



*Dedicated to the creation
and performance of new music*

SUNDERMAN WIND
QUINTET PLAYS NEW YORK
COMPOSERS CIRCLE

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

APRIL 23, 2019 7:30 PM

THE NEW YORK COMPOSERS CIRCLE
APRIL 23, 2019 7:30 PM

Movement for Woodwind Quintet † Paul Aljian

Ahab † David Mecionis

Woodwind Quintet No. 1: Twist ‡* William Price

— INTERMISSION —

The Callithumpian Duck: or, the Misadventures of Oldsqu ‡ . . .
. Timothy Lee Miller

I. *Waddle, waddle, strut*
II. *Into the wind*

III. *Duck can't dance*
IV. *March around the pond*

Filaments † Catherine Neville

Under Blood Moon † Robert S. Cohen

- | | |
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| I. <i>Nightfall</i> | III. <i>Waltz of the Shadows</i> |
| II. <i>Entrance of the Drunken Elves</i> | IV. <i>Spooky Sky</i> |
| V. <i>Pagan Circle Dance (After Machaut)</i> | |

SUNDERMAN WIND QUINTET

Teresa Bowers, *flute & piccolo*

Edward Stanley, *oboe* Aaron D. Scott, *clarinet*

Kenneth Bell, *horn* Ben Greanya, *bassoon*

† World Premiere

‡ New York Premiere

* Winning selection in the NYCC/BAMA composition exchange

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

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

SUNDERMAN WIND QUINTET

The **SUNDERMAN WIND QUINTET** is comprised of artist faculty at the Sunderman Conservatory of Music, Gettysburg College. The quintet presents concerts, clinics, and symposia, captivating audiences with their rich tone quality and innovative programming. Performances include regular appearances on the Sunderman Conservatory Recital Series, the Musselman Library Notes at Noon, Music Gettysburg, and an appearance at the Eastern Regional National Association of Music Educators conference in Hartford, CT. They appear regularly on arts series throughout the East Coast and provide educational concerts to school children of all ages.

The quintet is eager to promote new compositions for woodwind quintet. In 2014, the Sunderman Wind Quintet performed the United States premiere of *Subject to the Weather* by British composer Cecilia McDowall. In the spring of 2016, the Sunderman Wind Quintet was sought out by composer Robert S. Cohen to premiere his new quintet, *Calder's Circus*. These two compositions along with three additional quintets, four of which have never before been recorded, are included on their first CD, *Five as One*, which was released in June, 2018.

KENNETH BELL is Assistant Professor of Horn at the Sunderman Conservatory. He is Principal Horn with the Baltimore Chamber Orchestra and performs with the Baltimore Symphony Orchestra. Ken performed with The United States Marine Band and the Army Field Band and has toured the US and Europe as principal horn with several Broadway shows, including CATS, The Music of Andrew Lloyd Weber, and West Side Story.

TERESA BOWERS is Assistant Professor of Music and Coordinator for Woodwinds at the Sunderman Conservatory. She performs with the Metta Ensemble, Bowers-Hontz flute and guitar duo and DUO FRANCAIS flute and harp duo. She commissioned and edited *Pipings*, new music for flute and organ published by Augsburg Fortress. She served as principal flute with the Harrisburg Symphony Orchestra, the Harrisburg Opera Orchestra and has performed with the Maryland Symphony.

BEN GREANYA is Assistant Professor of Bassoon at the Sunderman Conservatory and the newest member of the Sunderman Wind Quintet. He

is principal bassoonist with the Annapolis Symphony and performs frequently with the Baltimore Symphony, Washington National Opera House Orchestra and the National Symphony as well as musical theatre throughout the Baltimore-Washington area. Ben is a member of Inscape, a D.C.-based contemporary ensemble with two full-length albums on the Sono Luminus label, including the Grammy nominated Sprung Rhythm.

AARON D. SCOTT is Assistant Professor of Clarinet at the Sunderman Conservatory. He currently performs with The United States Army Band “Pershing’s Own” in historic Fort Myer, Virginia. Aaron previously served as principal clarinet of the Warren Philharmonic Orchestra in Warren, Ohio and has also had the privilege of performing with The New World Symphony, Dayton Philharmonic Orchestra, and the Youngstown Symphony Orchestra.

EDWARD STANLEY is Assistant Professor of Music, teaching oboe and music theory at the Sunderman Conservatory and is an artist member of the Sunderman Woodwind Quintet. He also performs with the Appalachian Wind Quintet and the Gettysburg Chamber Orchestra. He was principal oboe with the Maryland Symphony for nine seasons and has performed with the Millbrook Orchestra, the Harrisburg Symphony, the Shippensburg Festival Orchestra, and the Concert Artists of Baltimore.

COMPOSERS

PAUL ALJIAN is self taught in composition. He had previously studied music theory as an undergraduate and continued with additional studies in theory and percussion performance. He spent years freelancing part time as a percussionist/drummer for musical theater, night clubs and other music venues and later performed on hand drums in concerts with classical Persian and traditional middle eastern ensembles. Having recently ended a career as a graphic designer, Paul has finally had enough time to pursue composition productively, concentrating on chamber music.

He writes, “*Movement for Woodwind Quintet* is one of my earliest pieces. It was written to familiarize myself with the basic set of woodwind instruments (and French Horn). The piece is made up of several sections that feature the instruments in various contexts including slow layered arpeggios, melodic passages over an ostinato, imitative counterpoint, etc. Although it started out as an exercise in orchestration, it took on an unexpected vitality that I hope will inspire both the players and the audience.”

ROBERT S. COHEN has written music for chorus, orchestra, chamber ensemble, dance and theatre and has been the recipient of numerous awards and commissions, including a New Jersey State Council on the Arts Fellowship, an American Music Center Grant, a Meet the Composer Award, New York Composer Circle Award, Opera Kansas and several grants from the Geraldine R. Dodge Foundation. His works have been performed in such prestigious venues as Carnegie Hall, Severance Hall, The Kimmel Center, Symphony Space, Bargemusic & the Sofia Opera House. *Alzheimer Stories* for soloists, chorus and large ensemble with a libretto by 2012 Grammy winner Herschel Garfein has been performed over 30 times in major cities throughout the U.S. and Europe. Other works include: *Of Eternity Considered as a Closed System* for soloists, chorus and orchestra; *Edison Invents*, a monodrama for baritone and orchestra; *String Quartet #2 (A Day in the Life)*, *The Mysterious Transformation of Johann B.*, *Five Nights in Sofia* for violin & piano, *Dream Journal* for brass quintet, *Homeland Security Suite* for percussion; and an extensive catalogue of choral works. In addition, he was also the winner of the 2000 Richard Rodgers Award for his Off-Broadway musical *Suburb*. He is published by Edition Peters, Hal Leonard, Heritage Music, Shawnee Press, Peer Music Classical GmbH, Dramatic Publishing, Absolute Brass, HoneyRock Music and his own Leapfrog Productions. www.robertscohen.com – bob@robertscohen.com

He writes, “*Under Blood Moon*, is my second work for wind quintet. My first, *Calder’s Circus* was recently released on CD by the Sunderman Wind Quintet. My inspiration for this piece was pagan rituals and those things that go bump in the night. While writing this work, I imagined a gathering of practitioners of the dark arts honing their craft under the gaze of a blood moon—in reality, the result of a total lunar eclipse. Blood Moon is also mentioned in the Book of Joel—part of the Hebrew Bible—where it is written: ‘the sun will turn into darkness, and the moon into blood, before the great and terrible day of the Lord comes.’ Wow... and they call me a pessimist.”

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, 92nd 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. 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, “*Ahab* can be thought of as a semi-symphonic poem on the great literary figure. It is based on the resolution of one chord to another, A,C;Ab,C# to F#,Eb;F,E. The harmonic material is generated along the various pathways between these multi-related pitches. This piece is affectionately dedicated to Richard Brooks and Clifford Hall, two of the best people I know, who took me unreservedly into their lives.”

TIMOTHY LEE MILLER (b. 1961) is an American composer and arranger writing contemporary concert music for chamber ensembles, orchestra, wind ensemble, and voice, as well as jazz music. He has also written for several small film and television projects, however his primary focus is concert music. He has earned degrees from the University of Tennessee (BS Music Ed, 1984), the University of Miami (MM Media Writing and Production, 1990) and Vermont College of Fine Arts (MFA Composition, 2013). His principle

composition teachers have been John Anthony Lennon, James Progris, Tamar Diesendruck, Jonathan Bailey Holland, Andy Jaffe, John Fitz Rogers and Roger Zahab. He has received numerous commissions and awards, including several ASCAP awards. His works have been performed throughout the U.S. and Europe. His music is recorded on ERMMedia, PARMA Records and Phoenix Classics. Mr. Miller has received numerous commissions, special recognitions and awards. His *Kid's Play: A Fun Suite for Orchestra* was awarded a Distinguished and Special Mention at the 2009 IBLA Grand Prize Competition in Ragusa, Italy. His six-part a cappella setting of *The Garden of Dreams*, a poem of Madison J. Cawein, was a winner in the International Music Prize for Excellence in Composition 2011, and his choral setting of Henry Wadsworth Longfellow's poem *The Day Is Done* was a finalist in the same competition. He is a multi-year award winner with The American Prize for Excellence in Composition. His *Divinitus* for chamber sextet was a finalist in the 2014 American Prize for Excellence in Composition, and his choral works *Jubilate Deo* and *The Garden of Dreams* were both semi-finalists in the 2015 American Prize. In 2016, his *String Quartet No. 3* was named as a semi-finalist, and his *224 slices of pi* for flute, cello, piano and percussion was recognized as a Finalist-Honorable Mention. In 2015 he was a Composition Fellow at the nief-norf Summer Festival for Contemporary Music in Knoxville, Tennessee, and in 2017 he was selected as a Composition Fellow in the Wyoming Festival—New Music in the Mountains held in Grand Teton National Park, where he premiered his newest work *Carmina solis et lunae* for string trio. In November 2015, Mr. Miller was part of the PARMA Recordings venture to Havana, Cuba to record several jazz works with musicians in Havana under the People to People humanitarian program. Two of his big band jazz pieces, *Hot Miami Nights* and *On An Autumn Day*, were recorded and released on the two-disc set *ABRAZO: The Havana Sessions* alongside music by the other seven composers. The CD to date has received worldwide critical acclaim and was in consideration for a Grammy nomination in 2016. The trip presented the opportunity for several composers to be among the first American composers to travel to Cuba since the U.S. government eased travel restrictions to the country.

He writes, "I first became aware of the word *callithumpian* in 2011 while studying composition at Vermont College of Fine Arts. The resident ensemble that I was writing for was none other than The Callithumpian Consort, a contemporary music ensemble based in Boston. Intrigued, I simply had to know what was this word, and what did it mean? Through some research (Google) I was able to find out that the word *Callithump* and the related adjective 'callithumpian' are Americanisms, but their roots stretched back to England. In the 19th century, the noun 'callithumpian' was used in the U.S. to identify boisterous roisterers who had their own makeshift New Year's parade. Their band instruments consisted of crude noisemakers such as pots, tin horns, and cowbells. The antecedent of 'callithumpians' is

an 18th-century British dialect term for another noisy group, the ‘Callithumpians,’ who made a rumpus on election days in southern England. Today, the words ‘callithump’ and ‘callithumpian’ see occasional use, especially in the names of specific bands and parades. The callithumpian bands and parades of today are more organized than those of the past, but they retain an association with noise and boisterous fun. How does that apply to a duck, you ask? The United States Geological Society (USGS) is currently renaming all place names that might be identified as ‘insensitive.’ The Biological Survey is now under the direction of the USGS and has likewise been changing the names of birds whose names might also be labeled as insensitive. One such bird of the northwest areas of the U.S. is Oldsquaw, which is a long-tailed duck. They have considered changing the name to just ‘long-tailed duck.’ Here’s the problem: Oldsquaw is not the only long-tailed duck. This makes the name inaccurate. Most common identifiers for Oldsquaw refer in some way to the noise this species produces (many of them associating the call to elderly women of varying ethnic persuasions with disagreeable personalities). It might seem logical to select a name from the many onomatopoeic Native American identifiers. The problem... well, they’re not English and the Department of Agriculture would be looking for uniform English language usage. Native American names include: caccawee, coween, ha-ha-way, and kla-how-yah. Son-son-sally, jay-eye-see and jack-owly are also onomatopoeic, but probably not Native American. Native American names would have the advantage of priority, the rule of thumb in naming species of animals that requires that the first name to come into use gets chosen. An alternate name that has stricken the fancy of many is *Callithumpian Duck*. It is English, and it also refers to the call the duck makes. A callithumpian band, according to *The Geese, Ducks and Swans of North America* (Kortright, 1943) is an ‘improvised band of uncertain musical ability.’ This would certainly be a more original, poetic and descriptive name. In a survey conducted in 1997 on Oregon Birders On-line, the opinion was split fairly evenly between leaving the name Oldsquaw alone (a wish I would share), Long-tailed Duck (boring but everyone knows it), and Callithumpian Duck (my choice, if the name must be changed). And so, my music, *The Callithumpian Duck: or the Misadventures of Oldsquaw*, is concerning this noisy little duck. It is a work in four short continuous movements that was inspired by a study I conducted in 2013 of the music of Conlon Nancarrow. Although the *Duck* does not fully embrace the idea of independent metric assignments that Nancarrow employed, it does use rhythmic patterns of differing lengths to mimic his style in the first and fourth sections of the work. The first movement, titled *Waddle, waddle, strut* is playful and portrays the *Duck* strutting her stuff in front of all the other ducks in the pond. The second movement, *Into the wind*, is more fluid to create the idea of flight as the *Duck* takes flight into a gusty wind. In the third movement, *Duck can’t dance*, the *Duck* tries her best at dancing, but with her big webbed feet, she has little chance for success. Written using twelve-tone techniques, it portrays

the awkward sight that this must have been. The final movement, which is also based on twelve-tone scales, is a march. *March around the pond* is the *Duck's* attempt at redeeming herself following her embarrassing attempt at dance by gathering up all the other ducks to do a unifying victory march around the pond.”

CATHERINE NEVILLE, clarinetist and educator, made her debut as a composer in 2018 with the New York Composers Circle. Her music has been performed in New York City and Long Island. As a freelance clarinetist since 2005, she has performed as a soloist and in chamber ensembles across Long Island. Mrs. Neville has performed with the Northport Symphony Orchestra, the Astoria Symphony, the Atlantic Wind Symphony, and the West Slip Orchestra, as well as the North Shore Wind Quintet. She is a founding member of the Gold Coast Chamber Musicians, and performed as a soloist at the Mercadante Clarinet Festival in Noci, Italy, in 2008, and in masterclasses at the Clarinetopia Conference in 2009 and 2010. An educator with nearly 20 years in the classroom, Mrs. Neville has taught band, chorus, orchestra, music theory, and provided music therapy to a wide variety of children. She is an adjudicator for the New York State School Music Association and maintains a private studio for clarinet. Mrs. Neville holds a Master of Science in Music Education from Hofstra University, awarded with distinction; and graduated *cum laude* with a Bachelor of Music degree from SUNY Stony Brook, where she was the winner of the Concerto Competition and was awarded an Undergraduate Research and Creative Activities fellowship. In addition, Mrs. Neville received a Conservatory Studies certificate from Cornish College of the Arts in Seattle, WA, which she attended after graduating from Interlochen Arts Academy. Mrs. Neville has studied clarinet with Fan Lei, Deborah Chodacki, Gregg Miller, and Lawrence Sobol, and has performed in masterclasses with Michael Webster, Stephen Williamson, and Charles Neidich.

She writes, “Inspired by Carl Nielsen, *Filaments* portrays the social side of playing in a wind quintet. Beginning collegially enough, the players quickly begin to show their personalities through contrapuntal lines. Not quite tonal, the work plays on the edges of expectation: a bucolic opening statement leads to a raucous middle section, where each musician in the quintet takes a turn showing off. New ideas are introduced then re-interpreted by each instrument, before the opening statement returns in a modified form, to create a quiet ending. The title is derived from the various solos and canonic sections of the piece: different strands of ideas are laid out, woven together, taken apart, and entwined again, in a fabric of not only musical textures, but social entanglements as well.”

WILLIAM PRICE's music has been featured at numerous international and national events, including the World Saxophone Congress, the International Saxophone Symposium, the International Trumpet Guild Conference, the *Musica Viva* Festival in Portugal, the Musinfo Journées Art & Science in France, the Engine Room International Sound Art Exhibition in London, the *Festival Internacional de la Imagen* in Colombia, and the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore. Price's music has received commissions and accolades from numerous organizations, such as the Music Teachers National Association, the American Society of Composers, Authors, and Publishers (ASCAP), the Percussive Arts Society, *El Centro de Experimentación e Investigación en Artes Electrónicas* (CEIArtE) in Argentina, the National Association of ComposersUSA, the United States Army Band, the Black Bayou Composition Competition, and the Southeastern Composers League. Price received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Associate Professor of Music and Coordinator of Theory and Composition at the University of Alabama at Birmingham (UAB).

He writes, "West African in origin, the *clave* is a two-bar rhythmic ostinato that serves as the foundation for almost every style of dance music in Central and South America. The first half of the pattern is syncopated, avoids secondary downbeats and can be characterized as rhythmically dissonant. Typically, the second half of the pattern resolves the dissonance; however, the second half is sometimes varied and therefore extends the conflict. Composed in 2007, *Woodwind Quintet No. 1: Twist* deconstructs and develops the traditional *clave*. The piece begins with a slow, somber chorale, which is followed by a faster, modified rondo. Angular and aggressive *tutti* interjections are used in conjunction with longer, lyrical passages and dance-like rhythms."

NEW YORK COMPOSERS CIRCLE

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

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

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

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

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

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

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

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

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

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New York Composers Circle

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NewYorkComposersCircle.org

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Please pick up a flyer at the front or visit our website for more information.