



*Dedicated to the creation  
and performance of new music*

# *Moments Sweep Past*

new music for voices & instruments

CHURCH OF THE TRANSFIGURATION  
“LITTLE CHURCH AROUND THE CORNER”

NEW YORK CITY

DECEMBER 15, 2022, 7:00PM

NEW YORK COMPOSERS CIRCLE

~ Celebrating our 20<sup>th</sup> season of concerts ~

DECEMBER 15, 2022, 7:00PM

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

*Four Shelley Songs* \*\*\* ..... Peter Kelsh

- I. *Stanzas — April, 1814*
- II. *Lines: When the Lamp is Shattered*
- III. *Love’s Philosophy*
- IV. *The Indian Serenade*

Robert Garner, *baritone*      Craig Ketter, *piano*

*Sonata for Bass Clarinet & Piano* \*\* ..... Sergei A. Oskolkov

David Valbuena, *bass clarinet*      Markus Kaitila, *piano*

*Liszt On Liszt* \* ..... Scott D. Miller

Markus Kaitila, *piano*

*Trio for Clarinet, Violin & Cello* \* ..... Emiko Hayashi

David Valbuena, *clarinet*  
Josh Henderson, *violin*      Peter Sachon, *cello*

— INTERMISSION —

*City Park, Afternoon* \* . . . . . Kevin McCarter

Robert Garner, *baritone*  
David Valbuena, *clarinet*     Peter Sachon, *cello*

*Permutations* \* . . . . . Anthony Izzo

- I. *Ostinato*
- II. *Fragmentations*
- III. *Impositions*

Markus Kaitila, *piano*

~ winner of the 15<sup>th</sup> John Eaton Memorial Composition Competition ~  
*Moments Sweep Past*

(*Three Poems of Tracy K. Smith*) \*\*\* . . . Patrick Andrew Thompson

- 1. *The Weather in Space*
- 2. *It & Co.*
- 3. *Us & Co.*

Jacqueline Milena Mulligan, *soprano*  
Peter Sachon, *cello*     Craig Ketter, *piano*

\* World Premiere

\*\* U.S. Premiere

\*\*\* New York Premiere

*All concerts of our 20<sup>th</sup> season are dedicated to the founder of the 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 20<sup>th</sup> anniversary concert season. This is a notable achievement which has required significant efforts on the part of many people. Most of the group's founders have passed away, 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. From then on we have given more and more, interrupted only by the pandemic, and 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

# TEXTS

*Four Shelley Songs* . . . . . Peter Kelsh  
texts: Percy Bysshe Shelley

## I. *Stanzas* — *April, 1814*

AWAY! the moor is dark beneath the moon,  
Rapid clouds have drank the last pale beam of even:  
Away! the gathering winds will call the darkness soon,  
And profoundest midnight shroud the serene lights of heaven.

Pause not! The time is past! Every voice cries, Away!  
Tempt not with one last tear thy friend's ungentle mood:  
Thy lover's eye, so glazed and cold, dares not entreat thy stay:  
Duty and dereliction guide thee back to solitude.

Away, Away! to thy sad and silent home;  
Pour bitter tears on its desolated hearth;  
Watch the dim shades as like ghosts they go and come,  
And complicate strange webs of melancholy mirth.

The leaves of wasted autumn woods shall float around thine head:  
The blooms of dewy spring shall gleam beneath thy feet:  
But thy soul or this world must fade in the frost that binds the dead,  
Ere midnight's frown and morning's smile, ere thou and peace may meet.

The cloud-shadows of midnight possess their own repose,  
For the weary winds are silent, or the moon is in the deep:  
Some respite to its turbulence unresting ocean knows;  
Whatever moves, or toils, or grieves, hath its appointed sleep.

Thou in the grave shalt rest—yet till the phantoms flee  
Which that house and heath and garden made dear to thee erewhile,  
Thy remembrance, and repentance, and deep musings are not free  
From the music of two voices and the light of one sweet smile.

II. *Lines: When the Lamp is Shattered*

I.

When the lamp is shattered  
The light in the dust lies dead—  
When the cloud is scattered  
The rainbow's glory is shed.  
When the lute is broken,  
Sweet tones are remembered not;  
When the lips have spoken,  
Loved accents are soon forgot.

II.

As music and splendour  
Survive not the lamp and the lute,  
The heart's echoes render  
No song when the spirit is mute:—  
No song but sad dirges,  
Like the wind through a ruined cell,  
Or the mournful surges  
That ring the dead seaman's knell.

III.

When hearts have once mingled  
Love first leaves the well-built nest;  
The weak one is singled  
To endure what it once possessed.  
O Love! who bewailest  
The frailty of all things here,  
Why choose you the frailest  
For your cradle, your home, and your bier?

IV.

Its passions will rock thee  
As the storms rock the ravens on high;  
Bright reason will mock thee,  
Like the sun from a wintry sky.  
From thy nest every rafter  
Will rot, and thine eagle home  
Leave thee naked to laughter,  
When leaves fall and cold winds come.

### III. *Love's Philosophy*

#### I.

The Fountains mingle with the river  
And the rivers with the ocean,  
    The winds of heaven mix for ever  
    With a sweet emotion;  
Nothing in the world is single,  
All things by a law divine  
In one another's being mingle—  
Why not I with thine?

#### II.

See the mountains kiss high heaven  
And the waves clasp one another;  
No sister-flower would be forgiven  
If it disdain'd its brother:  
And the sunlight clasps the earth,  
    And the moonbeams kiss the sea—  
What are all these kissings worth,  
    If thou kiss not me?

### IV. *The Indian Serenade*

#### I.

I arise from dreams of thee  
In the first sweet sleep of night,  
When the winds are breathing low,  
And the stars are shining bright:  
I arise from dreams of thee,  
And a spirit in my feet  
Hath led me—who knows how?  
To thy chamber window, Sweet!

#### II.

The wandering airs they faint  
On the dark, the silent stream—  
The Champak odours fail  
Like sweet thoughts in a dream;  
The Nightingale's complaint,  
It dies upon her heart;—  
As I must on thine,  
Oh, belovèd as thou art!



III.

Oh lift me from the grass!  
I die! I faint! I fail!  
Let thy love in kisses rain  
On my lips and eyelids pale.  
My cheek is cold and white, alas!  
My heart beats loud and fast;—  
Oh! press it to thine own again,  
Where it will break at last.

*City Park, Afternoon* . . . . . Kevin McCarter  
text: Kevin McCarter

*City Park, Afternoon*

Soft green grass brightened by sunlight as a cloud moves away.  
Gray pigeons walk across green grass, pausing to peck into the earth.  
A squirrel searches the grass, pays no attention to a girl taking its picture.  
A small dog, a short girl, and a short leash walk quickly across green grass  
between two sidewalks.  
A short boy runs over green grass between two brown trunks.  
The short girl hands the short leash to her mother and turns a cartwheel on  
the grass.  
Balloons float along a sidewalk, tethered to the hand of a young boy sitting  
on the shoulders of his father.  
Footsteps and voices move along sidewalks, laughing and talking as a violin  
sings its melodies to the trees.  
Trees stand quietly, their leaves glowing in the afternoon sun above the soft  
green grass.

1. *The Weather in Space*

Is God being or pure force? The wind  
Or what commands it? When our lives slow  
And we can hold all that we love, it sprawls  
In our laps like a gangly doll. When the storm  
Kicks up and nothing is ours, we go chasing  
After all we're certain to lose, so alive —  
Faces radiant with panic.

2. *It & Co.*

We are a part of It. Not guests.  
Is It us, or what contains us?  
How can It be anything but an idea,  
Something teetering on the spine  
Of the number *i*? It is elegant  
But coy. It avoids the blunt ends  
Of our fingers as we point. We  
Have gone looking for It everywhere:  
In Bibles and bandwidth, blooming  
Like a wound from the ocean floor.  
Still, It resists the matter of false vs. real.  
Unconvinced by our zeal, It is un-  
Appeasable. It is like some novels  
Vast and unreadable.

3. *Us & Co.*

We are here for what amounts to a few hours,  
a day at most.  
We feel around making sense of the terrain,  
our own new limbs,  
Bumping up against a herd of bodies  
until one becomes home.  
Moments sweep past. The grass bends  
then learns again to stand.

# COMPOSERS

**EMIKO HAYASHI** is a composer, arranger and performer currently living in New York. She was born and raised in Japan. She started classical piano studies at age three, later moving into jazz and contemporary music. She has an undergraduate degree from Jochi University (Japan) in Far Eastern Philosophy and a Masters in Jazz Piano Performance from Purchase Conservatory of Music (New York). Emiko has performed at various clubs in Tokyo, the Bay Area in California and in New York City. In 2005, she shifted to composing contemporary music. Her work *Continuous Strand of Twisted Threads*, for string trio, was selected and performed by Women Composers Festival of Hartford. Her *Piano Sonata* was performed by Martha Locke at Tenri Gallery, sponsored by Orchestra of Our time. Her jazz originals have been performed at Birdland Jazz Club, Zinc Bar, and the Vault in Santa Cruz, California. She states, “I use my compositions as a vehicle to explore music from a visual and visceral perspective. My attempt is to paint sounds with my own version of color, texture and depth.” Emiko has recently released a new album entitled *Sun and Moon* in collaboration with drummer/arranger David Picton.

## COMPOSER'S NOTE:

*Trio for Clarinet, Violin & Cello* starts out as a piece that embraces similarity in its approach to melody, harmony and rhythm. Then, gradually, it develops into a colorful contrast of elements providing a rich variation.

**ANTHONY IZZO** received his masters in classical saxophone performance at the Aaron Copland School of Music. He has given world premieres of works by notable composers such as Leo Kraft, Saman Samadi and John Szto. He has performed all over the NYC area and in many venues in Long Island. In addition to performing, Anthony has written many solo and small ensemble works. He has written concert music, animation music and video game music. At ACSM, he was the president of the Composers Workshop, a notable group of student composers that hire professional ensembles and soloists to perform their music. Anthony studied saxophone with Dr. Paul Cohen and composition with Mikael Karlsson and John Wykoff. He is currently an elementary school music teacher in Maspeth, Queens and teaches grades K-2.

## COMPOSER'S NOTE:

*Permutations* is a five-movement work in progress that was commissioned by Markus Kaitila in 2015. The entire work is centered around the notes

D, G, A and C, which are the notes first heard in the opening chord, and each movement takes that chord and treats it differently. Markus will premiere the first three movements tonight. The first movement uses the four notes as an ostinato which transforms throughout the movement, the second breaks the chord into small fragments and the intervals that arise out of those fragments, and the third uses the chord and a transposition of it superimposed on itself. The end of each movement contains material or ideas from the next one, the plan being that the piece will come full circle and end the way it began.

Originally from Brooklyn, PETER KELSH is a Manhattan-based composer of tonal, thematic, melodic music, who combines both lyrical and dissonant elements in his compositions. Coming late to music, he took up the trumpet at age 17 and began piano a couple of years later. He received a B.A. in English Literature from Brooklyn College, where he spent more time in the piano practice rooms than in the classroom, and went on to study music at various schools. At San Francisco State College he studied composition with Wayne Peterson and Henry Onderdonk, later studying privately with Hall Overton in New York City. Mr. Kelsh has composed in most forms: orchestral, chamber, vocal, dance and solo works. His Serenade for Oboe and Orchestra was recorded by the Moravian Philharmonic Orchestra and later played in concert by the Lake Placid Sinfonietta in 2005. His song When Shall We Set Sail for Happiness?, from Three Songs on Poems of Jean Garrigue, was originally performed by mezzo-soprano Angela Brown with piano accompaniment at CAMI Hall in New York. It was later arranged by the composer for chamber ensemble and performed at Symphony Space in 2009 by the ensemble Lunatics at Large, after which New York Times reviewer Allan Kozinn referred to “the warm almost mezzo-like sound [soprano Katherine Dain] brought to Peter Kelsh’s appealing, neo-Romantic [piece].” Saranac Sketches, a suite for violin and viola and the composer’s second-most recent work, has been performed at several venues by the Kaganovskiy Duo, comprised of violinist Artur Kaganovskiy and his wife, violist Eszter Szilvester. Mr. Kelsh completed his Rhapsody for Violin and Orchestra in May of 2017 and his Quartet for Oboe and String Trio in June of 2020. He is currently finishing work on his Sonata for Violin and Piano.

#### COMPOSER’S NOTE:

In 2012 my wife Sabine, who especially likes my vocal writing, decided to finance the recording of one or more songs which I would compose. I settled on four poems of the great 19<sup>th</sup>-century English poet Percy Bysshe Shelley. There were several reasons for this choice. To name a few, I found these poems very compelling, they seemed to lend themselves to musical treatment, I wouldn’t have to worry about copyright issues, and there was a strong personal connection around one of the poems, *Love’s Philosophy*, it being a poem I recited at our wedding. In addition to the

recording, the songs were performed at a house concert that same year. Recently I stepped back and wondered what these poems were all about. Then I realized, they were all love songs.

KEVIN McCARTER writes music for orchestra, chamber ensembles, chorus, solo instruments, and voice. *Opening Ideas* was premiered by the Chicago Chamber Orchestra, recorded by the Kiev Philharmonic, and subsequently broadcast by a number of radio stations. Other works that have received substantial attention include *Blossoms and a Breeze*, played by several woodwind trios in the U.S. and Canada, and *Three Songs on Poems of Emily Dickinson*, sung in recitals in Paris, Vienna, and Rome in addition to programs in the U.S. Recent works include *Come Along*, premiered by the Euclid Quartet at the Mostly Modern Festival, and *All Along*, included on a recent recording of orchestral music from Navona Records.

COMPOSER'S NOTE:

The seed that grew into *City Park, Afternoon* was planted on a warm September day, a Sunday afternoon when children, parents, and pets were enjoying the grass, sidewalks, and trees of a city park. The scene first inspired words that describe it—a poem with long lines and irregular meter—and then music. The musical structure grew from recurring images in the lyrics and shared features among some of the activities described in the poem.

SCOTT D. MILLER is a New York City-based composer and Artistic Director of the Tilted Head Ensemble, which he founded in 2016. Miller studied composition with Milton Babbitt and 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.

Miller has written extensively for various classical ensembles and has long explored diverse genres. He has composed electroacoustic music, experimental jazz, structured improvisation and works in collaboration with poets, dramatists and visual artists. He recently recorded the wind ensemble soundtrack for a 4-channel video installation by artist Ellen Kozak.

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, SpreadSpectrum (Moscow), *La nuit de l'instant* (Marseille, France) and *10 ans de créations au Moulin à Nef* (Auvillar, France).

COMPOSER'S NOTE:

The title of *Liszt On Liszt* refers both to a compositional tactic and to what Liszt might say about his own music.

SERGEI ALEXANDROVICH OSKOLKOV is a well-known St. Petersburg-based composer, pianist and public figure. He holds the title of Merited Activist of the Arts of Russia. He was born in 1952 in Donetsk, and studied piano with Galina Sladkovskaya at the Donetsk Music College. He then studied piano with Pavel Serebryakov and composition with Vyacheslav Nagovitsyn and Yuri Falik at the Leningrad Conservatory, after which he remained in Leningrad (later, St. Petersburg). Sergei Oskolkov has performed classical and contemporary music on the piano since his student days, both as a soloist and in chamber ensembles. He has composed around a hundred compositions in various genres, including three operas, three musicals, three cantatas, two concertos for piano and symphony orchestra, two string quartets, eight piano sonatas, numerous song cycles set to poems by Russian poets, and a number of compositions for folk music ensembles, theater and cinema. His music has been performed at numerous contemporary music festivals such as the St. Petersburg Spring, Moscow Autumn, Sound Ways (St. Petersburg), From the Avant-garde to the Present Day (St. Petersburg), and Europe-Asia (Kazan). His works were performed at the Composers' Concordance concert organization in New York in 2001. In 2003 he was awarded a prize for his musical-poetic work *O veshchaya dusha moya* [O, My Prophetic Heart] set to poems by Feodor Tutchev for recitation, piano and string orchestra in commemoration of the poet's 200th anniversary. An interview with him has recently been published in the music journal *Problemy muzykal'noy nauki* [Music Scholarship], issue No.3 for 2022.

Sergei Oskolkov's music combines romantic and neo-classical stylistic features with elements of the avant-garde style. He has been a member of the Composers' Union of the U.S.S.R. since 1988 (the Russian Composers' Union since 1991) and a member of the Board of Directors of the St. Petersburg Concert Activists' Union. Since 1997 he has been the artistic director of the international festival for the arts *Sergei Oskolkov and His Friends*, devoted to music, art, poetry, theater and cinema. The festival included the participation of artists from Germany, Belgium, France, Spain, Italy, the Netherlands, Switzerland, Sweden, Finland, United States, Great Britain, Australia, Japan, China, Ukraine and Tajikistan, as well as numerous Russian composers and performers. Sergei Oskolkov has taught composition at the Valeriy Gavrilin Children's School for the Arts and piano at the Music Department of the Alexander Herzen Russian State Pedagogical University. He has been a professor and head of the Sound Recording Department of the St. Petersburg State University of Trade Unions since 1993.

#### COMPOSER'S NOTE:

*Sonata for Bass-Clarinet and Piano* was written in 1998 for the composer's eldest son Alexander Oskolkov, a clarinetist, composer, a member of the St. Petersburg Composers' Union, and an enthusiastic performer of contemporary music for the clarinet in St. Petersburg. The work has been

performed by Belgian clarinetist Hedwig Swinberghe and Dutch clarinetist Michel Marang (the latter performed it on a standard B-flat clarinet, not a bass). It is a one-movement work containing an introductory section and three main sections. It is a virtuosic and highly expressive composition, meant to express the emotional effect of the turbulent times of the late 1990s in Russia, when it was composed. Its introductory section and middle section are composed with a free *a piacere* rhythmic flow in non-measured notation, while the first and third sections have a motor-like *toccata*-type rhythmic motion. It is written in an atonal harmonic language and contains elements of serial technique, but does not contain any avant-garde extended techniques for the instrument. The *Sonata* was composed at a time when there was very little music available for bass clarinet, with the aim of filling this gap. The performance in New York will be the U.S. premiere.

**PATRICK ANDREW THOMPSON** is a composer of dramatic musical narratives. Described as “a musician bursting with ideas,” (*Atlanta Journal Constitution*) he strives to carefully craft works of great emotional breadth and immediacy, marked by colorful, poignant harmonies, rich textures, and constant evolution. His works draw on a broad range of disciplines, from poetry and visual art to his background in math and science.

An ardent collaborator, Patrick’s pieces have been performed by a wide range of ensembles including the Sinta Quartet, the Zodiac Trio, Pure Winds, the Beo String Quartet, the Khaos Wind Quintet, and the Peabody Symphony Orchestra. Current projects include a Sinfonietta for the Inscape Chamber Orchestra and a piece for tenor and string quartet for Con Vivo Music. Recent performances include the premiere of *Moments Sweep Past: three poems of Tracy K. Smith* with the Boston New Music Initiative as a winner in its Literary Elements call for scores.

Other recent projects include his wind quintet *Warm Chromatics*, inspired by four paintings of František Kupka, written in collaboration with the Khaos Wind Quintet and selected as the first prize winner in Pure Wind’s inaugural call for scores. Taking inspiration from techniques in visual arts, his string quartet *Chiaroscuro* was written for the Beo String Quartet’s “Refractions” tour. His orchestra piece *Through a Glass, Darkly* won Peabody’s Macht Prize alongside honorable mentions from New York Youth Symphony’s First Music, the Minnesota Orchestra Composer Institute, and the Riverside Symphony. Additional honors include prizes with the Foundation for Modern Music, American Prize, and Third Millennium Ensemble.

Patrick has a master’s degree in composition from the Peabody Institute, where he studied with Kevin Puts, and a degree in mathematics from Princeton University. He lives in Jersey City, NJ.

#### COMPOSER'S NOTE:

What I find most remarkable about Tracy K. Smith's poetry is its ability to unassumingly blur the line between a profound contemplation of life's biggest questions and a probing of the simpler experiences in ordinary life. It is at once universal and highly personal, intangible and yet so familiar. Written in 2011, Smith's *Life on Mars* confronts the "fundamental unknowables" of this "large and mysterious system we belong to," while acknowledging that our usual answers – religion, science, art – all invariably fall short.

*Moments Sweep Past* sets three poems from this collection without pause – "The Weather in Space," "It & Co.," and "Us & Co." Despite their contrasting moods – from sprawling and pensive to whimsical and coy – these poems share the same broad contemplativeness of *Life on Mars* at large, meditating on our search for the answers to these great unknowables.

The music likewise aims to at once capture each poem's individual character while drawing a single thread throughout, with shared motives, harmonies, and textures constantly evolving into new expressive contexts. The reflective, resonant first poem gives way to a more active and playful second before arriving back at the original mood, now tinged with wistfulness and reverence. While the poetry leaves us with more questions than answers, it still manages to both challenge and nourish. I hope to have captured a little bit of that in this piece.

## PERFORMERS

**ROBERT GARNER**, baritone, has been in The Metropolitan Opera extra chorus since 2007 with over 400 performances of 22 operas such as *Aida*, *Don Carlo*, *Eugene Onegin*, *Fidelio*, *Orfeo*, *Otello*, *Parsifal*, *Turandot*, *Simon Boccanegra* and *Don Carlo* in both New York and on tour in Japan. He has an extensive repertoire of more than 50 leading roles, his most performed being Ford in *Falstaff*, Germont in *La Traviata*, Mercutio in *Romeo et Juliette* and Silvio in *Pagliacci*. Recent engagements include the



title roles of *Eugene Onegin* and *Nabucco* at Union Avenue Opera (St Louis), *Rigoletto* at Hudson Opera Theater, *Gianni Schicchi* & *Il Trovatore* at Regina Opera, *Der Kaiser von Atlantis* with Connecticut Lyric Opera, and *Carmina Burana* for Hudson Valley Singers.

**JOSH HENDERSON** is enjoying a multi-faceted career as a cross-genre violinist, violist, and composer. As a classical soloist, he has performed with Cincinnati Chamber Orchestra, China Performing Arts Broadcasting Troupe, Bard Conductors Festival Orchestra, Colour of Music Virtuosi, Harlem Chamber Players, New-Gen Orchestra of Curacao, Ensemble Du Monde and many others, in venues such as Carnegie Hall, The Kennedy Center, Hamburg's Elbphilharmonie, and The Forbidden City Concert Hall of Beijing.

Carving out a reputation for his dynamic performances in jazz, rock, hip-hop and country-fiddle styles, he has served as music director for the Emmy award-winning Damien Escobar (of Nuttin' But Stringz), and in this role has performed at a number of events across the globe including a performance at the 2013 Hip-Hop Inaugural Ball hosted by Russell Simmons and honoring Barack Obama. Other band-leader positions include serving as music director to pop singer Zahra Universe on her South Korean tour, and to the spoken word artist LikWUid Stylez. A sought after freelance musician in New York City, Josh has performed, recorded, and collaborated with popular artists such as Chris Brown, Michael Bublé, Bilal, Solange, The Sugar Hill Gang, David Byrne, Sufjan Stevens, Paul McCartney, Mirah, Amine, and others.

As a composer, he has written for films and had several chamber works performed, including a Carnegie Hall premiere of his *A Bird Fell Today* by Duo Anova. Larger works include a full length ballet for Caliince Dance company, *Marie: Embroidering Survival*; a viola concerto, premiered in 2012 by the Chelsea Symphony, and the 2017 premiere of his co-written *Triple Concerto for Warp Trio and Urban Playground Chamber Orchestra*. Recent highlights include a new concerto grosso premier and tour for the ensemble, Palaver Strings and a new commission for the Cavani Quartet and orchestra in 2021. Josh has recently been named the winner of the 2022 Tribeca New Music National Composers Competition for his piece, *Veni: A Dystopian Cowgirl Fantasy* for violin and fixed electronics.

A founding member of the cross-genre ensemble, Warp Trio, he has led the group on hundreds of concerts and University residencies throughout the United States as well as on international tours throughout the U.K., Europe and the Caribbean.

Josh studied at the Cincinnati College Conservatory of Music with Prof. Kurt Sassmannshaus, and at New York University with Prof. Naoko Tanaka. Festival studies include the Aspen Music Festival and School, Bang on a Can,

Great Wall Music Festival, and Lucerne Festival Academy. He has served on the faculty at the University of Iowa (Grant Woods Visiting Professor), and currently is on the artist faculty at NYU and The Longy School of Music in Cambridge. [www.joshhenderson.com](http://www.joshhenderson.com)

Finnish pianist **MARKUS KAITILA** has appeared as a soloist with the Joutseno Art Summer, Wratislavia, St. Peter's Festival, Queens College, and Jackson Heights chamber orchestras as well as the One World and New Amsterdam Symphony orchestras, under conductors such as Tong Chen and Charles Neidich. He conducted Bach's *Keyboard Concerto in E Major* from the piano at LeFrak Concert Hall (New York) in 2016, and is the winner of the Bronze Prize in the 2nd WPTA Finland International Piano Competition 2020 and of the First Prize at the Köhler-Osbahr piano competition (Duisburg) in 2013. Additionally, he has won First and Second Prizes in national chamber music competitions (Juvenalia, E. Melartin) and remains an active and widely experienced chamber musician.

In 2017, he graduated cum laude with a Bachelor of Music in Piano Performance from the Aaron Copland School of Music, Queens College, City University of New York under the tutelage of Nina Lechuk. Kaitila holds a Master of Music and Advanced Certificate in Piano Performance and Pedagogy from NYU Steinhardt, where he studied with Eteri Andjaparidze and taught piano lessons and keyboard skills as a member of the adjunct faculty in Piano Studies.

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 deMaine, 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.

**JACQUELINE MILENA MULLIGAN**, soprano, is following in the footsteps of the American singers of the Golden Age. A versatile performer, she has succeeded in a broad range of styles including opera, operetta, concert, and musical theater. A recipient of the Emerging Artists Award from the Business Committee for the Arts in New York City, she has sung throughout the United States. She has appeared as a soprano soloist in pops concerts with Indianapolis Symphony, Louisville Orchestra, Utah Festival Opera and Kentucky Center for the Arts. On the operatic stage, Jacqueline has had much success singing all three heroines in Offenbach's *Tales of Hoffman* (Opera in the Heights), Adina in Donizetti's *L'Elisir d'Amore* (Treasure Coast Opera), Musetta in *La Bohème* (Metro Lyric Opera) Lucia in *Lucia di Lammermoor* (Utah Festival Opera), Valencienne in *The Merry Widow* (Jefferson Performing Arts Society, New Orleans), Serpina in *La Serva Padrona* (Palm Beach Opera under the direction of Maestro Anton Guadagno), and Zerlina in *Don Giovanni* (Lansing Opera Company).

Jacqueline has had the honor of premiering many new works with some of the area's finest composers, including Frank Retzel, Dana Richardson, Richard Brooks and Mavis Pan. On the lighter side, she has also performed with the Encores Series at City Center NYC in their productions of Loewes' *Music in the Air*, Gershwin's *Of Thee I Sing* and Irving Berlin's *Face the Music*. She also appears on the cast album for DRG and Laurey in *Oklahoma!* with the Brevard Music Festival in North Carolina.

**PETER SACHON** performs and records with an array of musical groups in New York City, from classical and jazz, to rock and country bands. He is very active in promoting new music of all kinds. Peter has been the cellist for the Broadway productions of *Fiddler on the Roof*, *The Light in the Piazza*, *High Fidelity*, *Legally Blonde*, *South Pacific*, *Pippin*, *The King & I*, *My Fair Lady*, and the upcoming *Camelot*. Peter is also a regular sideman with many artists such as Audra McDonald, Victoria Clark, Kelli O'Hara, Chris Potter, Dee Snider, Phillip Phillips, Judy Kuhn, Adam Guettel, and Alan Cumming. Peter has also played electric cello for the Cirque du Soleil shows *Banana Schpeel* and *Quidam*. Additionally, he also plays American folk music on the mandocello and the octave mandolin.

Clarinetist and bass clarinetist **DAVID VALBUENA** is a versatile and compelling musician that has performed throughout the U.S., Canada, Europe, and China. He has performed with a variety of ensembles including the American Composers Orchestra, Lucerne Festival Academy Orchestra, Southwest Florida Symphony, and in the 2018 off-Broadway revival of the *Fiddler on The Roof* in Yiddish, both in the pit and on stage as a klezmer musician. As a chamber musician, David has performed in the Montreal New Music Festival, NYC Electro-Acoustic Music Festival, and the Bowdoin International Music Festival. He has recorded for New Amsterdam Records and can be heard on ShoutHouse's most recent album, *Cityscapes*. David is equally passionate about bringing music education to all communities in New York City and has held residencies at several of the city's public schools as a bilingual teaching artist. He holds a Master of Music from the Manhattan School of Music and a Bachelor of Music from Queens College where he studied with Charles Neidich and Ayako Oshima.

Staff for this concert:

David Mecionis — producer and stage manager  
Eric Heilner, Ammon Swinbank, Anthony Izzo — stagehands  
Richard Brooks — door  
Bob Cohen, Anthony Izzo — reception  
Jeremy Tressler — video and audio recording engineer  
Timothy Miller — livestreaming and photography  
David Mecionis, Paul Aljian — 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 20<sup>th</sup> and 21<sup>st</sup> 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.

Judith Anderson • Naoko Aoki • Oliver Baer • William & Marilyn Baker • Roger Bermas • Nancy R. Bogen-Greissle • Hervé Brönnimann • Richard Brooks & Clifford Hall • Arline Brown • Barry Cohen • Robert Cohen • Gloria Colicchio • Mary Cronson • David Del Tredici & Ray Warman • Gary DeWaal & Myrna Chao • Margaret DeWitt • Robert & Karen Dewar • John Eaton & Nelda Nelson-Eaton • Jeanne Ellis • Michael & Marjorie Engber • William & Harriet Englander • Margaret Fairlie-Kennedy • Anne Farber • Allen C. Fischer & Renate Belville • Daniel Flanagan • Amy Roberts Frawley • Elizabeth Friou • Victor Frost • Mark & Louise Gatanas • Peter & Nancy Geller • Lucy Gertner • Jacob E. & Josy Fox Goodman • Dorine Gordon • Perry Gould • Stanley S. Grossel • Martin Halpern • Linda Hong • Hubert S. Howe • Carl & Gail Kanter • David Katz • Lou Katz • David Kaufman • Barbara Kaye • Debra Kaye • Richard Kaye • Daniel Klein • Vladislav Klenikov • Alvin & Susan Knott • Andrea Knutson • Susan Korn • Leo Kraft • Herbert & Claire Kranzer • Michael Laderman • Raphael Laderman • Dorothy Lander • Arnold & Michelle Lebow • Mr. & Mrs. Robert Leibholz • Stephen & Ann Leibholz • Nancy & Norman Loev • Erwin Lutwak • Joseph & Nina Malkevitch • David Martin • Martin Mayer • William Mayer • Eugene W. McBride • Theresa Mecionis • Timothy & Virginia Miller • Christopher Montgomery • William & Beryl Moser • Gayther & Carole Myers • Bill Nerenberg • Linda Past & Joseph Pehrson • Jeanette & Stuart Pertz • Murray S. Peyton • Dana Dimitri Richardson • Richard Pollack & Lori Smith • Bruce S. Pyenson • Rochelle & Douglas Sauber • Marjorie Senechal • John H. Solum • Abby Jacobs Stuthers • Al & Alice Teirstein • Mr. & Mrs. Douglas Townsend • Raymond Townsend • Gary & Katrine Watkins • Sally Woodring • Thomas Zaslavsky & Seyna Bruskin

# Dreamflower

Acoustic

World-Class Audio & Video Production for Contemporary & Classical Music

Stunning 4500 sq. ft. Live Recording Venue

Steingraeber & Steinway Concert Pianos

Mobile Recording Services

Owned and Operated by Jeremy Tressler

[dreamflower.us](http://dreamflower.us) | [jer.tressler@gmail.com](mailto:jer.tressler@gmail.com)

## WHOLESALE COPIES, INC.

Manhattan's Best Source for Quality Digital Printing

In business since 1991, Wholesale Copies' highly experienced staff offer everything from simple color and black & white photocopying to full-color wide-format printing on a wide variety of substrates, plus envelopes, business cards, postcards, brochures, a full array of bindery services and more. Conveniently located in Midtown Manhattan, the goal of our copy shop is to provide you with world-class customer service and the highest quality product, all at a reasonable price and delivered at New York speed. Although our company's name is Wholesale Copies, we welcome retail clients as well as trade accounts.

1 E. 28<sup>th</sup> St., 4<sup>th</sup> Floor, NY, NY 10016

212.779.4065 | [sales@wholesalecopies.com](mailto:sales@wholesalecopies.com)  
[wholesalecopies.com](http://wholesalecopies.com)

# New York Composers Circle

Jacob E. Goodman – Founder

## Board of Directors

Richard Brooks – Chair

Robert S. Cohen, John de Clef Piñeiro, Clifford Hall, Nelda Nelson-Eaton

## Administration

Hubert Howe – Executive Director, Outreach Coordinator

David Mecionis – Deputy Executive Director, Concert Director

Robert S. Cohen – Treasurer, and ASCAP and BMI Liaison

Linda Marcel – Director of Development, Program Committee Chair

Timothy L. Miller – Webmaster, Publicity Coordinator  
and Editor of *In The Loop*

Tania León – Program Committee Advisor

Dary John Mizelle – Salon Coordinator

Tamara Cashour – Publicity Coordinator

Susan J. Fischer – Secretary

## Honorary Members

Elliott Carter (*dec.*) John Eaton (*dec.*) Dimu Ghezso (*dec.*)

Ezra Laderman (*dec.*) Tania León Paul Moravec Raoul Pleskow (*dec.*)

## Composer Members

Paul Aljian	Jeremy Gill	Mark Landson	Catherine Neville
Sam Bishoff	Martin Halpern	Patricia Leonard	Jeffrey Niederhoffer
Roger Blanc	Jinhee Han	Linda A. Marcel	Rushaniya Nizamutdinova
Richard Brooks	Emiko Hayashi	Todd Mason	Thomas Parente
Madelyn Byrne	Eric Heilner	Richard McCandless	David Picton
Davide Capobianco	Hubert Howe	Kevin McCarter	Dana Dimitri Richardson
Tamara Cashour	Anthony Izzo	David Mecionis	Anton Rovner
Robert S. Cohen	Barrett Kalellis	Nataliya Medvedovskaya	Christopher Sahar
Matīss Čudars	Carl Kanter	Yekaterina Merkulyeva	David See
John de Clef Piñeiro	Christopher Kaufman	Scott D. Miller	Nina Simiakova
Max Giteck Duykers	Debra Kaye	Timothy L. Miller	Simona Smirnova
Jacob Elkin	Peter Kelsh	Dary John Mizelle	Patrick Andrew Thompson
Susan J. Fischer	Dawoud Kringle	Gayther Myers	Cameron Wentz

## Performer Members

Demetra Adams, <i>soprano</i>	Marcia Eckert, <i>piano</i>	Margaret O'Connell, <i>mezzo-soprano</i>
Haim Avitsur, <i>trombone</i>	Dave Eggar, <i>cello</i>	Christopher Oldfather, <i>piano</i>
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 Sonego, <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 20<sup>th</sup> anniversary concert season continues on Tuesday, January 10, 2023,  
7PM at the Church of the Transfiguration (Little Church Around the Corner).  
Please join our mailing list and visit our website for more information.