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DIFFERENT STRINGS

new music for piano & guitar

CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”

NEW YORK CITY

NOVEMBER 15, 2022, 7:00PM

NEW YORK COMPOSERS CIRCLE

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“LITTLE CHURCH AROUND THE CORNER”
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Moments of Uncertainty † Hubert Howe

- I.
- II.
- III.

Craig Ketter, *piano*

selections from Preludes & Fugues, Book II † Dary John Mizelle

- N° 2.
- N° 9.
- N° 16.
- N° 20.

Craig Ketter, *piano*

Sonata for Solo Guitar † Richard Brooks

- I. *Allegro moderato*
- II. *Andante ma non troppo*
- III. *Moderato*
- IV. *Allegro marcato*

Bill Zito, *guitar*

— INTERMISSION —

Fantasy Variations Roger Blanc

Craig Ketter, *piano*

Elegy in the Old Style ‡ Igor Vorobyov

Oren Fader, *guitar*

Consolations † Dana Dimitri Richardson

- I.
- II.
- III.

Craig Ketter, *piano*

† World Premiere

‡ New York Premiere

*This season's concerts are dedicated to the founder of New York Composers Circle,
Jacob E. Goodman, to whom we owe a never-ending debt of gratitude.*

*NYCC would like to thank Claudia Dumschat and the staff of the Church of the
Transfiguration for their kind assistance with this concert.*

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

A MESSAGE FROM OUR EXECUTIVE DIRECTOR

This year the New York Composers Circle is celebrating its 20th anniversary concert season. This is a notable achievement, which has required significant efforts on the part of many people. The group's founders have mostly passed away now, but they provided us a solid foundation on which to grow, including the 501(c)(3) status, which allows us to receive tax-deductible contributions from you. Founder Jacob E. Goodman presented the first NYCC concert on May 4, 2003. It included works by three composers who are still members today, namely Debra Kaye, Patricia Leonard and Gayther Myers. We continued to give only one or two concerts each year until the 2007-08 season when we gave four, and from then on we have given more and more, interrupted only by the pandemic, until we are now presenting eight concerts in 2022-23.

But concerts are not the only thing that we do. We also talk about music — a lot. We host monthly salons at which composers present their works and receive feedback from the audience. We also talk about our pieces before they are played at our concerts, and we have our composers available at our receptions after the concert where you can ask even more questions, or share your feedback about how you heard the music.

Our members have included some very distinguished composers and performers. Our honorary members include some of the most distinguished composers of their time, such as Elliott Carter, Ezra Laderman, John Eaton, Raoul Pleskow, and my own dear friend, Dinu Ghezzo, who have all passed away. Tania León and Paul Moravec are still with the Composers Circle. We have recently expanded our membership to include several composers who do not live in the New York area but have strong connections to it and are dedicated to our group.

The administration of the New York Composers Circle is run entirely by volunteers. I want to praise, first of all, the work of our Concert Director, David Mecionis, who has planned all of the concerts for the last several years. This is a massive job, and requires attention to numerous details. No less important is the job of webmaster, and Timothy L. Miller has done a truly impressive job. He has completely revamped the site since he took over, and he has put every available video of our performances on YouTube. There was a time when we just made audio recordings of our concerts, but now we make high-quality videos as well. I encourage you to subscribe to our YouTube channel. There are many others who fulfill other important roles

for our group. My thanks to Richard Brooks, Debra Kaye, Robert Cohen, Dary John Mizelle and all the administrators who have given so much of their time volunteering to grow and improve the Composers Circle.

Nearly all of our concerts include world premieres. This is because our composer members are very active and constantly creating new works. But a problem with our current musical culture is also that there is a dearth of second or third performances of new works. One of our goals is to remedy that by holding additional performances in other parts of New York and of the world. But that takes funding. For an organization like ours to survive in these difficult times for new music is a significant accomplishment. We need your support to be able to continue to provide you with new music that will be both exciting and challenging, and to be able to increase awareness and appreciation of new music through additional performances. We encourage you to make a tax deductible contribution at our concerts or through our website, and we look forward to your continued presence at our concerts.

— Hubert S. Howe, Jr.
November 2022

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, *Sex and the City*), film (ca. 60 feature films including *Frida*, *The Untouchables*, *Wag The Dog*, *Fargo*, *Cadillac Records*), the recording industry (artists including Barbra Streisand, Miles Davis, Michael Jackson, John Lennon, Luciano Pavarotti, Sting, David Bowie, Beyoncé), and live performance (venues including Carnegie Hall, Radio City Music Hall, The Metropolitan Museum, Madison Square Garden, City Center, Beacon Theater, the United Nations; events including the 2004 Democratic National Convention, the 2006 Super Bowl, the 2010 World Cup, three Rainforest Alliance Benefits and three Jazz Foundation of America artist tributes at the Apollo Theater in New York City). Roger has had concert music performed at venues including Alice Tully Hall, CAMI Hall, The Whitney Museum Sculpture Court, Thalia/Symphony Space, and Juilliard; at locations abroad including Italy, Romania, and Brazil; and with 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 at various clubs around New York City.

COMPOSER'S NOTE:

Fantasy Variations for piano is written using a single seven-note scale and several of its transposed modes to produce melodic and harmonic complexity with pitch material no more varied than that typically found in Renaissance choral music. Structurally speaking, the piece has elements of both a fantasia and a variations set; the bleak ending may call to mind the well-known T. S. Eliot excerpt, "This is the way the world ends. Not with a bang but a whimper".

RICHARD BROOKS holds a BS degree in Music Education from the Crane School of Music, Potsdam College, an MA in Composition from Binghamton University, and a PhD in Composition from NYU. In December 2004 he retired from Nassau Community College after for 30 years; for the last 22 years he was department chairperson. From 1977 to

1982 he was Chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.). From 1993–2002 he was President of the American Composers Alliance. 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. He has over 100 works to his credit, including two full-length operas. His children's opera, *Rapunzel*, was most recently produced by the Cincinnati Opera giving 65 performances. He was selected as New Music Connoisseur's New Music Champion for 2006–2007 in recognition of his work with Capstone Records. He was Executive Director of the New York Composers Circle from 2010–2012. His music has been performed at major festivals and venues throughout the U.S. and in Europe and has been recorded on the Capstone, Advance, Ariel, Innova, and Ravello labels. A new digital collection of works dating from the early 1970s to the late 1990s, *Places In Time*, has been released by Parma Recordings on the Ravello label.

COMPOSER'S NOTE:

Sonata for Solo Guitar (2007) was composed for and is dedicated to my good friend William Zito. There are four movements. The first movement is based on a chord comprising two major thirds separated by a half-step. The music associated with this chord has a semi-dream-like quality. This mood alternates with a faster, more turbulent one based on a more complicated note pattern. These moods alternate, achieving a climax near the end of the movement. The second movement is a more somber affair in which a somewhat austere melodic line is accompanied by symmetrical interval patterns. It also features two passages involving harmonics. The third movement is a scherzo-like work. The fourth movement is a flashier, more virtuosic piece which is followed by an extensive finale comprising several contrasting moods and musical ideas.

HUBERT HOWE was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 to 1994. In 1988–89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College. He is a member of the Society of Composers, Inc., the American Composers Alliance, the International Computer Music Association, SEAMUS, the Long Island Composers Alliance, and the New York Composers Circle. In 2009, he founded the New York City Electroacoustic Music Festival and he

continues as its Director. Recordings of his computer music have been released by Capstone Records (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS- 8771), Ravello Records (*Clusters*, RR 7817 and *Improvisation on the Undertone Series*, RR8043) and Centaur Records (*Harmonic and Inharmonic Fantasies*, CRC 3579).

COMPOSER'S NOTE:

If you combine two tritones, you produce the tetrachords 0167, 0268, and 0369. These are all “degenerate” chords with less than 12 distinct transpositions. 0167 and 0268 (the “French” augmented sixth chord) have six transpositions, but 0369 (the diminished seventh chord) has only three. These chords and their complements are what I have used as the basis of these pieces.

0167 and 0268 have almost no representations in the kinds of arrays that I use in my compositions, but there are a few. The first two movements begin with these chords and spend a good deal of time going through similar chords, including augmented triads (with only four transpositions), and the whole-tone scale (with just two), until they finally settle into something similar to my other music, which could be characterized as representing a diversity of related chords without repetitions, until these materials are exhausted, at which point they return to the ambiguous chords from the beginning, and ending on a link to the next movement.

The third movement, based on 0369, the complement of which is the famous “octatonic scale,” which has been used by numerous composers since the nineteenth century. There are numerous forms that can be used here, and this movement is much more like my other music and very different from the first two. It begins and ends with the same *Moments of Uncertainty* as the other movements, but then it goes into four separate sections that are almost identical in pitch content but very different in terms of rhythm and register.

DARY JOHN MIZELLE studied trombone (B.A. California State University, Sacramento) as well as composition (M.A. University of California, Davis, Ph.D. University of California, San Diego) and while at U.C. Davis participated in the New Music Ensemble (a pioneering free improvisation group that dispensed with scores). He 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. He works in many different genres and media. His SPANDA project consists

of thirteen days of music with a coherent macrostructure, which includes music theater, opera, orchestra 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 over 600 compositions and 50 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).

His electronic music uses the techniques he refers to as "microsynthesis" (mixing of very short – less than 50 millisecond – elements of different sonic energy components) and "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 transformation of acoustical sounds.

COMPOSER'S NOTE:

Book II of *Preludes and Fugues* was composed during the spring of 2021. The book consists of 48 preludes and fugues for piano and is dedicated to the memory of Johann Sebastian Bach. The excerpts performed tonight consist of Preludes and Fugues 2, 9, 16 and 20, the preludes of which consist of twelve-bar blues structures in different meters (4/4, 3/4, 9/8 and 7/4). The fugues of each pair follow the familiar fugal process of the literal imitation of a subject in contrasting keys, accompanied by a countersubject and followed by contrapuntal episodes of thematic development.

The music of **DANA DIMITRI RICHARDSON** has been broadcast over more than 70 radio stations in the U.S. and Greece including WNYC and ERT, Athens, where he spent three years teaching music theory. After earning a Ph.D. in Theory and Composition from New York University in 2001, he taught at Fredonia College and New York University. In 2009 his article *Syntonicity: A New System of Harmony* was published in the first issue of the SCI online theory journal. Hardcore music theorists can access the monograph at his website: www.dana-richardson.org. His music can be found on his YouTube channel and regularly performed in New York City as well as internationally, including in Sofia, Athens, Perugia, Rome, and Assisi.

COMPOSER'S NOTE:

Consolations is a piano work in three movements written in the spirit, but not the substance, of Liszt's work of the same name. The material of the opening movement comes back in the last movement.

IGOR VOROBYOV graduated from the Leningrad Choir College (1983), Leningrad Conservatoire (1992). He is a member of the Union of composers of Russia and scholarship holder of the Ministry of Culture (1998-2000). He

received a grant from the Russian Humanitarian Scientific Fund (2000), was the winner of the all-Russian competition D. D. Shostakovich (2014), and has won of a number of international competitions and festivals. Since 1994 he has been teaching at the St. Petersburg Conservatory where he is Professor of the Department of Music Theory and received a Doctor of Art (2014). He was Deputy Chairman of the dissertation Council of the St. Petersburg Conservatory (2018) and is author of many fundamental monographs on the history of Russian avant-garde music and Soviet music of the 1930s–50s.

Igor Vorobyov has been a participant in international symposiums, conferences and festivals in Russia, Belarus, Ukraine, Lithuania, Germany, USA, Japan, South Korea, Georgia, Armenia. He gave open lectures and master classes at the Moscow, Yekaterinburg, Saratov, Tbilisi, Volgograd conservatories, Grodno University, University Laval (Quebec, Canada), music colleges of Yakutsk, Penza, Grodno, Daejeon (South Korea). He has acted as organizer and Director of the international festival of arts "From the Avant-garde to the Present Day" (1992–2016) and Director of the international festival "World of Art: Contrasts" since 2017.

As a composer, conductor and pianist, Igor Vorobyov took part in concerts in many cities of Russia, as well as in Paris, Rome, Quebec, Montreal, Stockholm, Visby, Turku, Vilnius, Riga, Tallinn, Kiev, Batumi and others. Among his musical works: four ballets; four operas; *Don Capriccio* for large symphony orchestra and the poem *There is only light* for symphony orchestra and organ; a small symphony for seven instruments *Archipelago*; two instrumental concertos (piano and double bass); three piano, two cello, viola and violin sonatas; a string quartet; *Izhora wedding* for five instruments; *Requiem*; *Magnificat*; *Stabat Mater*; a cantata *Sergius Radonezhsky*; *Weeping* for folk ensemble, double basses and piano; eight choral concert pieces and cycles; and ten vocal cycles. Igor Vorobyov's music has been recorded on radio and television in St. Petersburg and Moscow, as well as seven CDs and three DVDs.

COMPOSER'S NOTE:

Elegy in the Old Style for solo guitar was composed in 2017 and has been performed in Moscow and St. Petersburg. By the "old style" the composer means the style of Alexander Scriabin. Thereby, the music of this composition must be perceived as a nostalgic reflection of the classical tradition and simultaneously a musical offering to the "Silver Age" of Russian culture. The piece was published in 2019 by the Kompozitor publishing house in St. Petersburg.

PERFORMERS

Classical and electric guitarist **OREN FADER** has performed in Asia, Europe and throughout the United States. Concerto performances include the Villa-Lobos *Guitar Concerto* with the Orpheus Chamber Orchestra and Rodrigo's *Concierto de Aranjuez* with the New Jersey, Danbury and Omaha Symphonies. In addition to performing as a soloist, Mr. Fader is much in demand as a New York City chamber musician. He has performed hundreds of concerts with a wide range of classical and new music groups, including the Met Chamber Ensemble, New York City Opera, New York Philharmonic, Cygnus Ensemble, Talea Ensemble, ICE, Taconic Music, Argento Ensemble, New York Festival of Song, Mark Morris Dance Group, Music From Japan, Poetica Musica, Saint Paul Chamber Orchestra and the Chamber Music Society of Lincoln Center. Festival performances include Aspen, Tanglewood, Mostly Modern, Bach Oregon, Istanbul, Yellow Barn, Deer Valley, Bard, Sebago Long Lake, and Morelia (Mexico). With the group Poetica Musica he has represented the United States on State Department tours including concerts and outreach in Turkey, Azerbaijan, Copenhagen, Iceland, Guyana, Israel, Jordan and Tajikistan.

He performs frequently with mezzo-soprano Jessica Bowers as the Bowers Fader Duo. For each of the past six years, they have presented *New American Art Songs for Mezzo and Guitar*, a program of songs written for the duo. To date, the duo has presented the world premiere of over 25 pieces. Their first recording, *Between Us All* (New Focus Recordings) has gotten excellent press from *Opera News* and *American Record Guide*, and their second recording, *People Places, and Pets* (Bridge Records) features the music of Paul Salerni. Mr. Fader is well known for his performances of contemporary music. He has premiered over 200 solo and chamber works with guitar and can be heard on over 50 commercial recordings and films, including classical guitar parts for the films *Everything Is Illuminated* (Schreiber) and *Little Women* (Gerwig). His solo recordings include *Another's Fandango*, featuring 500 years of guitar music (produced by Grammy Award winner Adam Abeshouse), and *First Flight*, a disc of ten premiere solos written for Mr. Fader by New York City composers.

Mr. Fader received his undergraduate degree from SUNY Purchase and his Master of Music degree from Florida State University. His major teachers include David Starobin and Bruce Holzman. Since 1994 Mr. Fader has been on the guitar and chamber music faculty of the Manhattan School of Music.

He also directs the classical guitar programs at SUNY Purchase and Montclair State University and is on faculty of the Borough of Manhattan Community College.

Critically acclaimed for “transporting the listeners to extraordinary heights” and “into a world beyond time and space,” pianist **CRAIG KETTER** is known for “playing with powerhouse sonority combined with long-lined, dulcet lyricism.” Mr. Ketter has performed as soloist with the Grant Park Symphony Orchestra, the North Carolina Symphony, the Sacramento Philharmonic, the Oakland East Bay Symphony, the Raleigh Symphony, the Garden State Philharmonic, the Durham Symphony, the American Festival for the Arts Orchestra and others. His solo concerts have taken him to Mexico, Argentina, Barbados, France, Germany and Japan, as well as across the United States and Canada. Complementing his solo performances with collaborative ventures, Craig regularly joins forces with international singers and chamber groups. Venues include NPR’s *Performance Today* series, *CBS Sunday Morning*, Sirius Satellite Radio, Carnegie Hall, Avery Fisher Hall, the Teatro Colon in Buenos Aires, La Huaca de Atlapa in Panama City, the Tanglewood Music Festival, “Music in the Mountains” in Colorado and The Marilyn Home Foundation. He has collaborated with a long list of musicians, including Renee Fleming, Deborah Voigt, Cliff Forbis, Francisco Casanova, Eugenia Zukerman, Carol Wincenc, Stephen Williamson, Ricardo Morales, Robert deMaïne, Eric Bartlett, Kelly Hall-Tompkins and Paul Huang, and has also performed with esteemed actress Claire Bloom.

Craig began piano studies at the age of seven, giving his first solo recital at the age of ten. He soon won top prizes in the Young Keyboard Artists Association International Piano Competition and the North Carolina Symphony Young Artists Competition. He later won first prizes in the Bartok-Kabalevsky-Prokofiev International Piano Competition, the Richardson Awards National Piano Competition, and was also awarded the Saunderson Award at the Coleman Chamber Music Competition in Los Angeles, California with the Meliora Winds.

Mr. Ketter received his Bachelor’s and Master’s Degrees from the Eastman School of Music under the tutelage of Nelita True and Barry Snyder, where he also taught as Mr. Snyder’s assistant. He continued post-graduate studies with Yoheved Kaplinsky of the Juilliard School. He has presented master classes throughout the U.S. and Argentina, and has served as a guest professor and adjudicator in several institutions and venues. Craig has been a faculty member of the Rocky Ridge Music Festival in Colorado and has served as Chair of the Piano Faculty at the American Festival for the Arts in Houston, Texas. He is currently on the faculty of New Jersey City University. He currently resides in Fair Lawn, New Jersey with his wife, Canadian soprano Valerie Gonzalez, and his two sons, Isaac and Daniel.

Guitarist **BILL ZITO**'s formal debut came in Alice Tully Hall where he received critical acclaim. Soon after, he was chosen by *Hi Fidelity Magazine* as one of the Young Artists of the year. Mr. Zito was an Artist International Competition prize winner. Called "First rate throughout the entire afternoon" by *The New York Times* in a concert review, Mr. Zito has received praise for both his solo and ensemble work. He has toured extensively throughout the United States and Europe. This versatile performer is equally at home on lute as he is on the guitar. On one evening with Philharmonia Virtuoso he performed back-to-back concertos on mandolin, lute, and guitar.

Mr. Zito is no stranger to working with voice. He has performed and toured with Orpheus and Andreas Scholl and has performed at Carnegie Hall with St. Luke's Orchestra conducted by David Daniels and Roger Norrington. In a memorial concert for Peter Pears, *The New York Times* said, "One admired (his) easy assurance with this music, the runs and flourishes dispatched with fluent virtuosity."

Mr. Zito is currently on the faculty of Nassau Community College, Adelphi University, Hofstra University, and Queens College

Staff for this concert:

David Mecionis — producer and stage manager
Eric Heilner, Anthony Izzo — stagehands
David See — page turner
Richard Brooks and Richard McCandless — door
Paul Aljian, Anthony Izzo — reception
Jeremy Tressler — video and audio recording engineer
Timothy Miller — livestreaming and photography
David Mecionis — program

NEW YORK COMPOSERS CIRCLE

Now in its twentieth year, the **NEW YORK COMPOSERS CIRCLE** is a multifaceted artistic and educational organization of composers and performers dedicated to new music, whose mission is to promote public awareness and appreciation of contemporary music through concerts, salons and other events in the New York-metropolitan area. NYCC assists composers in the creation of new concert works of all genres, arranges for their performance, and offers its resources toward the development and education of new audiences for new music.

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 to him that the Circle had the artistry and commitment to present its music before an audience. In May 2003, NYCC produced its first public concert at Saint Peter's Church, featuring Pulitzer Prize-winning composer David Del Tredici along with eleven of NYCC's original members. This well-attended concert was favorably reviewed in the *New Music Connoisseur*.

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

For its members, New York Composers Circle offers a variety of opportunities for presenting their works in progress for feedback at monthly salons (which are also open to the public); the performance of completed works in concerts; and fostering collaboration and development, both artistic and professional, with other composer and performer members. For the sophisticated concert-going public, NYCC offers as many as eight concerts a year of its members' works, often including jazz concerts and at least two non-series concerts of special performances, all which are curated by a jury of members headed by Program Committee Chair, Linda Marcel. And for members of the public who have not yet been exposed to much contemporary concert music, NYCC sponsors an outreach program. Composers and performers are sent to various institutions, including high schools and senior centers, to perform music of the 20th and 21st centuries accompanied by talks about the music.

Friends of the New York Composers Circle

We gratefully acknowledge all of the patrons listed below, who have made so many generous contributions to our general fund over the years. All donations, whether large or small, help to make our concerts, salons and other programs 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 the DONATE NOW button on the main page of our website at <https://newyorkcomposerscircle.org>.

If you have enjoyed tonight's concert and would like to help us in our efforts to build greater audiences for new music, please consider becoming a Friend of the New York Composers Circle by contributing today.

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Mary Barto, <i>flute</i>	Oren Fader, <i>guitar</i>	Javier Oviedo, <i>saxophone</i>
Allen Blustine, <i>clarinet</i>	Leonard Hindell, <i>bassoon</i>	Daniel Panner, <i>viola</i>
Jessica Bowers, <i>mezzo-soprano</i>	Craig Ketter, <i>piano</i>	Lisa Pike, <i>horn</i>
Virginia Chang Chien, <i>oboe</i>	Gregor Kitzis, <i>violin</i>	Anthony Pulgram, <i>tenor</i>
Sofia Dimitrova, <i>soprano</i>	Michael Lipsey, <i>percussion</i>	Ricardo Rivera, <i>baritone</i>
Stanichka Dimitrova, <i>violin</i>	Michael Laderman, <i>flute</i>	Peter Sachon, <i>cello</i>
Artie Dibble, <i>viola</i>	Jacqueline Milena Mulligan, <i>soprano</i>	Patricia Sonogo, <i>soprano</i>
Vasko Dukovski, <i>clarinet</i>	Daniel Neer, <i>baritone</i>	Ammon Swinbank, <i>flute</i>
Tiffany DuMouchelle, <i>soprano</i>	Maxine Neuman, <i>cello</i>	Anna Tonna, <i>mezzo-soprano</i>
Claudia Dumschat, <i>organ</i>		

New York Composers Circle
365 Bridge St., 12E
Brooklyn, NY 11201
newyorkcomposerscircle.org

Our 20th anniversary concert season continues on Thursday, December 15th at 7PM at the Church of the Transfiguration (Little Church Around the Corner). Please join our mailing list and visit our website for more information.