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NEW MUSIC AT THE  
CLOSE OF WINTER

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

MARCH 19, 2019 7:30 PM



*Die Sprechmasken von Hofmannsthal* † . . . . . David Mecionis

- |                             |                                 |
|-----------------------------|---------------------------------|
| 1. <i>Dichter und Stoff</i> | 4. <i>Dichter und Gegenwart</i> |
| 2. <i>Eigene Sprache</i>    | 5. <i>Bedingung</i>             |
| 3. <i>Grösse</i>            | 6. <i>Spiegel der Welt</i>      |

Bob Lukowski, *tenor*    Gregor Kitzis, *violin*  
Erin Lensing, *English horn*    Vasko Dukovski, *bass clarinet*  
David Mecionis, *electric guitar*

*Theme and Variations* ‡ . . . . . David See

Dan Barrett, *cello*    David See, *piano*

*43 Commas* ‡ . . . . . Monroe Golden

Ammon Swinbank, *flute*    Jeremy Vigil, *piano*

† World Premiere

‡ New York Premiere

\* Winning selection in the NYCC/BAMA composition exchange

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

# TEXTS

## *Die Sprechmasken von Hofmannsthal*

### *The Speaking Masks of Hofmannsthal*

—David Meciionis

selected poems of Hugo von Hofmannsthal (1898)  
translated by Ursula Scherrer and David Meciionis

#### 1. *Dichter und Stoff*

Aus der verschütteten Gruft nur wollt ich ins Freie mich wühlen:  
Aber da brach ich dem Licht Bahn und die Höhle erglüht.

##### 1. *Poet and Material*

From the buried crypt, I only want to burrow into the open:  
But then I break a path of light and the cave (hole/Hell) glows (burns).

#### 2. *Eigene Sprache*

Wuchs dir die Sprache im Mund, so wuchs in die Hand dir die Kette:  
Zieh nun das Weltall zu dir! Ziehe! Sonst wirst du geschleift.

##### 2. *One's Own Language*

The language grew in your mouth, so in your hand grew the chain:  
Draw the universe to you! Pull! Otherwise you will be dragged.

#### 3. *Grösse*

Nennt ihr die Alpen so groß? Leicht könnt ich viel größer sie denken:  
Aber den Markusplatz nicht, niemals den Dom von Florenz.

##### 3. *Size*

Do you call the Alps so big? Easily I can think of them much bigger:  
But not the Piazza San Marco, never the Dome of Florence Cathedral.

#### 4. *Grösse Dichter und Gegenwart*

»Wir sind dein Flügel, o Zeit, und halten dich über dem Chaos.  
Aber, verworrene Zeit, tragende Krallen wir auch?«

»Tröstet euch, dies ist von je. Und schaudert euch, daß ihr erwählt seid —:  
Schaudernde waren mir stets Flügel und Krallen wie ihr.«

#### 4. *Poet and Present*

“We are your wing, o Time, and hold you above the Chaos.  
But, knotty and wrinkled Time, are we also your bearing claw?”  
“Be consoled, this is as ever. And shudder, that you are chosen —:  
Shuddering ones were always wings and claws like you.”

#### 5. *Bedingung*

Bist du die Höhle, darin die Ungeborenen sich drängen,  
Wird schon der Fleck an der Wand Nymphe und Reiter und Pferd!

#### 5. *Condition*

If you are the cave (hole/Hell) in which the unborn (unbelievers)  
are pressing to get out,  
Already a speck on the wall becomes nymph and rider and horse!

#### 6. *Spiegel der Welt*

»Einmal schon kroch ich den Weg«, im Mund eines schlafenden Königs  
Sprachs der gesprenkelte Wurm. — »Wann?« — »In des Dichters Gehirn.«

#### 6. *Mirror of the World*

“Once before I crawled this way,” in the mouth of a sleeping king  
Spoke the speckled worm. — “When?” — “In the poet’s brain.”



# 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. Ravello Records recently released *Places in Time: the Musical Journeys of Richard Brooks*, available on Amazon, iTunes and Spotify. [www.richardbrooksmusic.com](http://www.richardbrooksmusic.com)

He writes, "*Improvs* (2013) for B-flat bass clarinet and bassoon consists of five short movements. The first two involve proportional notation and no consistent metric coordination. The players are free to determine the exact rhythms, duration and timing of each musical fragment; they are only required to end together. The third and fifth movements are traditionally notated. The fourth movement consists of two solo statements which are then combined with the requirement that they end together, again allowing a considerable degree of performer chance."

**MONROE GOLDEN** is a composer from rural Alabama, now living in New York, whose overtone-informed music has been called “delightfully disorienting”, “lovely, sumptuous, yet arcane”, and “irresistible..., full of wit and beauty.” He has received an Individual Artist Fellowship from the Alabama State Council on the Arts, the AMTA/MTNA Commissioning Award, and commissions from solo performers and groups. His work *Incongruity* (piano/fixe media) was the first prize entry in the Chicago-based UnTwelve Competition. Beyond his own artistry, Golden has actively promoted the innovative arts in his resident community. A founding member and three-term President of the Birmingham Art Music Alliance, he has also led the Birmingham Art Association, Birmingham Improv, Artburst, and New Arts Stage—and he implemented the inaugural Birmingham New Music Festival in 2014. There are three complete audio releases of his music: *A Still Subtler Spirit* (Living Artist Recordings, 2003), *Alabama Places* (Innova Recordings, 2007), and *Incongruity* (self-published, 2011). Upcoming releases include two string quartets recorded by the Amernet Quartet (MSR), a microtonal keyboard solo for Aron Kallay’s Beyond Twelve project (MicroFest), and a violin duo recording project with Miolina Duo.

He writes, “*43 Commas* (2008) is based on just-tuned chord progressions that drift with each iteration by the interval of a syntonic comma—such that the tonic chord at the end of the piece is a sixth lower than at the beginning. The instrumental parts remain in 12-tone equal temperament, and are constrained to pitches that are proximate to partials related to the just-tuned major (4:5:6), minor (10:12:15), and septimal minor (6:7:9) chords. Although a computer program determined optimal paths of common-tone harmonic progressions, the composition itself was fancifully constructed. The fixe media timbres are intended to reference blown-pipe and struck-string families of instruments.”

**ERIC HEILNER**, a life-long rock & roll keyboardist, finds himself venturing into the classical composition field for reasons that he does not fully understand. Although he spends most of his musical time composing chamber music, he still plays in various clubs and seedy bars in New Jersey.

He writes, “*43 Fantasy for Clarinet, Bassoon, and ‘Tag-Team’ Oboes* was written in my second semester of studying composition. As such it is one of my earliest compositions and was my first piece for woodwinds. Also as such, I made a number of beginner mistakes. With my professor’s help most of these were corrected by the time the piece was finished, but one problem remained. The piece was originally scored for a trio of clarinet, bassoon, and oboe—but due to its length the piece was extraordinarily hard on the oboe player. To make the piece performable, the oboe part is now shared between two players taking turns. The piece itself is both highly melodic and rhythmic, however at three places in the piece there is a unison atonal



chromatic line. This line functions as a musical pivot point. After the first occurrence the bassoon player gets to show off; after the following times the oboe(s) and clarinet each get to 'strut their stuff'. This is followed by a rousing return to the opening theme succeeded by (at my professor's request) an enigmatic ending."

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; Great Noise Ensemble; 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. 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 of her music include a new set of pieces for violin and piano on May 21, 2019 at the National Opera Center, NYC. 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 at Le Poisson Rouge, and 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](http://www.reverbnation.com/perimauer)

She writes, "*An Autumn Passing* is a meditation on the loss of a loved one. It is scored for English horn and piano, and is in one movement. This is the world premiere."

**KYLE McGUCKEN** is a Birmingham, Alabama-based composer, whose compositional style relies on Lacanian Psychoanalysis, the techniques of Post-Structuralist Deconstruction, and influences of Morton Feldman, Salvatore Sciarrino, and Renaissance Missal composers. Under the tutelage of Dr. Mark Lackey for composition, and Kevin Kozak for horn, Kyle graduated Samford University in 2015. He hopes to pursue further graduate studies in Musicology, with an emphasis on Lacanian psychoanalytic theory, Queer theory, and Early Medieval musical practice. In particular, he wishes to critically examine the subconscious ideology of Common Tonal Practice in its

role as a “baseline” musical form, allowing for a more open acceptance of atonal and modal practices “as such.” Ensembles who have performed his works include Sybarite5, Miolina violin duo, members of the Alabama Symphony Orchestra in collaboration with Jessica Angel, the Samford University Wind Ensemble, and his self-formed “Iris Group”. Transitioning from dense Dodecaphonic compositional techniques to highly fragile and sparse sound patterns, Kyle hopes to present the concept of “Difference” of language, and the Lacanian Discourses of Language, as well as the slippery relationship of the Real to the Symbolic in Common Practice Tonality. To emphasize this separation of language from its meaning, Kyle’s music utilizes long duration with frequent silence, extended techniques to eliminate associations with tonality, and contrapuntal forms such as canons and palindromic structures.

He writes, “*Departure* was written to commemorate the leaving of Katy Dobson, a work peer.”

**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 Syphilitica, The Greys and others. He has written, produced and arranged for artists including Perio, Dominique A, and Godwin Peak. David has played the Knitting Factory, CBGB, Tonic, ABC No Rio, 92<sup>nd</sup> Street Y and other New York City venues, and has 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 he has been composing chamber pieces and electronic music, receiving performances both nationally and internationally. This April 23<sup>rd</sup>, his new woodwind quintet *Ahab* will be premiered by the Sunderman Wind Quintet at Little Church Around the Corner in N.Y.C. In late 2016, he began composing under the guidance of Raoul Pleskow, a highly regarded composer of the Wolpe and Wuorinen circles. 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, “The brief poems set in the song cycle *Die Sprechmasken von Hofmannsthal* were selected from a collection of twelve epigrams written in 1898 which Austrian poet Hugo von Hofmannsthal originally called ‘Speaking Masks,’ though the name was not retained upon publication. Hofmannsthal resisted the prevailing style of his day and created a style that went beyond the limited resources of personal experience. He preferred the common idiom to high poetic language, making free use of the ambiguities inherent in figures of speech, and once wrote: ‘Manners are walls, disguised

with mirrors... manners are based on a profound conception of the necessity of isolation, while upholding the illusion of contact.' Manners and conventions are masks; form, in art and in life, is mask. *Die Sprechmasken von Hofmannsthal* is not an attempt to highlight the profundity beneath the surface of the mask but rather within the mask itself. This work is dedicated to Austrian-born composer and NYCC member Raoul Pleskow with appreciation and affection, and without whose advice and example this piece would not have been possible."

Since returning to New York City in 2014 ostensibly to retire, **DAVID SEE** has enjoyed a varied and often pounding work schedule as collaborative pianist, choral singer, teacher and composer. His compositions include *The Argument Rag* for viola and piano, presented by NYCC in 2017; a piano concerto premiered by Symphony of the Mountains (Kingsport, Tenn.), with soloist Gary Hammond of Hunter College; several choral works premiered by the C4 Ensemble, in which he sings baritone; and a series of two piano pieces, typically performed by the composer with his wife Lynn Rice-See. He is currently a staff pianist for Mannes School of Music at the New School and for Broadway Dance Center, and has been collaborative pianist for Apotheosis Opera, Tapestry Choir and Highbridge Voices. Prior to the move to New York City, he was staff pianist at Middle Tennessee State University performing in instrumental and vocal recitals as well as musical theater productions, and was principal keyboardist and choral pianist with Symphony of the Mountains. A recording of *Seven Franchetti Songs* composed by Michael Linton, with David on piano, is available for free at [refinersfire.us](http://refinersfire.us) (CD release pending). David holds a B.M. degree in Music Composition from Oberlin Conservatory, where his teachers included Randolph Coleman, Richard Hoffman and fellow NYCC member Dary John Mizelle.

He writes, "*Theme and Variations* for cello and piano was written in 2003 and premiered in Bristol, Virginia in 2004 by the cellist Soo You, with me at the piano. The material for the fourteen variations is not just the opening melody, but its bass line (declaimed in octaves in the piano left hand) and the harmonies in variation four (the lyrical rendition of the theme in the piano). As a composer I particularly enjoyed finding emotionally satisfying and contrasting ways of fashioning this material, generally keeping rigorously close to the material in whatever process played out, but also allowing a lot of spontaneity. Thus the first variation interweaves the theme and the bass in their exact order of the notes, but in whatever way happened to make a smooth sounding cello line. Other variations whip, chop, mince, braid or crush the material, or make a cadenza out of it, or make a Symanowski-like adagio. And if I just felt like breaking into unison octaves on a whim in places because I liked the sound of it, I did that too!"



## PERFORMERS

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

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

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."

**ERIN LENSING** is a New York-based oboist and educator. She has performed with a diverse range of ensembles including the Charleston Symphony, Spoleto Festival USA, Klangspuren Ensemble Modern Academy, Ensemble Signal, Ensemble Mise-En, Slee Sinfonietta, Contemporaneous, Double Entendre Music Ensemble, and as a sub on Broadway. Erin has worked closely with and/or premiered works by composers including Hans Abrahamsen, Helmut Lachenmann, Maija Hynninen, and David Clay Mettens, among others, and is currently working with composer Jihye Lee and pianist Ada Jeon on a new work for oboe and piano. Erin has also performed with the Eastman Wind Ensemble and the Lone Star Wind Orchestra, and can be heard on numerous recordings with the North Texas Wind Symphony on the GIA Windworks label, and the "Teaching Music through Performance in Band" series. Erin maintained a teaching studio in the Dallas-Fort Worth area for students of all ages, and taught oboe to undergraduates from the University of Rochester as a Graduate Teaching Assistant at the Eastman School of Music. Erin teaches oboe, English horn, and piano in New York City. Erin received her BM in Performance from the University of North Texas in 2013, and her MM in Performance and Literature with an Arts Leadership Certificate at the Eastman School of Music in 2015. Her principal teachers include Richard Killmer, James Ryon, and Charles Veazey.

**SAMMY LESNICK** is a clarinetist living in New York City, devoted to the performance of chamber music and contemporary music. A recent graduate of the Eastman School of Music, his teachers include Kenneth Grant, Jon Manasse, Sean Osborn, and Kim Fay. Sammy was the winner of Eastman's 2013 clarinet concerto competition, performing Magnus Lindberg's *Concerto* with the Eastman Philharmonia and conductor Brad Lubman. He was awarded first place clarinet at the Washington State Solo and Ensemble Contest in 2012 and in the same year won the Seattle Symphony Young Artist Competition, performing the final movement of Weber's *Concerto No. 2* with the Seattle Symphony conducted Ludovic Morlot. Sammy's passion for new music has led to performances in Italy, France, Spain, Greece, and Mexico; in such venues as Carnegie Hall, the Kennedy Center, and the Ace Theater in Los Angeles; and with ensembles including Alarm Will Sound and Ensemble Signal. He has worked with many composers, including Rand Steiger, Chaya Czernowin, Carlos Sanchez-Gutierrez, Ricardo Zohn-Muldoon, and with Steve Reich, performing his *New York Counterpoint* for solo clarinet at Eastman's Kilbourn Hall with Reich in attendance. Sammy is an enthusiastic chamber musician, having performed much of the standard repertoire in addition to many contemporary works. He also has experience as a composer, arranger, and concert producer. In all his musical activities, he hopes to escape the boundaries of formality by approaching his art with a sense of adventure, spontaneity, and humor. To this end, he often uses improvisation, electronics, and interdisciplinary elements in his performances. Originally from Seattle, Sammy has had a life-long love for nature. When not playing music, he's usually out walking, biking, kayaking, and looking for funny animals.

**BOB LUKOMSKI** is a composer of chamber, choral and electro-acoustic music. His works have been performed nationally and internationally. He teaches computer & electronic music, music theory and composition at SUNY New Paltz, while serving as engineer and producer at Earwaker and Prose Garden studios. In addition to his work as a composer, Bob is a professional singer, specializing in Anglican choral music. He is the vice-president of the Board of Directors for the Poné Ensemble for New Music and serves on the advisory board for One Quiet Plunge. He is also the Artistic Director for Quiet Village, a one-day outdoor anti-festival of ambient electronic music, held annually in New Paltz—this year on Sunday, May 5th. Bob lives in New Paltz with his wife Kathy, daughter Nora, and three feline muses.

**SHOTARO MORI**, bassoon, originally hails from Fukuoka, Japan, but has made New York City his home since 1996. He is an active freelancer in New York City and a member of the Springfield Symphony Orchestra. Shotaro



completed his studies at the Mannes College of Music, where he received full scholarship and won the first prize in the Concerto Competition for woodwinds, brass and percussion. He has performed with such groups as New York Philharmonic Chamber Ensemble, Jupiter Symphony, New York Philomusica, Charleston Symphony Orchestra and Eroica Ensemble in Memphis, Tennessee. As a soloist, he has appeared with Mannes Orchestra and One World Symphony in New York, Camerata Virtuosi Lyric Theatre Orchestra in New Jersey, Fairfield County Symphony Society in Connecticut, the Korean Chamber Orchestra, and Philharmonia Fukuoka in Japan. He has participated in the Aspen Music Festival, the Virgin Atlantic Holders Festival in Barbados and the Asian Youth Orchestra in Hong Kong. As a teacher, Shotaro has taught at the Bloomingdale School of Music and the Syosset New York Conservatory, and currently serves as faculty for the Summertrios Chamber Music Festival.

**AMMON SWINBANK** is a composer and flutist based in New York City. Originally from Colorado, they received a Bachelor of Music Performance at Cornish College of the Arts in Seattle. They also hold two Masters of Music in flute performance and jazz studies from New York University. Ammon has composed works for solo flute, mixed ensembles and jazz ensemble. As a performer, Ammon has premiered works by J. Taylor Arnold, Dary John Mizelle, Hiromi Watanabe and more. They have performed in diverse venues such as The Chapel Performance Space in Seattle, the New York City Electroacoustic Music Festival and Williamsburg Music Center. Ammon is currently raising money to release a jazz album, *Big Apple Bonkers*. Visit [www.ammonswinbank.com](http://www.ammonswinbank.com)

Described as “a representation of...wild and romantic imagination” when he joined forces with University of Rochester dance professor Anne Harris Wilcox, pianist **JEREMY VIGIL** is known for his versatility and adaptability in many different genres. He has collaborated across disciplines, performing with dancers, film, and narration, as well as extensively in orchestral and contemporary ensemble settings. Jeremy has performed alongside Alexander Fiterstein, Nancy Ambrose King, George Vosburgh, and Bernhard Wolff, and worked with composers such as Sydney Hodkinson, Helmut Lachenmann, and Lori Laitman for performances of their compositions, including the world premiere of Laitman’s *Are Women People?* in celebration of the centennial anniversary of women’s right to vote in the state of New York. Jeremy holds a Master of Music in Piano Accompanying and Chamber Music from the Eastman School of Music, where he continues his studies with Jean Barr in pursuit of his doctorate.

A native of Northern New York, oboist **GREG WEISSMAN** performed in regional honorary ensembles before entering academia, and attended the NYS Summer School of the Arts School of Orchestral Studies under the tutelage of the Philadelphia Orchestra's musicians. He obtained his bachelor's from the Crane School of Music at SUNY Potsdam and completed his master's at the Mannes School of Music. He was a resident young artist at the inaugural Lake Tahoe Music Festival Orchestra Academy in 2010, and attended the Tafelmusik and Oberlin Baroque Performance Institutes on baroque oboe. He has performed with orchestras throughout the Tri-State area, most notably The Chelsea Symphony, with whom he soloed in Mozart's *Concerto in C Major for Oboe and Orchestra* and *Sinfonia Concertante in E-flat Major*, and Copland's *Quiet City*. He has premiered works with the Paula Kimper Ensemble (*Patience & Sarah*), New York Composers Circle, Mimesis Ensemble, and Glass Farm Ensemble. His new duo Reed & Word made its premiere performance this past March to a thoroughly delighted audience in Queens, New York.



# NEW YORK COMPOSERS CIRCLE

Now in its seventeenth year, the New York Composers Circle is a multifaceted artistic and educational organization of composers and performers, whose mission is to promote public awareness and appreciation of contemporary music through concerts, salons, and other events in the New York metropolitan area. For its members, the NYCC offers a variety of opportunities for testing works in progress at monthly salons open to the public, performing completed works in concert, and fostering collaboration and development, both artistic and professional. For composers who are not members, the NYCC offers the opportunity of a public performance to winners of its annual composers' competition. For the sophisticated concert-going public, the NYCC offers at least five concerts a year of works by members and others, curated by a jury headed by distinguished composer Tania León. And for members of the public who have not yet been exposed to much contemporary music, the NYCC sponsors an outreach program in which we send performers to various institutions including high schools and community centers, at no charge to the institution, to perform musical works of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

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

Under the continued leadership of Debra Kaye, John de Clef Piñeiro, Richard Brooks, and currently Hubert Howe, the NYCC's membership has quintupled since its inception, and the number of its concerts has grown from one each season to its current calendar of seven concert presentations during the 2018-19 season. At the same time, our roster of performers has grown to include many of the world's leading instrumental and vocal artists specializing in new music.

This "valuable group" (*The New York Times*) continues to expand its programs. Informal readings of new pieces allow composers to "test fly" their works with some of New York's finest professional and advanced student

musicians. Such events, along with our monthly music salons and collaborations with other groups and institutions, support the creation and presentation of new music through the various stages of its development. In the 2004-05 season, award-winning composer Ezra Laderman joined members of the NYCC in its spring concert. In addition to its own two concerts, in March 2006 the NYCC presented a joint concert with the performing ensemble ModernWorks; during the following season we collaborated with New York University in our first concert at NYU's Frederick Loewe Theatre; in March 2010 we collaborated with the Italian "No Borders" Quartet in presenting a program of works by American and Italian composers that was performed both here and in Italy; in September 2012 we presented a concert under the auspices of the celebrated Bargemusic series "Here and Now"; and in 2014 we inaugurated a series of NYCC jazz concerts.

In the summer of 2007, the NYCC held the first of its annual composers' competitions, open only to non-members. In January of 2015, following the death of our beloved honorary member John Eaton, the competition was renamed the John Eaton Memorial Competition.

Ten seasons ago the NYCC launched a new outreach initiative — the New York Composers Circle's Community Encores program. We send professional performers to institutions throughout New York City such as schools and community centers, at no cost to the institution, with the aim of acquainting previously untapped audiences with concert music of the 20<sup>th</sup> and 21<sup>st</sup> centuries. Each concert is emceed by a member of the NYCC, who introduces the performers and the music they play. The first concert in this series, featuring pianist/composer Nataliya Medvedovskaya with commentary by John de Clef Piñeiro, took place to great audience acclaim on February 24, 2009 at the Hebrew Home in Riverdale, New York. To date, we have presented 23 such outreach concerts at public high schools (Bronx H.S. of Science, Stuyvesant, and Hunter College H.S.) and at additional community centers (Lenox Hill Neighborhood House at Saint Peter's Church and JASA, as well as two outreach concerts, by Eugene Marlow's Heritage Ensemble, at Lighthouse International); several more are planned for this season. A recent Community Encores concert at Stuyvesant High School featuring soprano Sofia Dimitrova and pianist Catherine Miller garnered a rapt audience of 350 students, whose probing questions were fielded by the performers and by composer Richard Russell, who acted as emcee.

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

Staff for this concert:

David Mecionis and Tim Miller, producer and stage manager

Sam Hoyland and Kevin McCarter, stagehands

Bob Cohen and Gayther Myers, reception

Paul Aljian and Eugene Marlow, door

Jeremy Tressler, recording engineer

David Mecionis, programs

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David Kaufman	Thomas Zaslavsky and Seyna Bruskin
Barbara Kaye	Martin Zuckerman and Susan Green

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

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

# NEW YORK COMPOSERS CIRCLE

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## Contact

New York Composers Circle

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Westhampton, NY 11977-1015

[NewYorkComposersCircle.org](http://NewYorkComposersCircle.org)

Our next concert will take place at 7:30 PM on Tuesday, April 23, 2019 at the *Little Church Around the Corner*, 1 East 29<sup>th</sup> Street, New York City. Please pick up a flier in the lobby or visit our website for more information.