



*Dedicated to the creation
and performance of new music*

CLAUDIA DUMSCHAT
PERFORMS
NEW MUSIC FOR ORGAN

CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”
NEW YORK CITY

FEBRUARY 12, 2019 7:30 PM

THE NEW YORK COMPOSERS CIRCLE

FEBRUARY 12, 2019 7:30 PM

Aaron's Jubilee ‡ Richard Brooks

Four Poems † Kevin McCarter

I. *Ottava Rima*

II. *Tanka*

III. *Virelay*

IV. *Englyn*

The Brightness of His Presence † Jinhee Han

Tre Laudi Raoul Pleskow

I. *Prelude*

II. *Air*

III. *Fancy*

— INTERMISSION —

Spring Rain Prelude & Fugue † David Picton

I. *Prelude "Awakening"*

II. *Fugue "Spring Rain"*

Psalm 18 † Roger Blanc

with Bill Gross, baritone

Three Fugues and a Bolero † Eugene Marlow
I. *Fugue in F Major*
II. *Fugue in D Minor*
III. *Fugue in D Major*
IV. *Bolero*

Sapphire Cantos, nos. V & VI Frank Retzel
Cantos V. *The Dream (Part II)*
Cantos VI. *The Stone*
i. *Monofonica*
ii. *Polifonica—fuga a 4*
iii. *Monolitico*

† World Premiere

‡ New York Premiere

Claudia Dumschat, *organ*

NEW YORK COMPOSERS CIRCLE DEDICATES
THIS CONCERT TO THE MEMORY
OF OUR DEAR FRIEND AND COLLEAGUE
FRANK RETZEL

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.

FRANK RETZEL (1948-2018) enjoyed an accomplished career as a composer, conductor, performer and educator. He received numerous prizes, grants and commissions for his work. They include a prize from the League of Composers/International Society for Contemporary Music (ISCM), fellowships from the National Endowment for the Arts, Fulbright Commission and Mellon Foundation. He won numerous prizes including a first prize from New Music for Young Ensembles, Inc. In 1988, one of his works was nominated for the Pulitzer Prize in Music. Retzel's work has been commissioned by numerous ensembles and solo performers and performed to acclaim all over the world. In 1995, he was commissioned to compose the main opening and closing for the Mass with Pope John Paul II in New York City. On June 19, 2000, the music was used again at the Installation of the Archbishop Egan of New York at St. Patrick's Cathedral, New York City.

Additionally, Frank Retzel has composed more than 40 full-scale compositions for all mediums, many of which have been performed by major artists around the world. Several works have been commercially recorded—by the National Polish Radio Symphony Orchestra, Slovak Radio Orchestra, Tremont String Quartet, David Shuler and pianist Barry David Salwen. A sampling of other artists and ensembles that have performed Retzel's works include sopranos Elizabeth Farnum, Jacqueline Milena Thompson and Pamela Myers, pianists David Holzman, Justin Kolb, Craig Ketter and Christopher Oldfather, Ralph Shapey's Contemporary Chamber Players, the North/South Consonance, and the League/ISCM.

His compositions are highly original with a wide range of expression; a range that spans those that are highly innovative and dramatic, and works of lyrical simplicity and charm. Recent compositions include *Tamarind* and *Night Neon: Images* for orchestra; song cycles *Daughter Of Dawn* and *Reflections*; duets *Summer Songs*, *Mosiacs*, *Lyric Set*, *Blue-Line Strophes*; *Portrait In Fantasy* for ensemble; and *Landscapes* for piano solo. His compositions are published by APNM (Association for the Promotion of New Music) and Seesaw Music, with BMI affiliation.

Frank Retzel's musical activity included work as an educator, scholar, performer and conductor. He has taught on several faculties and served as is Professor of Music at Fordham University and St. John's University, and as Organist, Music and Choral Director at the Church of Mary's Nativity in Flushing, New York. He has published numerous articles and book reviews on a wide range of musical subjects.

Born in Detroit, Michigan in 1948, Frank Retzel began his musical career at the age of six when he started to play piano, and soon after began composing. In a few years he extended his studies to organ and, by the age of 11, he was a

professional musician, serving as assistant organist at several churches. He studied piano and organ for several years with Noel Goemanne and Lode Van Dessel, with extensive musical studies at the prestigious Palestrina Institute. At age 16, he was principal organist and music director at a large parish in Michigan. Retzel, who studied privately and attended various musical institutes throughout his early years, received his bachelor's and master's degrees at Wayne State University (where he studied composition with Ruth Shaw Wylie). On a full scholarship grant, he pursued further graduate studies at the University of Chicago, receiving a Ph.D. in music in 1978. While at Chicago, he studied composition and conducting with Ralph Shapey. Retzel's wide variety of interests guided him in his study of numerous areas of music history and theory as well as composition and performance, with teaching at institutions such as the Catholic University of America, CUNY Brooklyn College and New York University.



New York Composers Circle would like to add that Frank Retzel joined us in 2006. We had the distinct pleasure of presenting in concert a number of his fine works, including *Landscapes for Piano*, performed by Craig Ketter, and *Daughter of The Dawn, A Bestiary*, and *Three Songs of Seamus Heaney* for soprano and piano, performed by Jacqueline Milena Thompson and Craig Ketter. We were all deeply saddened at the news of Frank's passing. He was a genial and cordial man. Frank took music very seriously and had strong, confident opinions, yet he often sought and took opportunities to be quite funny and colorful. He made lasting impressions upon such statesmen as our own Raoul Pleskow and Richard Brooks, and performers Jacqueline and Craig who worked so frequently with him; and they are by no means the only NYCC members to so fondly recall their time with him. Frank was a good friend and a true artist, and will be greatly missed.

TEXT

Psalm 18 (The Lord Is My Stronghold) Roger Blanc

The Lord is my stronghold, my fortress and my champion,
my God, my rock where I find safety;
my shield, my mountain fastness, my strong tower,
my refuge, my deliverer, who saves me from violence.

When the waves of death swept round me,
and the torrents of destruction overtook me,
then in anguish of heart I cried to the Lord,
I called for help from my God.

He heard me from his temple,
and my cry rang in his ears.
He swept the skies aside as he descended,
thick darkness lay under his feet.

He reached down from the height and took me,
he drew me out of mighty waters;
he brought me out into an open place,
he rescued me because he delighted in me.

The Lord lives, blessed is my rock,
high above all is God my rock and safe refuge.
Therefore, Lord, I will praise thee among nations
and sing psalms to thy name.

— excerpted from the New English Bible translation

PERFORMERS

CLAUDIA DUMSCHAT has a distinguished career both as an organist and conductor, and has performed concerts throughout the United States and Europe. She received her Doctor of Musical Arts degrees from the Manhattan School of Music, where she studied with Alec Wyton, Frederick Swann, McNeil Robinson, John Walker and Dennis Keene. Since 1999 She has been Organist and Choirmaster at Church of the Transfiguration, where she conducts the Choir of Men & Boys, the oldest such choir in America. She also founded the Transfiguration Camerata, Girls Choir and Cherub Choir there, and she has served as Artistic Director and Conductor of the Arnold Schwartz Memorial Concert Series, which has produced over fifty concerts since its inception in 2004. Her repertoire includes orchestral and choral music, chamber music, oratorios, and operas. *The Brooklyn Discovery* wrote: "This concert would have surely not been possible without the special genius of Claudia Dumschat," and that she "was truly the Maestro Supreme, conjuring up all the power and majesty of this great work." In a *New York Times* review of an all-Bach concert, her playing was described as "brilliantly assertive." In a review of her recording, *A Baroque Trilogy: Works by Bach, Brühns, and Buxtehude*, the website *bach-cantata.com* wrote: "Ms. Dumschat is a wonderful Baroque performing artist. She misses none of the beauty of any of the eight works she performs, and her emotional depth and breadth are very impressive. When strength and power are called for, Dumschat fully delivers in resounding fashion. Another great attribute is her command of swirling rhythms which is so important for organ works; Dumschat conveys a mesmerizing quality." *The Diapason*, a national organists' magazine, wrote that she "played as the composers may very well have intended it: straight from the heart." Dr. Dumschat currently serves on the Executive Board of the NYC American Guild of Organists, is a member of the Association of Anglican Musicians, and is a Council member of the Episcopal Actors Guild.

BILL GROSS started performing at the Church of the Transfiguration over 25 years ago. He has appeared as King Darius in *The Play of Daniel*, as Ananias in *The Burning Fiery Furnace*, as the title role in *Saul*, and as Melchior in multiple productions of *Amahl and the Night Visitors*. A graduate of The Juilliard School, Bill has had the opportunity to work with such luminaries as Vanessa Redgrave, Kevin Kline, and Fiona Shaw. New York credits include Sondheim's *Children and Art* at Broadway's New Amsterdam Theater, the off-Broadway premiere of *Beowulf* at the Irish Repertory Theatre, a production of his own one-man show, *All The Way*

Through Evening, and a slew of workshops and recordings too numerous to count. Other favorite credits include Lionel in *A Gentleman's Guide to Love and Murder*, Jud in *Oklahoma!*, El Gallo in *The Fantasticks*, Smudge in *Forever Plaid*, Hal in *Picnic*, and a tour of David Drake's *The Night Larry Kramer Kissed Me*.

COMPOSERS

ROGER BLANC completed a Masters degree in Composition with teacher David Diamond at the Juilliard School, where he was an assistant teacher in Ear Training and Theory for five years. He has worked extensively in recording, having arranged, transcribed, composed, orchestrated, produced, or otherwise prepared/organized/supervised music for media including television (*Tonight Show, Saturday Night Live, David Letterman, Conan O'Brien, 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, “*Psalm 18* for baritone and organ was composed during the summer of 1978 after I graduated college with a music degree and no career plans. I was staying on Long Island with my parents and studying piano with a family friend who asked me to take her grand-niece Andrea to the beach. Andrea and I hit it off, and she soon came out to visit again for a week. I proceeded to keep her waiting for FIVE DAYS while I completed this piece on deadline for a local church performance; her patience with me then has now extended to a period of over forty years, and tonight’s performance is dedicated to her.”

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, “*Aaron's Jubilee* (1997) for solo organ was written just for the fun of it; there was no specific occasion or request. Once in a while I just think about what's missing from my catalogue and, if moved to do so, write something to fill the gap. Around the time I began composing the piece I was also rehearsing Aaron Copland's *Our Town* with the college orchestra. I was captivated by a particular harmonic passage which Copland uses essentially as a transition between phrases. I decided to incorporate the progression into my work and use it as a *chaccone* theme. The progression involves a series of descending major triads using a 'tune' which descends a perfect fifth, ascends a major third, descends a perfect fifth, etc., resulting in the following chords: G–F–E–D–C-sharp–B–B-flat–E-Flat with a soprano line G–C–E–A–C-sharp–F-sharp–B-flat–E-flat. However this only yields a four measure phrase and a *chaccone* needs eight. So I inverted the pattern and changed all the chords to minor for the second half. The opening gestures are meant to project a feeling of barely controlled jubilation. This is interrupted by the *chaccone* and the first three variations. The opening mood returns in a somewhat more chaotic manner and is again interrupted by the continuation of the *chaccone* variations (nos. 4-8). As the final variations take place the difference in mood between them and the “jubilation” material lessens and the two contrasting gestures are merged. If the two main ideas could be said to represent different levels of experience, say, the ‘material and the ‘spiritual’,

or the ‘earthly’ and ‘other-worldly’, perhaps the ending can represent the happy balance between the two.”

Award-winning musician **JINHEE HAN** started playing the piano at age four and composing in her late teens. Han’s promising musical gift earned her full-time scholarships for both her bachelor and masters degrees in music composition and graduated *cum laude* at HanYang University in Seoul, Korea. She earned a Professional Study diploma in music composition with Robert Cuckson as a scholarship recipient from The New School, Mannes College, in May 2015. Throughout her career, Han has had several original concert works premiered including orchestra pieces in her hometown of Seoul, Korea as well as Israel, Ukraine, London, Canada, Italy, Texas, Connecticut, Los Angeles, New Jersey and New York. Recently, Han has been selected as a winning composer at Nief-Norf Summer Festival 2018. Also, Han’s works have been performed at several festivals and workshops such as Space City New Music Festival, Vox Faminae 3rd Edition, Musica per Archi, Women Composers Festival of Hartford, and Groundswell. In her most recent notable project, Han’s music score of *Ya-Li Ya-Li Ya-la Shung* for soprano and flute was published by Diaphonia Edition in Italy. *Yaygara* for trumpet solo has been published on CD *New Music by Women Composers* by trumpeter Kate Amrine. Han serves as Founder/Director for AWCANYC (awcanyc.com), where she collaborates with a variety of talented musicians from various countries. Also, she is working as a member of New York Composers Circle.

She writes, “*The Brightness of His Presence* for organ solo is inspired by Psalm 18:9-12. ‘He parted the heavens and came down; dark clouds were under his feet. He mounted the cherubim and flew; he soared on the wings of the wind. He made darkness his covering, his canopy around him the dark rain clouds of the sky. Out of the brightness of his presence clouds advanced, with hailstones and bolts of lightning.’ The piece takes its shape with thematic gestures and variations based on F–F-sharp–G–A-flat–A–B-flat–C–D-flat–E-flat and chord progressions.”

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. 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.”

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. 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. Marlow is also a documentarian. He is a recipient of the 2016 John Cullin 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.

Of *Three Fugues and a Bolero*, he writes: "I was initially a composer and performer of jazz music in my twenties and thirties, but it was as a composition student in my early fifties that I discovered I could also write in a classical style. The three fugues were written when I was a composition student at Hunter College. The *Bolero* was originally composed for viola, bass, and flute. It was also conceived with a 2-against-3 clave pattern as the underlying rhythmic pulse. Its re-orchestration as a piece for organ underlines the concept that music can be morphed into new instrumentation and thus provide an opportunity for a fresh sound."

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 2018, and *Songs of Day and Evening*, presented on the New York Composers Circle concert this past November.

Of *Four Poems*, he writes: "these musical poems grew from thinking about parallels between traditional poetic forms and musical structure. Each of the titles is a type of poem that originated in another language and then was adopted by poets writing in English. The *Ottava Rima* form began in Italian, *Tanka* in Japanese, *Virelay* in French, and *Englyn* in Welsh. The phrase structures in the music are related to the line lengths and stanza patterns of the poems. Other aspects of the poems, such as rhyme schemes and traditional sub-groupings of lines within stanzas, also influenced the shaping of the music."

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.

Of *Spring Rain Prelude & Fugue*, he writes: "One morning in late Spring I woke up to a hard driving rain, accompanied by some thunder and lightning. I was excited by it, and suddenly felt inspired to write this prelude and fugue for organ."

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 Julliard 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.

Tre Laudi (Three Voluntaries) for organ was composed in 1989 for the new organ then installed at All Souls Unitarian Church, New York City, and was performed by organist Walter Klaus, who served as the church's Minister of Music from 1976 to 2014. This is the second performance of the piece since that premiere.

FRANK RETZEL (please see full bio toward the beginning of the program)

Sapphire Cantos, Nos. V & VI. (Please note that we unfortunately did not receive a program note for this performance from Frank before he passed. We beg your forbearance with the following, put together from the producer's conversations with the composer, a partial past program note and conversations with Frank's wife, Kathy.) *Sapphire Cantos* (2007-2008) was never performed in full, to our knowledge. There was one partial performance by David Shuler in February 2010 at St. Thomas More Church, New York City. The piece is made up of six distinct Cantos. Frank's idea was to have Cantos V and VI performed by Claudia Dumschat this season and Cantos I through IV the next, these divisions being of roughly equal duration. The full plan of *Sapphire Cantos* is as follows: *Canto I—Sapphire*; *Canto II—The Dream (Part I)*; *Canto III—Il Vento*; *Canto IV—Frozen Light*; *Canto V—The Dream (Part II)*; *Canto VI—The Stone (i. Monofonica; ii. Polifonica; iii. Monolitico)*. It is no exaggeration to say that Frank was supremely delighted at the news that Claudia had been secured to play this piece. He had long admired both Claudia's fine musicianship and the beautiful sound of the C.B. Fisk tracker organ of Little Church Around the Corner. Of the inspiration behind this piece, Frank's favorite color was blue. He always liked to call his mother “beautiful blue eyes.” He was particularly fascinated by the sapphire. When he learned that his wife admired the gem as well, he bought her several pieces of sapphire jewelry. Frank loved to look at the sky and the clouds. He would write pieces inspired by the sky, and the meadows, trees and rivers beneath it.

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.

Staff for this concert:

David Mecionis, producer

Bob Cohen and Eric Heilner, reception

Linda Marcel and Dary John Mizelle, door

Jeremy Tressler, recording engineer

David Mecionis, programs

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Contact

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, March 19, 2019
at Marc A. Scorca Hall, National Opera Center, 330 7th Ave., N.Y.C.
Please pick up a flyer at the front or visit our website for more information.