



*Dedicated to the creation
and performance of new music*

Namaste Clarinet Quintet

from Perugia, Italy

CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”

NEW YORK CITY

JANUARY 10, 2023, 7:00PM

NEW YORK COMPOSERS CIRCLE

~ Celebrating our 20th season of concerts ~

JANUARY 10, 2020, 7:00PM

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

NAMASTE CLARINET QUINTET
GUIDO ARBONELLI NATALIA BENEDETTI
MATTIA RELLINI LETIZIA ROSSI VALENTINA BETTI SORBELLI

Suite for Clarinet Quintet † David See

Allemande Rag

Waltz

March

Tango – “Shadows”

Fantasia & Fugue

Natalia Benedetti, *E-flat clarinet*

Mattia Rellini, *B-flat clarinet* Valentina Betti Sorbelli, *B-flat clarinet*

Letizia Rossi, *bass clarinet* Guido Arbonelli, *bass clarinet*

Poem in October † Gayther Myers

Natalia Benedetti, *B-flat clarinet* Mattia Rellini, *B-flat clarinet*

Guido Arbonelli, *bass clarinet*

Two Table Canons for Two Clarinetists David Mecionis

Table Canon N° 1 – Con un po' di pazzia.

*Table Canon N° 2 ‡ – Tempo bene giusto, come se fosse Largo.
Sempre comodo e semplice.*

Natalia Benedetti, *E-flat & B-flat clarinets*

Guido Arbonelli, *B-flat & bass clarinets*

Inharmonic Fantasy No. 15 for bass clarinet and fixed media †

. Hubert Howe

Letizia Rossi, *bass clarinet*

— INTERMISSION —

Variants ‡ Robert S. Cohen

1. *Alpha – dread of the coming pandemic*

2. *Delta – panic and fear over the worst of the variants*

3. *Omicron – sadness and sense of loss though the new variant is less lethal*

4. *Zeta – an imaginary final, cold-like variant that allows us to exuberantly
resume a normal life*

Natalia Benedetti, *B-flat clarinet* Guido Arbonelli, *bass clarinet*

Echoes of the Heart † Todd Mason

Natalia Benedetti, *B-flat clarinet* Valentina Betti Sorbelli, *B-flat clarinet*

Guido Arbonelli, *bass clarinet*

Lamento † Anton Rovner

Natalia Benedetti, *B-flat clarinet* Valentina Betti Sorbelli, *B-flat clarinet*
Letizia Rossi, *B-flat clarinet* Guido Arbonelli, *bass clarinet*

Circus Minimus: Six Vignettes for Clarinet Ensemble ‡
. Timothy Lee Miller

- I. *Circus on Parade*
- II. *Under the Big Top*
- III. *Flying Circus*
- IV. *Sleepy Clowns*
- V. *Carousel Rag*
- VI. *Lions, Tigers, Bears & Elephants*

for clarinet septet, with two guest clarinetists*

Natalia Benedetti, *E-flat clarinet* Mattia Rellini, *B-flat clarinet*
David Valbuena, *B-flat clarinet** Valentina Betti Sorbelli, *B-flat clarinet*
Jacqueline Gillette, *B-flat clarinet** Letizia Rossi, *bass clarinet*
Guido Arbonelli, *bass clarinet*

† World Premiere

‡ U.S. Premiere

All concerts of our 20th 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 20th 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, Robert Cohen, Debra Kaye, Linda Marcel, 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

ROBERT S. COHEN has written music for chorus, orchestra, chamber ensemble, dance and theatre and has been the recipient of numerous awards and commissions, including a New Jersey State Council on the Arts Fellowship, Hong Kong Children's Choir International Composition Competition, several commissions from the Philadelphia Boys Choir & Chorale, an American Music Center Grant, Meet the Composer Awards, New York Composer's Circle Award and several grants from the Geraldine R. Dodge Foundation. Bob has also received awards from the New England String Quartet, the Harrisburg Gay Men's Choir, the Chicago Ensemble, New Opera West, and Hong Kong Children's Choir. His works have been performed in such prestigious venues as Carnegie Hall, Severance Hall, Berlin's Kammermusiksaal, the Kimmel Center, Symphony Space, Bargemusic, the Sofia Opera House, Melbourne Concert Hall, and the Beijing National Center for the Performing Arts. He is published by Potenza Music, Edition Peters, Hal Leonard, Shawnee Press, Pavane Publishing, Fred Bock Music, Lorenz Music Publishing, HoneyRock Music and J.W. Pepper.

COMPOSER'S NOTE:

Variants was specifically written for Guido Arbonelli and Natalia Benedetti during a period when we were all hunkered down and is a musical interpretation of my feelings surrounding the COVID-19 pandemic. It's in four movements, the first three of which take their titles from actual variant forms of the virus, while the last is an optimistic projection of what form – *Zeta* – the virus might eventually mutate into.

HUBERT HOWE was educated at Princeton University where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. 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. 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, the New York Composers Circle, and the Association for the Promotion of New Music (APNM). In 2009 he founded the New York City Electroacoustic Music Festival and he continues as Director. He is also Executive Director of the New York Composers Circle.

COMPOSER'S NOTE:

In recent works, I have explored different ways of structuring inharmonic partials of a sound. *Inharmonic Fantasy N°15* employs frequency shifting so that each partial above the fundamental is $13/24$ of that of a harmonic spectrum. The amplitude of each partial is controlled separately, so that there is a continually shifting timbre. The bass clarinet represents a fixed element over this continually changing backdrop of sound components fading in or out. In the middle part of the piece, the inharmonic components change from continually fading in and out to being attacked individually, and the instrument contributes to these little points of sound that drop in and out. The work was written in the winter of 2020–21 during the coronavirus pandemic, and the fixed media part was generated by Csound.

TODD MASON gained his master's in Composition at Juilliard, studying with David Diamond, Peter Mennin, and Elliott Carter. Mason has received many awards and scholarships including the ASCAP Young Composers award, presented by Aaron Copland. Mason's compositions have been performed throughout the United States and his orchestral works, including his recent *Violin Concerto*, have been recorded in Europe. Chamber ensembles who have premiered Mason's work include The Lyris Quartet,

The Angeles Quartet, The Argus Quartet, The Debussy Trio, The Los Angeles Wind Quintet, the SAKURA cello quintet, The Alex Iles Brass Quintet, Grammy-winning soprano Hila Plitmann, The Saguaro Piano Trio, The Vieness Piano Duo, and many leading members of the LA Opera Orchestra, Pacific Symphony, Long Beach Symphony and Los Angeles Philharmonic.

Mason's music has been performed at the Lancaster Summer Arts Festival, the Astoria Music Festival (where he was Composer-in-Residence for 2 years), the Laguna Beach Arts Festival, Carlsbad Music Festival, Piano Spheres, Mount Wilson Concerts in the Dome, Chamber Music Palisades, Masters in the Chapel, and Sunset ChamberFest (where Mason was Composer-in-Residence in 2019).

COMPOSER'S NOTE:

Echoes of the Heart offers a simple but rich musical world meant to connect with the listener with perhaps their own profound feelings of remembrance for a loved one including feelings of love, determination and reflection.

DAVID MECIONIS is a self-taught composer, arranger, instrumentalist and music copyist whose work spans a wide range of musical genres. He started out as a rock-adjacent musician (Elliott Sharp, God Is My Co-Pilot, Baby Tooth and others) but eventually switched gears to writing classical music. His classical-influenced *Grand Saxophone Quartet in E-flat minor* was premiered by the Mana Quartet in 2007 and recently recorded and released by the Cobalt Quartet. He soon moved from tonality to atonality, using methods that reckon with tradition. In 2016 he made the acquaintance of the brilliant Austrian-American composer Raoul Pleskow, who graciously consented to mentor David until the maestro's unfortunate passing in May of 2022.

David's music has been performed and recorded in the U.S., Europe, the U.K., Scandinavia and Russia. Recent premieres include *Elegy for Joey*, *Die Sprechmasken von Hofmannsthal*, *Five Mirror Canons*, and *Table Canon for Two Clarinetists, Nos. 1 and 2*. His recent violin solo, *Couple au lit*, was written for and dedicated to Dan Flanagan, owner of the Jean-Louis Forain painting after which the piece is named. Mr. Flanagan is currently touring the piece around the U.S. and abroad as part of his solo presentation, *The Bow and the Brush*. David's music has been published by American Composers Edition and others. He currently serves as Concert Director and Deputy Executive Director of the New York Composers Circle, where he enjoys planning and producing an annual series of concerts of new works by a diverse and growing community of member composers.

COMPOSER'S NOTE:

Two Table Canons for Two Clarinetists is a suite of pieces — two of the intended three are composed to date — written for two brilliant musicians

and dear friends, Guido Arbonelli and Natalia Benedetti. Maestros Arbonelli and Benedetti have continued to perform the pieces on tour in and around Italy. In January 2020 they presented *Table Canon No. 1* as part of their clarinet-composition Masterclass at Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany alongside works by Kagel, Scelsi and others.

A *canon* is a single line of music rendered a duet or greater. A *table canon* for two specifically involves each player reading the line of music backwards and upside-down with respect to the other. These pieces are drawn from materials generated by a single nine-tone row with its origin in the somber F#-minor theme heard in the first piece. *Table Canon N^o 1* (2018) is a mad and difficult work built from piled-up permutations of the rows against one another, also requiring a change of instruments along the way. *Table Canon N^o 2* (2020) is a far more solemn affair, using only four very similar-sounding versions of the row. The careful balance of these few similar rows results in an old-style sound, pre-classical even – that is, apart from the middle section which is meant to conjure an intersection between the aforementioned sound and electronic sequencer music.

TIMOTHY LEE MILLER is an American composer, arranger, orchestrator, and publisher of contemporary concert music and has written more than 200 works for orchestra, wind ensemble, various chamber ensembles, and voice, as well as jazz music for big bands and small combos. He has earned degrees from the University of Tennessee, the University of Miami, and Vermont College of Fine Arts. His principal composition teachers have been John Anthony Lennon, James Progris, Tamar Diesendruck, Jonathan Bailey Holland, Andy Jaffe, John Fitz Rogers, and Roger Zahab. He has received numerous commissions and awards, including several ASCAP awards. In 2015 Miller recorded two of his big band jazz charts in Havana, Cuba with the noted band Ikerere, which were released in 2016 on *ABRAZO: The Havana Sessions* on PARMA Recordings' Ansonica label. His music has been performed throughout the U.S., Europe, Russia and China by the American Modern Ensemble, American Modern Orchestra, St. Andrews New Music Ensemble, Millennium Symphony Orchestra, Moravian Philharmonia, Athens Philharmonia Orchestra, Klang String Quartet, London Symphony Orchestra, Sunderman Wind Quintet, Cobalt Saxophone Quartet, Callithumpian Consort, Vermont Jazz Ensemble, Diane Moser's Composers Big Band, Ikerere, and others. His music is recorded on ERMMedia, Ansonica Records, Novana Records and Phoenix Classics.

COMPOSER'S NOTE:

In 2021 I was approached by Natalia Benedetti, a member of Namaste Quintet, after she heard a mockup of *Circus Minimus: Six Vignettes for Wind Octet* saying, "This would work well for clarinet ensemble!" – and

voilà! – here it is! This transcription of *Circus Minimus* was written for Guido Arbonelli, Natalia Benedetti and the Namaste ensemble. Written for seven clarinets, Namaste gave its premiere on November 21, 2021, at the National Archeological Museum of Umbria in Perugia, Italy. This is the U.S. premiere of the work.

The original version of *Circus Minimus* was given its birth from the transformation of a graduate school project in 1988 into what is now the first vignette of the work called *Circus on Parade*. It's a fun little march that moves back and forth between straight eighth-note and swing sections. Imagine hearing this as the circus comes to town. Each of the successive vignettes were written between 1988 and 2000, each portraying a different event or scene of an imagined and somewhat unconventional circus.

The second vignette, *Under the Big Top*, begins with a tip of the hat to Stravinsky's *L'histoire du Soldat*, then proceeds with a polka-like melody over a passacaglia that shows just how unconventional this little circus is. Stravinsky is reflected again in the development section of the piece before a return to the polka-passacaglia ending. The third vignette, *Flying Circus*, portrays the trapeze show with a piece that alternates every measure between 7/8 and 8/8, which creates a “lilt” in the underpinning of an otherwise smooth melody that reflects the motion as they fly through the air with the greatest of ease. The fourth vignette is a lullaby in the form of a slow waltz called *Sleepy Clowns*, and as the clowns all fall asleep, the crowd moves outside the big top to the carousel that spins to a Joplin-esque throw-back, *Carousel Rag*, in the fifth vignette.

The work concludes as the three-ring circus ends with *Lions, Tigers, Bears & Elephants*, a blistering mazurka. Imagine all of the big animals coming out all at once to dance their routines, and then finishing in a blaze of glory. [Disclaimer: no animals were injured during the imagining of this little circus!]

GAYTHER MYERS' most recent productions were a showcase of his play *Blair* at the Hudson Guild Theatre's Winterfest in 2018 (with incidental music and effects) and, that same year, a staging of the play *Hot Gilly Mo* by the SUNY Delhi Players in Delhi, N.Y. In 2018, his trio for clarinet, bass clarinet, and piano *Small Talk* was performed by the Trio Namaste at the National Opera Center in a New York Composers Circle concert. His solo organ piece *Merry-Go-Round* was performed by Claudia Dumschat in February, 2020. His play *Look for Me* was scheduled for performance the spring of 2020 and his song cycle *To the Child Poets of Terezin* was scheduled for a concert which has been postponed.

Myers attended Oberlin Conservatory of Music and the Akademie Mozartuem in Salzburg, Austria. He holds degrees from Olivet College, Columbia University, and the Yale School of Drama. Additional showcase

and amateur productions include *Memphis Aside*, *The Benz*, sections from his a capella opera *Brothers* and more.

COMPOSER'S NOTE:

Conventionally, poems are set to music as voice plus an instrument or combination of instruments. In *Poem in October*, however, the voice is omitted and instruments bear the full burden of conveying the rhythm, the rhyme, the metaphor, and any meaning.

ANTON ROVNER is a Russian-born American composer, music critic and music theorist. Rovner was born in Russia in 1970, son of the writer Arkady Rovner, and soon after emigrated with his family to the United States. He studied piano at the Manhattan School of Music and composition with Andrew Thomas and Milton Babbitt at the Juilliard School (M.M., 1993) and from 1994 to 1997 with Charles Wuorinen at Rutgers University, where he earned his Ph.D. In addition, he studied composition with Eric Ewazen in the Esther Wood Music Festival for two years and music theory with Joseph Dubiel, Vladimir Tarnopolski and Tristan Murail. From 1989 to 1990 he received a scholarship to the Moscow Conservatory with Nikolai Sidelnikov and Yuri Kholopov, and wrote his thesis on composer Sergei Protopopov. In 1998 he attended the Darmstadt Summer Courses. From 1992 to 1997 he was artistic director of the Bridge Contemporary Music Series at Lincoln Center, in which he invited Russian, European and American composers to participate. He advises the Composers Concordance in New York and is a member of the American Music Center, the New York Composers Circle and the Composers Guild of New Jersey. He has organized several concerts in St. Petersburg and Moscow.

Rovner's works have been played in Russia, Ukraine, Italy, South Korea, Moldova, France, Romania, Switzerland and the U.S. In 2005 he was guest composer at the Visby International Centre for Composers in Sweden. He is also active as a music critic for, among other things, *Muzykal'naja akademija*, *Musica Ukrainica* online magazine and the *21st Century Music Magazine*. For the latter, he conducted interviews with composers such as Jean-Luc Darbellay, Tristan Murail and Alvin Lucier. In addition, he acted as a journalist at the ISCM World Music Days 2000 and several times at the Dresden Festival of Contemporary Music. Rovner lives in Moscow since 1997, where he joined the faculty of music theory and music history at the Moscow Conservatory as a teacher at the Institute for Interdisciplinary Musicology (Professor Valentina Cholopova).

COMPOSER'S NOTE:

Lamento was composed during the composer's visit to Latvia in August 2009. It presents a harmonic language which combines diatonicism with additions of extended chromaticism and an elaborate development of texture in order to depict a lamentful mood.

DAVID SEE has enjoyed a varied career as collaborative pianist, orchestral pianist, organist, choral singer, teacher and composer. He is currently a staff pianist for Mannes School of Music at the New School. He has been a pianist and guest faculty at Broadway Dance Center, also playing for Apotheosis Opera, Tapestry Choir, the chamber group L'Amore della Musica and most recently OperAvant. He has sung baritone for several years with the choral new music group C4: The Choral Composer/Conductor Collective, which has premiered several of his compositions. A cd recording of Seven Franchetti Songs composed by Michael Linton, with David on piano, is available for streaming at refinersfire.us. David holds a B.M. degree in Music Composition from Oberlin Conservatory.

COMPOSER'S NOTE:

The *Suite for Clarinet Quintet* (2022) comes for the most part out of a long-standing enjoyment of traditional counterpoint, though also of jazz and other popular music styles. Those are, of course, huge and disparate subjects, and it ended up being a rather madly eclectic extended work nominally based on the Baroque suite.

Allemande Rag packs syncopated ragtime melody and rhythm, with touches of blues harmony, into the traditional Baroque dance form (AABB). The *Waltz*, quite in contrast to the *Allemande*, answers to Impressionist models by spinning melodies, shattering them, and weaving what counterpoint can be found in the fragments. Next, the *March* veers all the way into atonality, but bringing back ragtime rhythms. Its three sections are, first, the march proper; then a very slow, extended wail in the slowest possible swing; and lastly a driving jazz fughetta in the fastest possible swing, and that works its way back to the opening idea. The mournful *Tango* is arranged – hardly changed at all, actually – from a short song (*Shadows*) in an unproduced musical I wrote in my 20's. It is in a straightforward tango style with the familiar marcato bass rhythm. *Fantasia*, the longest of the movements, is a wild, eclectic parody on Bach's *Toccatà and Fugue in D minor* (mostly the *Toccatà*). Baroque counterpoint, jazz and 20th-century neo-classicism are all combined and juxtaposed helter-skelter, with twelve-bar blues thrown in for good measure. The *Fantasia* goes directly into the *Fugue*, which lands back into something like the world of the *Allemande Rag*: jazz syncopation and harmony within classical counterpoint and form.

The writing of the *Suite* has a forty-year timeline. The song that the *Tango* is arranged from was written back in 1982 in N.Y.C. The *Fugue* finale was written first as an abstract composition on an Ensoniq VFX-SD synthesizer in 1991 in Johnson City, Tenn. Several years later when the late Tom Crawford, clarinet professor at ETSU, invited me to write for the Watauga Sax Quartet, which he coached and managed, I arranged and expanded the *Fugue* for that ensemble. The *Tango* and *Allemande Rag* were quickly added for the same group, and they performed those three

movements several times, including on local public radio. The *Waltz*, *March* and *Fantasia* took a couple more years—until 2000—to finish, and in the meantime, the Watauga Sax Quartet had unfortunately broken up. Also in the meantime I was getting a handle on a more modernist style and on longer forms, which shows in that later writing. Several times I was flirting to some degree with chaos-within-boundaries, seeing how far out it could get while maintaining the integrity of form and style. That is where the story stood until this year, when the prospect of re-arranging the entire piece for Namaste brought the *Suite* back out of the “Shadows.” Tonight's performance is the first for the new arrangement of the complete work.

PERFORMERS

NAMASTE CLARINET QUINTET. The music that is handed down and revised over the course of history is a wealth of immense value that must be a treasure for young students and their talent. The Namaste Clarinet Quintet was born with the intent of enhancing young talents and music as a vehicle for the expression of social and cultural change.

Formed at the “Francesco Morlacchi” Conservatory in Perugia, Italy under the guidance of Maestro Guido Arbonelli and assisted by Maestro Natalia Benedetti, the ensemble brings together carefully selected young student musicians and presents new music specially written and arranged for this training, employing all the instruments of the clarinet family. The interest of the composers for the particular sound of the ensemble has created a new and captivating repertoire ranging from classical music to tango and light music to jazz, never in a transparent way but with continuous contaminations that transform the musical language into sensory language and imagination.

The interest of young students to create a group where they experiment with new music and new sound forms is very important. It is through this interest that Namaste hopes to engender a whole new repertoire which is a testimony to an inevitably evolving historical and cultural moment.

Maestros Arbonelli and Benedetti are both proud and fortunate to have for this tour such dedicated and exuberant talents as those of Valentina Betti Sorbelli, Letizia Rossi and Mattia Rellini.

Clarinetist **GUIDO ARBONELLI** was born in Perugia, Italy. He completed his studies receiving the highest of honours at the Conservatory in Perugia. He has been a performer and soloist in Italian and foreign orchestras. Mr.

Arbonelli is currently on the faculty at the Conservatory of Firenze “L. Cherubini” in Florence. Mr. Arbonelli has had over 500 contemporary clarinet works dedicated to him. He is also author of teaching methods, arrangements and compositions for clarinet, and has arranged the work of other composers. Mr. Arbonelli has collaborated with many Italian festivals and taken part in concerts in Iceland, Argentina, Turkey, Finland, Lybia, Russia, Greece, Slovakia, Hungary, Cipro, Slovenia, Germany, England, The Netherlands, France, Switzerland, Spain, Portugal, Sweden, Serbia, Malta, Belgium, Brazil, Albania, Austria, Romania, U.S.A. (Chicago, Hartford University, Oneonta University, Baltimore, New York, Boston, Colorado, Washington, New Jersey), Chile, China, Canada, Japan, and the Italian Institutes in Turkey, Albania, Belgrade, Stockholm, Budapest, Pechino, and Madrid. He has recorded for Innova (U.S.A.), Sky, RAI international, Stradivarius, Sedam, Hyperprism, RaiTrade, Sinfonica, Music Fund (Bratislava), Alia Music, AFM, Ipsar, Phoenix, Domani Musica, Aliamusica, Auralit/Mnemes, Rara, Cemat, Crescendo, Extraplatte (Austria), RustyRecords, Pentaphon, MPA, Agenda, Pizzicato, Eridania, Egea, MPS, UK M2, Capstone and New World Records. He has also recorded for radio in Taukay, Australia, France, Italy, Hungary, Netherlands, Slav, Brazil, Sweden, Maltesia, Austria, Slovenia, Israel Belgium, Romania, Chile, U.S.A. and Canadia. Mr. Arbonelli's music has been published by Carisch, Brotons & Mercadal (Spain), Sinfonica, Eridania, Map, Santabarbara, Pagani, Pizzicato, Agenda, Lantro (Belgium), Tactus, Mnemes, and Comar. His composition *Elaborazioni* for solo saxophone was chosen in 2010 by FFEM France as a required work in all French music schools. From 1984 to today, Mr. Arbonelli received first-prize awards in 12 national and international competitions, the latest being the 2011 INMC Award in New York. In 1995, he won the International Gaudeamus Prize (Rotterdam). He also won Italian composition prizes for his works *Images from Auschwitz* and *Tarata-ta*.

Clarinetist **NATALIA BENEDETTI** graduated with honours in clarinet and in 2005 followed her second level with the highest honours at the Conservatory of Music in Perugia, Italy. She graduated from the Music Academy of Pescara under the guidance of the teacher Ciro Scarponi. Ms. Benedetti holds a Masters Degree in Teaching and Technology of Music at the University of Perugia Faculty of Letters and Philosophy, with a thesis on “the setting of the clarinet.” She has worked also with Maestro A. Pay in Festival Pontino in Sermoneta. She has won fifteen of the most distinguished national and international competitions, among them Stresa, ARAM with special mention of Rome, Castel S. Angelo Rome, Genoa City for two editions, the City of Sorrento, and TIM of Rome. She has performed numerous concerts in various chamber ensembles, with which she participated in important festivals such as the Venice Biennale, Festival Todi, Gubbio Festival, the Spoleto Festival in 1997, Reikjavik Festival (Iceland) in

2010, and was expressly invited to the Edinburgh Festival in 1997 and to the Sagra Musicale Umbra in 1997 and 1998, during which she performed music by Philip Glass under his direction and recorded for the label Quadrivium. Ms. Benedetti has toured in Hungary, Belgium, Switzerland, Germany, France, Luxembourg, Iceland and America, receiving great acclaim from audiences and critics. She has also recorded for RAI Italian Radio and Television, RTL Radio Luxembourg, and BBC Radio. She has performed with many orchestras including the Orchestra of the Opera House in Spoleto and the Symphony of Marches Region, and has also collaborated with the New York University Orchestra and as first clarinet in the Sicilian Symphony Orchestra during the 2004 concert season. In addition to performing concerts, she attended the Accademia Musicale Chigiana for three years under the guidance of the Maestro. She is part of the FLAME Ensemble with whom she performed music by Elliott Carter in Florence at the Festival Carter 2008, performing with Heinz Holliger. Ms. Benedetti was invited to the first edition of the London Ear Contemporary Music Festival 2013, performing music by Fausto Romitelli and Salvatore Sciarrino. She is regularly invited each year to important festivals in Italy and America.

Tonight's septet performance features the following guest clarinetists:

Born in Brooklyn, New York, clarinetist **JACQUELINE GILLETTE** has made her mark as a performer, teacher, and administrator. She has played with orchestras like the Buffalo Philharmonic, American Symphony Orchestra, Juneau Symphony, American Ballet Theater, West Point Band, and Louisiana Philharmonic. Equally at home as a chamber musician and soloist, she has performed recitals with the Bowdoin International Music Festival, Lyric Chamber Music Society of New York, and Endless Mountain Music Festival. Most recently she played Artie Shaw's *Clarinet Concerto* as a featured soloist during the summer season of the Endless Mountain Music Festival.

With a passion for music education, Jacqueline has taught students from K-12 as a teaching artist for the Midori and Friends Foundation and Education Through Music. She traveled to Zimbabwe and South Africa as a guest artist with the Music Inspire Africa organization, where she taught and performed around the two countries. In addition to classroom teaching, Jacqueline maintains a private studio of piano and clarinet students.

As a Music Administrator, Jacqueline has had success in programming and education. While working as the Community Concert Coordinator for the Bowdoin International Music Festival, she produced around 30 concerts in 30 days. The aim of this program was to bring music from the festival to locations around the community that otherwise would not have had the opportunity to hear classical music. Currently working as the Program

Coordinator for the Youth Orchestra of St. Luke's, Jackie is responsible for writing a monthly newsletter, assisting teachers in the classrooms, and planning family workshops. Jackie is also Education Manager of the Chamber Orchestra of New York, heading their Maestro Junior program in Astoria and Jackson Heights.

Aside from all things music, Jacqueline enjoys playing bingo, painting plant pots, and eating her way around all of the delicious food in her community of Jackson Heights.

Clarinetist and bass clarinetist **DAVID VALBUENA** is a versatile and compelling musician who 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
- Emiko Hayashi, David See — stagehands
- Richard Brooks — door
- Bob Cohen, Eric Heilner — 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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New York Composers Circle

365 Bridge St., 12E

Brooklyn, NY 11201

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