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and performance of new music*

NEW CHAMBER MUSIC
FOR STRINGS AND
HAND PERCUSSION

LITTLE CHURCH AROUND THE CORNER
NEW YORK CITY

JANUARY 15, 2019 7:30 PM

THE NEW YORK COMPOSERS CIRCLE
JANUARY 15, 2019 7:30 PM

String Motion * Joseph Pehrson/Dary John Mizelle

Klang String Quartet:
Gregor Kitzis, *violin* Robin Braun, *violin*
Artie Dibble, *viola* Dave Eggar, *cello*

String Quartet No. 2 (mvmts. 3 & 4) * Peter Kelsh
III. *Adagio—Theme and Variations*
IV. *Allegro con spirito*

Klang String Quartet

Suite for Sarro ** Bunny Beck

I. *Tango for Trio*
II. *Serenity Marked by Discomfort*
Gregor Kitzis, *violin* Artie Dibble, *viola* Dave Eggar, *cello*

Triptych * Roger Blanc

I. *Desert Dance*
II. *Blues for a Dark Age*
III. *Second Coming*
Gregor Kitzis, *violin* Artie Dibble, *viola* Dave Eggar, *cello*
David Picton, *djembe*

— INTERMISSION —

Three Goat Blues ** † Gilad Cohen
Klang String Quartet

Shadow Lake Peri Mauer
Klang String Quartet

Suite for String Trio * Thomas Parente

I. *St. Margaret's Bay*

II. *Mechanlastica*

Gregor Kitzis, *violin* Artie Dibble, *viola* Dave Eggar, *cello*

A Roll of the Dice (mvmts. 3 & 4) * David Picton

III. *Dance of Fate*

IV. *Outside In*

Klang String Quartet

David Picton, *bongos*

* World Premiere ** New York Premiere

† co-winner of the John Eaton Memorial Composers' Competition

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

The New York Composers Circle would like to thank Claudia Dumschat and the staff of Little Church Around the Corner for their kind assistance with this concert.

COMPOSERS

New York-based composer **BUNNY BECK** writes contemporary classical music and jazz. Her recent works include *Suite for Sarro* for string trio, *Fantasy for Saxophones* for saxophone quartet, *Two Rivers and An Ocean* which is a tone poem in three movements for percussion, and the jazz composition *Breathe*. Bunny holds a M.A. in Music Composition from the Vermont College of Fine Arts where she studied primarily with Andy Jaffe, Roger Zahab and Rick Baitz. Bunny is a pianist and recording artist. A selection of her compositions can be heard on PARMA Recordings albums *From the Spirit* and *Abrazo: The Havana Sessions*. Bunny is a member of the New York Composers Circle and Chamber Music America, among other music organizations. She is delighted that one of her works was selected for performance by BAMA as part of the Birmingham New Music Festival.

She writes, “*Suite for Sarro* tells a story inspired by circumstances experienced by my friends Iris and Christ Sarro, who had been married for many years. Christ, a fabulous dancer, was declining from a condition that affected him physically and cognitively. So every night Iris made sure they danced at home, because they loved to dance and dancing together was a connection of intimacy. *Tango for Trio* represents their dancing, during which, because Christ is tiring, the tango music changes to a simple Americana style folk melody. Suddenly Christ falters!—Iris’ reacts with fear—she then regroups and gently asks Christ ‘shall we continue?’ No longer dancing, Iris sits listening as the tango begins again. Sadly and suddenly, while I was writing *Tango for Trio*, Christ died. *Serenity Marked by Discomfort* is a representation of the flux of Iris’ emotional experiences both during and in the aftermath of the loss of her loved one.”

ROGER BLANC completed a Masters degree in Composition with teacher David Diamond at the Juilliard School, where he was an assistant teacher in Ear Training and Theory for five years. He has worked extensively in recording, having arranged, transcribed, composed, orchestrated, produced, or otherwise prepared/organized/supervised music for media including television (*Tonight Show*, *Saturday Night Live*, *David Letterman*, *Conan O'Brien*, *Arsenio Hall*, *Sex and the City*); film (ca. 60 feature films including *Frida*, *The Untouchables*, *Wag The Dog*, *Fargo*, *Cadillac Records*, *The Stepford Wives*); the recording industry (artists including Barbra Streisand, Miles Davis, Michael Jackson, John Lennon, Luciano Pavarotti, Sting, Phil Collins, David Bowie, Kelly Clarkson); live performance (venues include Carnegie Hall, Radio City Music Hall, The Metropolitan Museum, Madison Square Garden, the United Nations); and events, including the San Remo

Festival, three Rainforest Alliance benefit concerts, the 2004 Democratic National Convention, the 2006 Super Bowl, the 2010 World Cup, three 2014/2015 Jazz Foundation tributes to Don Rickles, Herbie Hancock, and Merry Clayton at the Apollo Theater in New York City, and the Friars Club *Icon Award* for Billy Crystal in 2018. He has had concert music performed at venues including Alice Tully Hall, CAMI Hall, The Whitney Museum Sculpture Court, Thalia/Symphony Space, the New School, Baruch College and Juilliard; at locations abroad including Italy, Romania, and Brazil; and by performers including Alex Foster, Chris Parker, and Mindy Kaufman. He serves on the boards of several music-related organizations, and performs regularly as a guitarist in various clubs around N.Y.C.

He writes, “A triptych is a painting divided into three hinged panels that can be folded shut or displayed open; the middle panel is typically largest, flanked by two smaller related panels. Here, in *Triptych*, the first 'panel' acts almost as an introduction to the following two, and bears some technical relation to third, which is perhaps the 'weightiest'. All three panels are based on traditionally non-western scales, and involve apocalyptic imagery in their nomenclature.”

GILAD COHEN is an active composer, performer and theorist in various genres including concert music, rock and music for theatre. Recent and upcoming engagements include commissions from Barlow Endowment for Music Composition, Concert Artists Guild and Parlance Chamber Concerts; performances by violist Paul Neubauer, pianist Anne-Marie McDermott, violinist David Bowlin, Lysander Piano Trio (Itamar Zorman, Liza Stepanova and Michael Katz), Israeli Chamber Project, Tre Voci (Kim Kashkashian, Marina Piccinini and Sivan Magen), and principal players of the Metropolitan Opera Orchestra and the Budapest Festival Orchestra; and releases on Albany Records, Naxos/Delos and Navona Records. Notable awards include the 2016 Barlow Prize, the Israeli Prime Minister Award for Composers, and top prizes in international competitions in the U.S., Europe, Asia and the Middle-East. Gilad performs regularly with various ensembles around the U.S., playing piano, bass and guitar. An Assistant Professor of Music at Ramapo College of New Jersey, Gilad holds a Ph.D. in composition from Princeton University. His research about the music of Pink Floyd has resulted in publications on academic journals, lectures in the U.S. and Israel, and the first-ever academic conference devoted to the band that Gilad produced in 2014 at Princeton University together with composer Dave Molk. www.giladcohen.com

He writes, “‘Chad Gadya’ (‘one little goat’ in Aramaic) is a popular prayer from the Jewish holiday of Passover. While the holiday celebrates the biblical journey of the Israelites from slavery to freedom, ‘Chad Gadya’ tells the story of one little goat that, right at the beginning of the prayer, is eaten by a cat. This tragic event begins a horrific fable about the power of nature, in

which each character is killed by one larger than itself. Following the 20th-century French composer Darius Milhaud, who wove Provençal Jewish prayers into his music, I chose to use an old Provençal tune of 'Chad Gadya' as a musical source for my piece. I decided, however, that the poor animal deserves a second chance. Instead of one goat, my piece portrays three (or possibly three aspects of the same goat). The first one is an oppressed, captive goat who sings the blues through the low-ranged cello. The viola represents a second goat that finds its way out of captivity and frolics here and there, but unfortunately its memories of oppression do not allow it to find peace. Only the third goat, featured by the violin, reaches true salvation. In a free adaptation of the original Provençal melody, the goat celebrates its freedom by dancing among the hills using awkward meters (since I can't really imagine a goat dancing in 4/4 time). *Three Goat Blues* was commissioned by Apollo Chamber Players for their 20x2020 project, underwritten by a grant from the Houston Arts Alliance, and was written for their 'Oppression to Expression' season program 'Rhapsody Nouveau,' connecting works influenced by Provençal Jewish and African-American traditions."

Originally from Brooklyn, **PETER KELSH** is a Manhattan-based composer of tonal, thematic, melodic music, who combines both lyrical and dissonant elements in his compositions. Coming late to music, he took up the trumpet at age 17 and began piano a couple of years later. He received a BA in English Literature from Brooklyn College, where he spent more time in the piano practice rooms than in the classroom, and went on to study music at various schools. At San Francisco State College he studied composition with Wayne Peterson and Henry Onderdonk, later studying privately with Hall Overton in New York City. Mr. Kelsh has composed in most forms: orchestral, chamber, vocal, dance and solo works. His *Serenade for Oboe and Orchestra* was recorded by the Moravian Philharmonic Orchestra and later played in concert by the Lake Placid Sinfonietta in 2005. His song *When Shall We Set Sail for Happiness?*, from *Three Songs on Poems of Jean Garrigue*, was originally performed by mezzo-soprano Angela Brown with piano accompaniment at CAMI Hall in New York. It was later arranged by the composer for chamber ensemble and performed at Symphony Space in 2009 by the ensemble Lunatics at Large, after which *New York Times* reviewer Allan Kozinn referred to "the warm almost mezzo-like sound [soprano Katherine Dain] brought to Peter Kelsh's appealing, neo-Romantic [piece]." *Saranac Sketches*, a suite for violin and viola and the composer's second-most recent work, has been performed at several venues by the Kaganovskiy Duo, comprised of violinist Artur Kaganovskiy and his wife, violist Eszter Szilvester. Mr. Kelsh completed his *Rhapsody for Violin and Orchestra* in May of 2017.

He writes, "My *String Quartet No. 2*, a four-movement work composed in 2008, is receiving its second partial-performance this evening;

the final two movements will be played tonight, whereas the first two were performed by Klang Quartet at a New York Composers Circle concert in November 2017. In contrast to my first string quartet (1980), I sought to make this piece more lyrical and free-wheeling, and perhaps more American. The first two movements were marked *Moderato* and *Allegro*, the first movement being expository with contrasting themes and abrupt shifts, the second being essentially a *scherzo*. The movements you will hear tonight are an *Adagio* with five variations including a fugal section, and a finale in the form of a *rondo* with the main theme recurring separated by various episodes and subsidiary themes. The main theme of the last movement was conceived during a walk through the *garrigue* (scrubland) in the Toulouse area of Southern France. As it happens, Garrigue is the last name of my past violin teacher as well as her aunt, the poet of the *Three Songs* mentioned above.”

Native New Yorker **PERI MAUER** has written works for solo instruments, chamber ensembles, orchestra, and theater. Her music has received performances in Bargemusic's Here and Now Winter and Labor Day Festivals, Women Composers Festival of Hartford, Gamper Festival of Contemporary Music in Bowdoin, Maine, Concrete Timbre New Music Series, Music With A View Festival at the Flea Theater for which she also served as cellist and conductor, and Composers Concordance Composers Play Composers Festival, among many others. She is the recipient of multiple ASCAP Plus Awards, and of commissions to write orchestral works for the New York Repertory Orchestra, Jackson Heights Orchestra, and LaGuardia High School Symphonic Band, and she was honored to be a featured composer in the 2017 Composers Now Festival. She holds degrees from Manhattan School of Music, Bard College, and LaGuardia High School of Music & Art and Performing Arts (the "Fame" school). Scholastic awards include a National Collegiate Music Prize and membership into Pi Kappa Lambda, the National Honor Society of Music. Upcoming performances include her trio *Afterwords*, for clarinet, cello, and piano by Great Noise Ensemble on February 16, 2019 in Bethesda, Maryland as part of GNE's "The Four Freedoms Project", *An Autumn Passing* for English horn and piano on March 19, 2019 at the National Opera Center, N.Y.C., and a new set of pieces for violin and piano May 21, 2019, also at the National Opera Center. A professional cellist, Ms. Mauer has performed with such groups as American Symphony Orchestra, Encompass New Opera Theater, Radio City Music Hall Orchestra, Darmstadt Ensemble, NYU Contemporary Players, and can be seen playing her cello in the Golden Globe and Creative Arts Emmy Award winning Amazon TV series *Mozart in the Jungle*. Visit her at www.reverbnation.com/perimauer

She writes, “I first heard the phrase 'music of place' around the time I decided to write a string quartet and found the concept intriguing. The 'place' I envisioned was a setting of a lake brought to life by shadows cast within the

motion of the water. After coming up with the name *Shadow Lake* I did a Google search and found there are indeed a few bodies of water with that name. This particular *Shadow Lake* is not based on any of them though, existing solely as the manifestation of inspiration for the writing of this string quartet.”

THOMAS J. PARENTE is Associate Professor of piano at Westminster Choir College of Rider University and is composer in residence for the Unitarian Universalist Congregation of Montclair, NJ. His compositional output is varied and includes works for singers, solo piano, piano four hands, choir, strings, piano trios, and reed organ. He is the author of The Positive Pianist: How Flow Can Bring Passion to Practice and Performance (Oxford University Press, 2015), The Evolving Class Pianist, (Linus, 2018), How to Teach Group Piano Successfully Through Flow (Linus, 2008) and several method books for piano. He has given book presentations at multiple academic settings including The Royal Conservatory of Music in Madrid and The New England Conservatory. He is a co-author of Experiencing Choral Music, an innovative series of choral books published by McGraw Hill/Glencoe, and The Choral Rehearsal, published by GIA. Dr. Parente is a frequent Dalcroze Eurhythmics clinician and in this capacity has presented workshops, courses and clinics throughout the world.

He writes, “As the class piano professor at Westminster Choir College, in which the vast majority of students are singers, I often compose pieces with the goals of attainability and high interest in order to stimulate the engagement of students who are first coming to the piano as young adults. Both *St. Margaret's Bay* and *Mechanlastica* were composed for this purpose. *St. Margaret's Bay* references the body of water by that name in Nova Scotia where my family spent an idyllic three weeks several summers ago. Looking from our picture window over this immense body of water in the early morning, with the mist rising before me, provided a primal and awe inspiring experience that informed this piece of music. In contrast, *Mechanlastica*—which is a combination of the words 'mechanics', to describe the action of the arm) and 'elastic', to describe the flexibility of tempo—was written to provide students with a virtuosic-sounding, yet relatively accessible piece of music.”

JOSEPH PEHRSON (b. Detroit, 1950), a composer-pianist, has written works for a wide variety of media. His works have been performed at numerous venues including Merkin Hall, Weill Recital Hall, Symphony Space, in New York and throughout the U.S., Eastern Europe and Russia. Since 1983, Mr. Pehrson has been a founding director of the Composers Concordance in New York. He studied at the Eastman School of Music and the University of Michigan (Doctor of Musical Arts, 1981). Mr. Pehrson visited St. Petersburg and Moscow, Russia in March 2008 for a series of concerts. In St. Petersburg, he participated in a Festival From the Avant

Garde to the Present Day, with a performance at the House of Composers. Linda Past-Pehrson also danced to three electronic pieces in alternate tunings as part of this festival. In Moscow, he had five chamber pieces presented at the Jurgenson Salon, and Linda Past-Pehrson again danced to the six electronic pieces at the Fireplace Hall of the Central Building for Workers of Art, (TsDRD). In 2009, Italian trumpeter Ivano Ascari toured the U.S. with a piece Mr. Pehrson wrote for him. In 2008 and 2009, several chamber works were presented by the Composers Concordance, the New York Composers' Circle and Dan Barrett's International Street Cannibals. Mr. Pehrson has works recorded on Capstone and New Ariel CDs, and several pieces are published by Seesaw Music, Corp., now a division of Subito Music.

String Motion by Joseph Pehrson was composed in 2018 and explores stasis in motion and variety of texture in the string quartet medium. It contains a quote from Beethoven's *Piano Sonata in C major, Op. 53*, known as the *Waldstein*, and the B-A-C-H motive. The score was revised and edited by Dary John Mizelle in December of 2018. The work represents a unique interaction between different musical minds.

DAVID PICTON graduated from Mannes College of Music in 1980 with a B.M. in composition. He has been commissioned by the Girlscouts of America and Central Park Brass, as well as by numerous individuals, for composition, songwriting and arranging work. He has written for small ensembles as well as for orchestras, choruses, school concert bands and school string ensembles, and has had numerous performances of all these works. He is also a jazz percussionist and pianist and in recent years has been performing his jazz compositions in various venues with the Music Heritage Jazz Collective, as well as with the NYCC Jazz Quintet, at the prestigious Zinc Bar in Greenwich Village. In addition, he is a member of the composer/performer organization Eclectix, which has also recently had several performances at the Zinc Bar. Mr. Picton has been performing regularly and teaching music in the New York City area for at least 35 years. He has also performed in California, Japan, England and Africa, with his own bands and with numerous other bands. Some other artists who have performed Mr. Picton's compositions include the late, great jazz pianist John Hicks, as well as the fine oboist Keve Wilson, with her Cabaret Oboe Trio. In Spring of 2016, Mr. Picton released a CD of his original contemporary classical chamber compositions. The CD is entitled *Into the Green* and is available on cdbaby.com, iTunes and Spotify. David and his wife, Emiko Hayashi, have also recently released a jazz CD of their own original compositions, called *Sun and Moon*, also available on cdbaby. Mr. Picton also has two earlier jazz CD's out, released in 2002, both of which can be found on cdbaby. His music has had radio airplay on WBAI in New York City, WPKN in Bridgeport, Conn., and Estonia National Radio in Estonia.

He writes, “These two movements are part of a larger work, the first two movements of which were performed two years ago with the Klang Quartet. It is a piece that was written with a strong spirit of spontaneity, thus the overall title: *Roll of the Dice*.”

PERFORMERS

Canadian born violinist **ROBIN LYNN BRAUN** began her musical studies at age five. Winner of the 1994 Ontario Youth Competition, she made her debut at the Raffi Armenian Theatre, Centre-in-the-Square. Ms. Braun has recorded and toured with many singer-songwriters such as Lady Gaga, Michael Buble, Sarah McLachlan, Diana Krall, Marianas Trench, Brian Adams, Bruce Springsteen, Harry Connick, Jr. and Il Divo. Spring 2018 Robin performed with Lady Gaga at the 2018 Grammy Awards as well toured as solo violinist with legendary rock band Foreigner. In the summer of 2019 Ms. Braun will be joining Foreigner again on tour in Russia and Germany. Completing an Honors Bachelor of Music degree in Violin Performance in Canada, she further completed a Masters of Music degree at Indiana University and held the position of Assistant Instructor of Violin at Indiana University. Immediately following her studies in the States she became a tenure member of the KW Symphony and section first violin of the Vancouver Symphony Orchestra (2004-2014). Currently Ms. Braun is in high demand across Canada and America and performs violin and viola on Broadway’s *Hamilton*, *Wicked*, *Book of Mormon* and many others. She regularly performs with the American Ballet Theater and American Symphony Orchestras. Ms. Braun plays on a 1767 *Michael Deconet* generously gifted by an anonymous donor in 2011.

Juilliard-trained violist and violinist **ARTHUR DIBBLE** is enjoying a wonderful freelance 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.

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."

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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Max Giteck Duykers	Carl Kanter	Scott D. Miller	David See
Jacob Elkin	Debra Kaye	Timothy L. Miller	Nina Siniakova
Susan J. Fischer	Peter Kelsh	Dary John Mizelle	Craig Slon

Performer Members

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

Contact

New York Composers Circle
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Westhampton, NY 11977-1015
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Our next concert will take place at 7:30 PM on Tuesday, February 12, 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.