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NEW MUSIC FOR
ENSEMBLES AND
ELECTRONICS

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

MAY 21, 2019 7:00 PM

NEW YORK COMPOSERS CIRCLE

MAY 21, 2019 — 7:00 PM

This Is Fine † Jacob Elkin

Tony Park, *bass clarinet*
electronics

Assassination of Angels † Scott D. Miller

electronics

a Violin and a Piano † Peri Mauer

Esther Noh, *violin* Geoffrey Burleson, *piano*

Newtrio Dary John Mizelle

I. *Colored Silences. Lento—Largo*

II. *Dance. Adagio—Andante—Perpetuum Mobile*

III. *Polyphony. Adagio—Andante—Poco più mosso*

Linda DiMartino Wetherill, *flute* Tony Park, *clarinet*

Geoffrey Burleson, *piano*

— INTERMISSION —

Duopoly I Roger Blanc
(Solemn—Deliberate—Deadpan—Playful—Tranquil—Urgent)
Vasko Dukovski, *clarinet* Ayako Oshima, *bass clarinet*

Ocean Filigree Max Giteck Duykers
Esther Noh, *violin* Geoffrey Burleson, *piano*
electronics

Trio for Two Clarinets and Piano † Craig Slon
Vasko Dukovski, *clarinet* Ayako Oshima, *clarinet*
Mariko Furukawa, *piano*

Worship † Frederick Boyle
1. *Invitation*
2. *Listen*
3. *Sing*
Angel Desai, *mezzo-soprano* Anthony F. Morris, *double bass*
Geoffrey Burleson, *piano*

† World Premiere

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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.

TEXTS

Worship Frederick Boyle

—texts by Frederick Boyle—

1. *Invitation*

Lift hands to catch someone falling
Enter the place where desires of your heart receive power;
 The place where all fear and doubt vanish
Lift hands, lift hearts
Lift hands to be blessed

2. *Listen*

Sitting quietly
 In divine reverie
To listen more intentionally
 In divine reverie
Hear the word God speaks in my heart
And allow the Holy Spirit to empower me
 In divine reverie
Hear the word God speaks in my heart

3. *Sing*

Let me sing a song in your heart
A song to heal the nations
A song to span the ocean between you and me

Refrain:

A song of love
A song of peace
I sing, I sing, I sing
O let me sing, O let me sing, O let me sing

Let me sing with the wind of Spirit
Unity and oneness

Refrain

Let me join in harmony and dancing
Tones and turns of eternal love bringing life

Refrain

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, Johnny Cash, Kelly Clarkson), and live performance (venues including 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 Billy Crystal Icon Award 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 New York City.

He writes, “In *Duopoly 1* (2007), scored for clarinet and bass clarinet, the two instruments remain in near-rhythmic unison for the entire length of the piece. The work is scale-based, stays in one tonality throughout its duration, and is in the form of a suite. During the course of the piece the two instruments move almost exclusively in parallel intervals, beginning in perfect fifths and increasing in increments of a fifth through the first five movements; the scales are initially melodically complex and become progressively less so over the same course of music. The fast finale is freer in its use of materials and allows for some contrary motion between the two instruments.”

FREDERICK BOYLE earned degrees in music composition from California Institute of the Arts (BFA) and the New England Conservatory (MM). His composition teachers include Stephen Mosko, Morton Subotnick, Thomas

McKinley, and Robert Cogan. Frederick also has a Master of Divinity degree from Drew University School of Theology and is an ordained minister in the United Methodist Church. Before becoming an ordained minister, Frederick composed music for television, radio and modern dance, while also working as a freelance jazz and classical musician in Boston. His collaborations include WGBH in Boston, KPFK in Los Angeles, the Gus Solomon Dance Company in Los Angeles, and Dance Collective in Boston. Frederick retired from full-time ministry in 2015 to devote more time to composing, seeking performances of his work, and the development of a music ministry called Visiting Harp. He is a member of the New York Composer Circle and the National Association of Composers USA. He currently serves as a Spiritual Counselor at an assisted living center in West Orange, New Jersey.

He writes, “*Worship* is dedicated to my niece, Rachel Kathryn Lloyd, who lives in Luxembourg where she studies music. The composition expresses two of my lifetime interests: jazz and Christian spirituality. Unlike most jazz, however, *Worship* does not contain sections of improvisation but rather is entirely notated; and unlike most Christian spirituality, the text attempts to express universal aspirations common to most, if not all, spiritual disciplines. The three movements of *Worship* are meant to express three primary stages of attending a church, mosque, synagogue, or other spiritual place. First there is a motivation to be there (*Invitation*), followed by a time of spiritual reverie (*Listen*), and then finally an inspiration to share the spiritual experience (*Sing*).”

MAX GITECK DUYKERS is a composer whose work is dedicated to unusual beauty, unique forms, and collaborative processes. He frequently incorporates technology in a manner that gives performers room for individual expression. A veteran of multidisciplinary performance, Duykers is also interested in reworking developmental processes for artists to find their collective “sweet spot” and produce work which is personal, confronting, and starkly beautiful. An album of his music featuring his group, Ensemble Ipse, has just been released on New World Records in May 2019, with producer Judith Sherman. Duykers was also recently commissioned by The National Parks Service, New Music USA, and the JFunds Commission to create an electro-acoustic chamber opera, *Both Eyes Open*, with the Paul Drescher Ensemble. Featuring a libretto by acclaimed playwright and filmmaker Philip Kan Gotanda, the piece is a comment on the internment of Japanese-Americans during WWII. Other commissions and premieres include the Avian Orchestra, the Stony Brook Symphony Orchestra, the Oakland Youth Orchestra, the Seattle Chamber Players, Third Angle New Music, the BEO String Quartet, the Glass Farm Ensemble, PUBLIQuartet, and numerous individual performers. Duykers’ *Glass Blue Cleft* was released by Stony Brook University and the Escher String Quartet on Bridge Records in 2010.

This and other pieces have been featured at music festivals throughout the U.S. and abroad. Duykers is a founder and co-director of Ensemble Ipse, a contemporary music ensemble, based in New York, committed to commissioning and performing works from emerging and under-represented composers. He has also been commissioned to compose music for over 35 theatrical, dance, film, and multimedia projects around the NYC area. He completed his PhD at Stony Brook University where he was honored with the 2012 Ackerman Award for Excellence in Music. He lives in Brooklyn with his wife Rebecca and sons Quinlan and Liev. www.jealousgods.com

He writes, “*Ocean Filigree* was composed for Esther Noh and Geoff Burlson. Esther performs on the violin and a MIDI foot controller, which triggers sounds of her unique extended techniques and effects. Geoff performs on the piano and a MIDI keyboard, which triggers ‘prepared piano’ samples and other effects created from piano sounds (bolts and other metal pieces placed on the piano strings). The piece explores a dialogue between two opposing elements—low, slowly evolving, engulfing sounds, and fluttering, ephemeral sounds. The two elements retain their profiles while enmeshing, sometimes elegantly and sometimes with violent timbres and gestures. Thanks to Esther and Geoff for their dedication and musicianship!”

JACOB ELKIN is a composer and musician based in Brooklyn, New York City. Through the integration of space, noise and microtonality, his music seeks an abstract expression of modern concerns. Mr. Elkin works as brass instructor for the United Nations International School and frequently performs on trombone and tuba.

He writes, “*This Is Fine* pits the virtuoso musician against an overwhelming and chaotic electronic accompaniment. Quotations of cultural, technological and political upheaval circle around a pendulum-like ostinato. The bass clarinetist must play for their life as the world burns around them. The piece was commissioned by Tony Park, who premieres it tonight.”

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; Composers Concordance Composers Play Composers Festival; and New York Composers Circle New Music Concert Series, among many others. She is the recipient of multiple ASCAP Plus Awards, commissions to write orchestral works for the New

York Repertory Orchestra, Jackson Heights Orchestra, and LaGuardia High School Symphonic Band, and 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 concerts include performances of her chamber music in Celebrate Bard, a Festival to be held at Bard College during the 2019-2020 academic year. Also a professional cellist, she has performed with such groups as American Symphony Orchestra at Carnegie Hall, Encompass New Opera Theater, Radio City Music Hall Orchestra, Hudson Valley Philharmonic, Darmstadt Ensemble at (le) poisson rouge, Chelsea Symphony, NYU Contemporary Players, and others, and can be seen playing cello in the Golden Globe and Creative Arts Emmy Award-winning Amazon TV series *Mozart in the Jungle*.

She writes, “*a Violin and a Piano* is in two movements, the first of which is in two continuous sections starting with a rather extended mercurial violin solo. When joined by the piano, a contemplative dialogue unfolds. In contrast, the second movement is playfully spirited and somewhat quirky in its forthright manner. *a Violin and a Piano* was composed in 2019 and I am delighted that Esther Noh and Geoffrey Burleson are performing the world premiere at this concert.”

SCOTT D. MILLER is a New York City-based composer and the Artistic Director of the Tilted Head Ensemble, which he founded in 2016. Miller has written extensively for various classical ensembles and has long explored diverse genres. He has composed *musique concrète*, electroacoustic music, experimental jazz, and structured improvisation, and works in collaboration with poets, dramatists, and visual artists. Miller's works have been performed at MISE-EN, La MaMa, Symphony Space, The Knitting Factory, Roulette, CBGB, P.S. 122, Lincoln Center Library, the DiMenna Center, the Hudson River Museum, and many other venues, as well as festivals including the NYC Electroacoustic Music Festival, La nuit de l'instant (Marseille, France), and 10 ans de créations au Moulin a Nef (Auvillar, France). His music has been premiered by Miranda Cuckson, Blair McMillen, Ryan Muncy, Eric Huebner, Fred Ho, and other notable performers. Miller studied composition with Milton Babbitt and Paul Lansky, as well as clarinet with David Krakauer. A graduate of Oberlin Conservatory, Miller also earned an MFA in composition from Princeton University and an MA in music education from Teachers College, Columbia University. He has received numerous awards and grants including ASCAP, NJSCA, Meet the Composer, and the New York Composers Circle Award. Starting in 1989, Miller founded and directed the Inner Ear Music Series at the Brecht Forum and at

Greenwich House, producing over seventy concerts of new music by many prominent experimental composers and improvisers.

He writes, "I composed *Assassination of Angels* in 1985-1986 as an allegorical response to Ronald Reagan's (cynically appropriated) image of the United States as a 'shining city on a hill'."

DARY JOHN MIZELLE is an American composer of avant-garde classical and jazz music. He studied trombone at California State University, Sacramento where he earned a B.A. in performance. He earned a M.A. in composition from the University of California, Davis and a Ph.D. in composition from the University of California, San Diego. While at U.C. Davis, he participated in the New Music Ensemble, a pioneering free improvisation group that dispensed with scores. Mr. Mizelle was an original member of the group that founded *SOURCE: Music of the Avant-Garde* magazine. His mentors include Larry Austin, Richard Swift, Jerome Rosen, Karlheinz Stockhausen, David Tudor, Roger Reynolds, Robert Erickson, Pauline Oliveros, and Kenneth Gaburo. His music involves mastery of instrumental, electronic and vocal resources as well as his own performance on several different instruments and voice. Mr. Mizelle works in many different genres and media. His *SPANDA* project consists of thirteen days of music with a coherent macrostructure, incorporating music theater, opera, orchestral works, choral works, electronic music, chamber music, solo instrumental and vocal music, as well as combinations and integrations of all these. A prolific composer with works in all media, he has composed over 500 compositions and more than 40 jazz tunes. He refers to his music as "multidimensional" in scope and practices his musical art in multiple tuning systems ("macrotonality") and simultaneous tonal, modal and atonal systems ("polyatonicity"), as well as multiple rhythmic systems (systemic polyrhythm). He creates electronic music using multiple techniques, including "microsynthesis," the mixing of very short (less than 50 millisecond) elements of different sonic energy components; "isomorphic synthesis," the compression of musical macrostructure to the level of waveforms; as well as more conventional techniques such as additive synthesis, granular synthesis, and timbral transformation of acoustical sounds. Mr. Mizelle has held academic appointments at University of South Florida; Oberlin Conservatory of Music, where he was head of the Technology In Music And Related Arts (TIMARA) program; and State University of New York at Purchase where he was Chair of the Composition Program. He makes his home in Westchester County, N.Y.

He writes, "I composed *Newtrio* in 2006 for the NYU Flute, Clarinet and Piano Trio. It was premiered in November of the same year at Symphony Space in New York City. The piece explores many different states of consciousness and musical complexity in its three movements."

CRAIG SLON is a New York-based composer of concert, electroacoustic, and film music. He studied rhythm, harmony, counterpoint, composition, and music ethnography at Sarah Lawrence College, and received a BA in Liberal Arts. He has scored over 40 films, with screenings at the Tous Courts Arx Festival, Toronto International Festival, Eksjo Animation Festival, Anchorage International Film Festival, San Francisco Independent Film Festival, Tribeca Film Festival, ADH Film Festival, Clermont-Ferrand Festival, Annecy Festival, Female Eye Film Festival, Euro Festival, Transitio, and IAAC. He won a Craft Award for Original Score from New York University, received a grant from Artlink (Scotland), and won a music publishing contract from Tirreno Editorial Group. Slon lived in Andalusia, Spain for ten years. His music has been performed in Spain, Denmark, Australia, Peru, United States, Mexico, England, Scotland, Germany, and China. He has investigated the resonant signatures of glass, metal, wood, plastic, rubber, and ceramic materials in the context of electroacoustic music, and has worked as recording engineer with the New York Wind Quintet, Duke Piano Trio, Bryant Park Quartet, Parker Quartet, Arianna Quartet, Mivos Quartet, Attacca Quartet, Cassatt Quartet, Braude Ensemble, Ekmeles, loadbang, Choral Society of Grace Church, Polyhymnia, Amor Artis, Choral Chameleon, One World Symphony, A Far Cry, Hudson Chorale, Contemporaneos, Azure Ensemble, New York New Music Ensemble, Joan Tower, Taka Kigawa, Kathleen Supove, Billy Joel, Alexander Markov, International Youth Philharmonic Orchestra, Arturo O'Farrill Quartet, The Canticum Novum Singers, Empire City Men's Chorus, Kammerraku Aloha, Gateway Orchestra, New Amsterdam Symphony Orchestra, and Ars Musica. He is interested in the semiotics of culture and has spent time with Tarahumara and Shuar indigenous communities.

He writes, "The poet Rumi said that everything which is far from its origin tries to reunite with it. *Trio for Two Clarinets and Piano* was inspired by the coral reef labyrinths and marine life of Akumal (Mexico) and hints at various historical periods and traditions. The emphasis is in smooth-edged melodic lines with a reduced timbral and dynamic range, the clarinet being used as an archetypal melodious instrument. The piano tends towards sparse, single-note lines. The tonality is based around the unifying, symmetrical 9-note key of C Major flat-second with an added sharp-second and flat-sixth. The form consists of a series of contrapuntal sections, some of which function as nuclei while others function as connective catalysts between nuclei. Primary motifs reoccur throughout the piece and lead up to a conclusion in parallel motion."

PERFORMERS

Equally active as a recitalist, concerto soloist, chamber musician and jazz performer, pianist **GEOFFREY BURLESON** has performed to wide acclaim throughout Europe and North America. *The New York Times* has hailed Burleson's solo performances as "vibrant and compelling," praising his "rhythmic brio, projection of rhapsodic qualities, appropriate sense of spontaneity, and rich colorings." Current recording projects include *Camille Saint-Saëns: Complete Piano Works*, on five CDs, for the new Naxos Grand Piano label. Volumes 1 (*Complete Piano Études*), 2, 3 and 4 have been released to high acclaim from *Gramophone*, *International Record Review*, *Diapason* (France), and elsewhere, and have garnered International Piano Choice Awards from *International Piano Magazine*. Other noteworthy recordings by Burleson include *Vincent Persichetti: Complete Piano Sonatas* (New World Records), which received a BBC Music Choice award from *BBC Music Magazine*, and *AKOKA* (Oxingale Records), featuring Olivier Messiaen's *Quartet for the End of Time* as well as companion works, for which Burleson was nominated for a 2015 JUNO Award for Classical Album of the Year. Mr. Burleson's concerto appearances include the Buffalo Philharmonic, New England Philharmonic, Boston Musica Viva and the Holland Symfonia in the Netherlands. He has also appeared as featured soloist at the Bard Music Festival, International Keyboard Institute and Festival (New York), Monadnock Music Festival, Santander Festival (Spain), and the Talloires International Festival (France). He is a core member of the American Modern Ensemble, Boston Musica Viva, the Tribeca New Music Festival, David Sanford's Pittsburgh Collective, and Princeton University's Richardson Chamber Players. Mr. Burleson teaches piano at Princeton University and is Professor of Music and Director of Piano Studies at Hunter College, City University of New York. He is also on the piano faculties of the CUNY Graduate Center, the International Keyboard Institute & Festival (New York), and the Interharmony International Music Festival (Italy).

ANGEL DESAI is a New York-based actor, singer, and musician of all stripes. Her most recent theater production was Manhattan Theatre Club's *India Pale Ale*. New York City theater appearances include *An Ordinary Muslim* and *The Architecture of Loss* (New York Theatre Workshop), *Peer Gynt and the Norwegian Hapa Band* (Ma-Yi Theater Company), *Company* (2006 Broadway revival), *The Tempest* and *The Winter's Tale* (Classic Stage Company), *Manic Flight Reaction* and *The Bubbly Black Girl Sheds Her*

Chameleon Skin (Playwrights Horizons), *The Antigone Project* and *Gum* (Women's Project), and *Stop Kiss* and *Henry VIII* (Public Theater/NYSF). Regional credits include Yale Repertory, George St. Playhouse, The Old Globe, McCarter Theater, Cincinnati Playhouse, Long Wharf, Arena Stage, Playmakers Repertory, Cleveland Playhouse, Sundance Theater Festival, NY Stage and Film, O'Neill Theater Center, and the Cape Cod Theater Project. TV credits include the upcoming *City On A Hill*, as well as *Bull*, *Jessica Jones*, *Being Mary Jane*, *Damages*, *Chicago Med*, *Minority Report*, *Madam Secretary*, *Major Crimes*, *Elementary*, *Nurse Jackie*, Joss Whedon's *Dollhouse*, and all three *Law and Order* series. Film credits include *The Clique*, *The War Within*, *Heights*, *Black Knight*, and *Robot Stories*. She is the voice of First Minister Jim in the video game *Gears of War: 4*. Angel is the recipient of a 2019 Charles Bowden Award from New Dramatists, a 2017 NYU Grad Acting Diversity Program Mentorship, a 2017 New Harmony Lab grant, a Distinguished Alumnus Award from Binghamton High School, and a 2014 Lunt-Fontanne Fellowship. She is a 52nd Street Project volunteer and a life-long violinist, pianist, and jazz vocalist. Past jazz collaborators include Oscar Perez, Alexis Cuadrado, and Matt Ray. She has a BA in both Biopsychology and Psychology from Oberlin College, and an MFA in Acting from NYU.

Flutist **LINDA DiMARTINO WETHERILL** was Pierre Boulez's original flutist of Ensemble Intercontemporain and IRCAM in Paris, dedicated to collaborations and premieres of the world's major composers. She has recorded for radios of France, Germany, Netherlands, Spain, Britain, Saudi Arabia, Kuwait, Egypt India, China, and others. Her Naxos CD, featuring pieces collected in various countries as soloist for U.S.I.S., has won accolades and credits for establishing non-Western traditions in the concert repertoire. She has also served as principal flutist for the Frankfurt Symphony Orchestra as well as ensembles in Italy and New York, currently directing the Counterpoint-Italy International competition and chamber music festivals in Lucca and Salento. She divides her year between summers in Italy and school semesters in New York as performer and associate professor of Creative Process, Major World Traditions, and Flute at St. John's and Adelphi Universities. CD releases in 2019 will include Francesco Geminiani's *Enchanted Forest*, Michael Haydn's *Flute Quartets*, and contemporary works for flute, violin, cello and piano by Andrew Rudin.

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, and 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 Grmeta Ensemble; 3rd-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 2nd-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.

Japanese pianist **MARIKO FURUKAWA** began her studies of the piano at the age of five and went on to graduate high school at the Toho Conservatory. While studying in Japan, Mariko won the first prize twice, at ages twelve and sixteen, at Piano Teachers National Association Competition (PTNA), resulting in an invitation to the Gina Bachauer tour in the United States. In 1998, she was First Prize winner in the All-Japan Students' Piano Competition. Since Mariko moved to the states in 2001, she has won

numerous awards including the Grand Prize at the annual Mannes Concerto Competition, resulting in a performance with the Mannes Orchestra in Lincoln Center; Grand Prix for excellence in piano performance at the Summer Festival at American Conservatory in Fontainebleau (France) in 2003; and Third Prize at The Chopin competition in Asia, which sent her as a delegate to the International Chopin Competition (Poland) 2005. Her most recent achievements are the First Prize at the Dorothy MacKenzie Competition (New York) and Third Prize at the Porto International Piano Competition (Portugal). In 2004, her performance of Chopin was broadcast on WQXR radio as part of their Young Artist Showcase. Mariko is also an active chamber musician and has collaborated with such musicians as Charles Neidich, Ayako Oshima, The Orion Quartet, Anthony McGill, and Jasmine Choi. She has participated in prestigious music festivals and competitions as an official pianist, such as Aspen Music School and Festival, Perlman Music Program, Kita-Karuizawa Music Festival, and the Jacques Lancelot International Clarinet Competition. Mariko obtained her MA from The Juilliard School and BM from Mannes College of Music where her major teachers were Jacob Lateiner and Jerome Rose. She is currently a part-time faculty member at SUNY Purchase College.

ANTHONY F. MORRIS served as principal auxiliary double bassist with The New York Philharmonic from 1999 to 2006, touring internationally under the batons of Kurt Masur and Lorin Maazel. When not playing with The New York Philharmonic, he worked on Broadway shows such as *Beauty and the Beast* and *Phantom of the Opera*. Morris has been subbing with The New Jersey Symphony Orchestra since 2008. Along with his schedule with the NJSO, Morris performs and records with many other ensembles including The Harlem Chamber Players, Metro Chamber Orchestra, DiCapo Opera Company, and the Dominican Classical Artists, to name a few. He is Professor of Classical Double Bass studies at Brooklyn College since 2002, alongside teaching at various other institutions including InterSchool Orchestras of New York and Cicely Tyson School of Performing and Fine Arts in East Orange, New Jersey. Morris holds a BA from Manhattan School of Music and a MA from The Juilliard School of Music. He has studied with internationally renowned musicians such as Eugene Levinson, Paul Ellison, and Bruce Bransby.

Violinist **ESTHER NOH** has garnered acclaim for her achievements as both a classical and alternative music performer. She won the Audience Prize at the Carl Nielsen International Violin Competition in Denmark and first prize in the Julius Stulberg International String Competition. She has soloed with

the Chicago Symphony Orchestra, Houston Symphony, and the Danish National Philharmonic. As a chamber musician, she won first prize in the junior division of the 1994 Fischhoff National Chamber Music Competition and has participated in residencies in Banff, Canada, the Smithsonian Museum, and the Kennedy Center in Washington, D.C. She has toured throughout the country with the ETHEL String Quartet, eighth blackbird, Fireworks Ensemble, and the Meredith Monk Ensemble, and has performed in New York City at venues such as Carnegie Hall, Alice Tully Hall, Merkin Recital Hall, and Miller Theater. Ms. Noh is also an active champion of improvised and alternative music. She has collaborated with John Zorn, Mark O' Connor, and Bang on a Can, and has presented avant-garde music at Le Poisson Rouge, Roulette, The Stone, and the Cutting Room. She plays and records with singer/songwriters and is the featured violin soloist in the Oscar-winning short film *God of Love* (Best Short Film, 2011 Oscars). A strong supporter of contemporary music, she performs with numerous groups including Signal, Wordless Music Orchestra, International Contemporary Ensemble (ICE), and Either/Or. She premieres composers' works for both solo violin and chamber ensembles, and has recorded for the New Amsterdam and EI labels. Ms. Noh received degrees from the Oberlin Conservatory and the University of Michigan. She holds a doctorate with honors from SUNY Stony Brook and is a member of the Brooklyn Philharmonic. She was the visiting professor of violin at Wichita State University and concertmaster of the Wichita Symphony from January 2004-May 2005. She currently resides in New York City.

AYAKO OSHIMA is one of the most popular clarinet soloists in Japan. She is winner of numerous international competitions including the 55th Japan Music Competition in Tokyo, the Winds and Percussion Competition in Japan, and the 17th International Jeunesses Musicales Competition in Belgrade, where she also received the "Golden Harp" award given to the favorite of the audience and critics. She performs on a regular basis as recitalist and in concerto appearances with orchestras, highlights of which have included performances in Osaka, Nagoya, Kobe, Tanuma, at the Casals Hall, Keio Hall, and Bunka Kaikan in Tokyo, as well as with the Hiroshima and Osaka Symphonies. She is quite active in chamber music festivals. Festivals at which Ms. Oshima has appeared include Kuhmo Festival (Finland), the Festival Consonances (France), the Sarasota Summer Music Festival (Florida), and the Mt. Fuji Festival, Lilia International Chamber Music Festivals, and the Kirishima International Music Festival (Japan), where in addition to performing and teaching she has produced innovative multimedia concerts for children on themes such as Wolfgang Amadeus Mozart and George Gershwin, two centuries of music in Vienna, and music in Paris and the international Exposition of 1899, combining live performance,

spoken text and computer generated slides and images. Ms. Oshima has recorded for Toshiba EMI, Victor Japan, Naxos, and with “Mozzafiato” for Sony Vivarte. She has recently recorded *Songs of Japan* for the Aurora label. Her most recent recording, *Bel Canto* music for two clarinets, will be released in September. In addition to her performing career, she maintains a high profile as a teacher and is on the faculties of the State University of New York at Purchase, the Juilliard School, and the Hartt School. She has maintained her connection with the Toho School and gives regular master classes there. She has also served on the juries of both the Japan Music Competition and the Japan Winds and Percussion International Competition. She is Founder and Director of the Kita Karuizawa Music Seminar, which attracts clarinet students from all over Asia. With her husband, Charles Neidich, she has written a book on the fundamentals of clarinet technique for publisher Toa Ongaku Inc. and writes a monthly column on music and the clarinet for *Pipers* magazine.

TONY PARK grew up, for the most part, in a beautiful oil city called Calgary, located in Alberta, Canada. He then escaped to Montréal, to Jacksonville, and eventually New York City to study music. Upon finishing his studies, Park started working with various groups such Ensemble Mise-En, Centre for Contemporary Opera, GADADU, Greenwich Choral Society, New York Wind Orchestra, New York Korean Saxophone Ensemble, and Okanagan Symphony Orchestra. Currently Park is the solo bass clarinetist of the New York Wind Orchestra, plays solo klezmer clarinet on the critically-acclaimed musical *Fiddler on the Roof* in Yiddish, conducts at the Haknesiah Presbyterian Church in Queens, and is on the clarinet faculty at the Aaron Copland School of Music of Queens College. He is more or less confident he can handle a good challenge and loves to take on crazy projects that humble him. One of Park’s favorite musical projects has been playing the clarinet-violin-piano reduction score on Steven Sondheim's *Sweeney Todd* NYC, the longest running Sweeney Todd production in history. Park has studied clarinet with Charles Neidich, Ayako Oshima, Simon Aldrich, Guy Yehuda, Peggy Mezei, and Stan Climie.

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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Jeremy Tressler, recording engineer

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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

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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Contact

New York Composers Circle
20 Scott Drive East
Westhampton, NY 11977-1015
NewYorkComposersCircle.org

The first concert of our 2019-2020 season is scheduled to take place in the Fall. Please join our mailing list, visit our website, and consider making a tax-deductible donation to New York Composers Circle. Thank you for supporting new music.