America.

Pianist **MICHELE FABRIZI**, born in 1980, began studying piano at age six with the master P. Leonardo Bellonci. In 1991 he ranked 3rd place in the Cup of Italy, Osimo, and in 1999 he was admitted to the Conservatory of Perugia where he graduated in 2003 under the guidance of Franco Fabiani. In the same year he received a 3rd place at the International Courses of Musical Interpretation of Norcia, performing in all of the final concerts as both soloist and accompanist. In 2005, Mr. Fabrizi gave a solo recital for the season of chamber music of the Friends of Music at the foyer of the Teatro Gentile di Fabriano. In 2008, he obtained a Postgraduate degree as piano soloist with the highest honours from the Conservatory of Perugia, and his dissertation was published by the *Journal of Musicology*. Currently, in addition to performing as a soloist and in various chamber groups, he works closely with the choir Vox Nova and with various institutions and associations of music. At the invitation of the masters Marco Zoni and Gabriele Screpis (first flute and first bassoon of the Orchestra of La Scala in Milan), Mr. Fabrizi worked as a pianist for their classes at the International Courses of Musical Interpretation of Norcia. As a member of the Trio Namaste he has performed in Italy (Rome, Auditorium Ennio Morricone of Tor Vergata, Perugia Auditorium Marianum, Poliphonica Festival Visso, Incontemporanea Festival of Nuts, Season Donors of Music Carrara), and abroad in Argentina (Buenos Aires, International Music C. Guastavino, Santa Fe, Rosario, and the Instituto Superior de Música) and the U.S.A. (Symphony Space and SUNY Oneonta in New York, and Bergen College of Music in New Jersey). Since 2008, he is Professor of Piano at the Municipal School of Music at Gubbio, and at the Istituto Musicale Frescobaldi of Perugia. Mr. Fabrizi was selected and accredited by the Marche Region in March 2013 to conduct the concert at the Accademia dei Musici and to perform piano for the Historical Museum of Fabriano.

CARL CHRISTIAN BETTENDORF is a New York-based composer and conductor. Born in Hamburg, Germany, he studied composition with Hans-Jürgen von Bose and Wolfgang Rihm in Munich and Karlsruhe before moving to New York, where he received his doctorate from Columbia University under Tristan Murail. Mr. Bettendorf's compositions have been played at many prestigious venues and festivals on four continents. He has received numerous awards, among them a fellowship from the German Academic Exchange Service (DAAD); residencies at the Cité Internationale

des Arts in Paris, the Kimmel Harding Nelson Center in Nebraska, and the MacDowell Colony; and commissions from the Fromm Foundation and the Ralph Kaminsky Fund. As a conductor, Mr. Bettendorf has worked closely with ensembles in New York including Wet Ink, counter)induction, Ghost and Talea ensembles, and abroad with piano possibile in Munich and Ostravská banda in the Czech Republic, among others, and is currently director of the Manhattanville College Community Orchestra (Purchase, NY). He recently conducted opera productions at Bard College and the Opéra national de Montpellier (France) and has served as assistant conductor for the Columbia University and American Composers orchestras, Miller Theatre, and the Munich Biennale. Mr. Bettendorf has recorded for the Albany, ArtVoice, Carrier, Cybele, Hat Hut, Indexical, and Tzadik labels. www.soundcloud.com/ccbettendorf

MIKE DEERING 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 a Mike Deering is a New York-based percussionist with over ten years of experience as a performer and teacher. Originally from Long Island, he received a musical education that has inspired him to pursue diverse interests from new and world music to classical, rock and jazz. As a musician and educator, Mike's goal is to engage people with music to make every experience positive and impactful. Mike is a graduate of Montclair State University with a Bachelor's of Music Degree in Music Education. He has also received a Master's Degree from the Aaron Copland School of Music in Percussion Performance. At Queens College, Mike has had the opportunity to study with world-renowned Michael Lipsey, Javier Diaz and Matt Ward. As a versatile performer, he has played with various ensembles including The Unsemble, Queens College Percussion Ensemble, the ACSM Orchestra, Gamelan Yowana Sari, and the Harry Partch Ensemble. As an educator, Mike has taught privately for over five years with students of all ages and experience levels. He places an emphasis on sound technique and exposure to the many possibilities that percussion offers. This gives his students the ability to find their interests and have the skills to follow them. Mike has also worked with various ensembles including Ridgewood Marching Band, Rahway Percussion Ensemble, and Mantra Youth Percussion whose work has been described by the New York times as "ear-opening."

Juilliard-trained violist and violinist **ARTHUR DIBBLE** is enjoying a wonderful free-lance musician's life in New York City. Diverse styles of music have taken him all over the world, from touring with Barbra Streisand, Led Zeppelin, various string quartets and the St. Louis Symphony to right here at home on the major stages of New York City and the surrounding

region with orchestras, chamber groups and Broadway stars. Arthur enjoys teaching and performing for the Chamber Music Society of Lincoln Center and the Midori Foundation in inner city schools. He is also the Director of Summertrios, a summer chamber music festival for amateur musicians. You can also often find him in recording studios during the day, Broadway show pits in the evenings, feeding his espresso obsession in a café, or ice skating with his high school-aged son and daughter.

Four-time Grammy nominee **DAVE EGGAR** has performed throughout the world as a cellist and composer, including solo appearances at the Barbican Center in London, Hollywood Bowl in Los Angeles, Carnegie Hall and the Lincoln Center Chamber Music Society in New York City, Aspen Music Festival in Aspen, Colorado, and many others. A virtuoso in many styles, he has performed, recorded and arranged with artists such as Paul Simon, Phillip Phillips, Foreigner, Frank Ocean, Amy Winehouse, Ray LaMontagne, and many others. Mr. Eggar is currently touring with The Evanescence Synthesis project. He holds a BA in composition from Harvard University, an MM and DMA from the Juilliard school, and a black belt in Shotokan from a Shotojuku dojo.

Critically acclaimed for “transporting the listeners to extraordinary heights” and “into a world beyond time and space,” pianist **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.

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

procession from one end of Carnegie Hall to another, his violin resonating brilliantly and vanishing with ghostly shivers in Carnegie's remarkable acoustic.”

Astonishing audiences with her musical vitality, violinist **KATIE THOMAS** brings incredible confidence, versatility, and artistry to her musical performances. Her performances attract both critical and professional praise, and reflect her adaptability as a soloist, chamber musician, and an orchestral leader. Ms. Thomas has collaborated with many prominent orchestras, including the Mimesis Ensemble, North Carolina Symphony, New York Concert Artist Symphony Orchestra, New York City Master Chorale, Youth Orchestra of the Americas, Distinguished Concerts International New York, and the Orquesta Sinfónica Nacional in Santo Domingo. She has worked with luminary conductors such as Valery Gergiev, Kurt Masur, Carlos Miguel Prieto, John Rutter, and Philippe Entremont. Katie studied with Lucie Robert at the Manhattan School of Music where she attended on a merit scholarship and earned both Bachelors and Masters degrees. Her contributions while in school earned her the Hugo Kortschak Award for Outstanding Achievement in Chamber Music upon graduation. Her solo appearances with orchestras include the Blue Ridge Symphony Orchestra, I Solisti Chamber Orchestra, and the North State Chamber Orchestra, performing Tchaikovsky, Beethoven, Vivaldi, and Mendelssohn. She has given solo recitals on three continents and has performed in major halls all around the world including Carnegie Hall's Stern Auditorium and Weill Hall, Alice Tully Hall, Avery Fischer Hall, and Château de Fontainebleau. Her work has been aired by live streaming and radio broadcast, via the internet and the national public radio station of the *The New York Times*, WQXR.

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 20th and 21st centuries.

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

Under the continued leadership of Debra Kaye, John de Clef Piñeiro, Richard Brooks, and currently Hubert Howe, the NYCC's membership has quintupled since its inception, and the number of its concerts has grown from one each season to its current calendar of 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 20th and 21st centuries. Each concert is emceed by a member of the NYCC, who introduces the performers and the music they play. The first concert in this series, featuring pianist/composer Nataliya Medvedovskaya with commentary by John de Clef Piñeiro, took place to great audience acclaim on February 24, 2009 at the Hebrew Home in Riverdale, New York. To date, we have presented 23 such outreach concerts at public high schools (Bronx H.S. of Science, Stuyvesant, and Hunter College H.S.) and at additional community centers (Lenox Hill Neighborhood House at Saint Peter's Church and JASA, as well as two outreach concerts, by Eugene Marlow's Heritage Ensemble, at Lighthouse International); several more are planned for this season. A recent Community Encores concert at Stuyvesant High School featuring soprano Sofia Dimitrova and pianist Catherine Miller garnered a rapt audience of 350 students, whose probing questions were fielded by the performers and by composer Richard Russell, who acted as emcee.

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

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

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New York Composers Circle

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Westhampton, NY 11977-1015

NewYorkComposersCircle.org

Our next concert will take place at 7:30 PM on Tuesday, January 15, 2019 at the *Little Church Around the Corner*, 1 East 29th Street, New York City. Please pick up a flier in the lobby or visit our website for more information.