



*Dedicated to the creation
and performance of new music*

—the

interval

between—

MARC A. SCORCA HALL
NATIONAL OPERA CENTER
NEW YORK CITY

FEBRUARY 13, 2023, 7:00PM

NEW YORK COMPOSERS CIRCLE

~ Celebrating our 20th season of concerts ~

FEBRUARY 13, 2023, 7:00PM

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

Piano Sonata N°1 * David Picton

I. *Allegro*

II. *Theme and Variations*

III. *Scherzando and Fugue*

Markus Kaitila, *piano*

Responding Variations * Kevin McCarter

Lillian Copeland, *oboe* Arthur Dibble, *viola*

Submarine Dreams Debra Kaye

Mary Barto, *bass flute* Troy Rinker, Jr., *double bass*

Ragtimes Nataliya Medvedovskaya

1. *Railroad Ragtime*

2. *Good Morning Ragtime*

3. *Ragtime for New Years' Eve*

Nataliya Medvedovskaya, *piano*

*Magic Birds Phung Hoan (Telling the Sage Lin Loon the Mystery of the
Twelve Tones in Music)* ** Olga Victorova

Tempo a piacere

Tempo giusto

Katie Thomas, *violin*

— INTERMISSION —

Two Shorts for Piccolo & Contrabassoon * Tamara Cashour

1. *Piccolo Giardino (Very Tiny Garden)*
2. *ContraIndication (Big Pharma Let Me Down Again)*

Mary Barto, *piccolo* Harry Searing, *contrabassoon*

Two Settings of Ogden Nash Poems * Timothy L. Miller

1. *If He Were Alive Today, Mayhap, Mr. Morgan*
2. *Two Dogs I Have*

Anthony de Mare, *narration & piano*

Trio in Two Parts With an Interval Between *** David Mecionis

- Part One*
Interval
Part Two

Lillian Copeland, *oboe* Arthur Dibble, *viola*
Harry Searing, *bassoon*

Spring Sonata, for violin & piano ** Andrei Bandura

- I. *Andante con espressione*
- II. *Allegro scherzando*
- III. *Poetica*
- IV. *Allegro giocoso*

Katie Thomas, *violin* Markus Kaitila, *piano*

* World Premiere ** U.S. Premiere *** New York 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 the staff of the National Opera Center 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

TEXTS

Two Settings of Ogden Nash Poems Timothy L. Miller
texts: Ogden Nash

If He Were Alive Today, Mayhap, Mr. Morgan

“Beep-beep.
BANKERS TRUST AUTOMOBILE LOAN
You'll find a banker at Bankers Trust”
—Advertisement in *N.Y. Times*

When comes my second childhood,
As to all men it must,
I want to be a banker
Like the banker at Bankers Trust.
I wouldn't ask to be president
Or even assistant veep,
I'd only ask for a kiddie car
And permission to go beep-beep.

The banker at Chase Manhattan,
He bids a polite Good-day;
The banker at Immigrant Savings
Cries Scusi! and Olé!
But I'd be a sleek Ferrari
Or perhaps a joggly jeep,
And scooting around at Bankers Trust,
Beep-beep, I'd go, beep-beep.

The trolley car used to say clang-clang
And the choo-choo said toot-toot,
But the beep of the banker at Bankers Trust
Is every bit as cute.
Miaow, says the cuddly kitten,
Baa, says the woolly sheep,
Oink, says the piggy-wiggly,
And the banker says beep-beep.

So I want to play at Bankers Trust
Like a hippety-hoppety bunny,
And best of all, oh best of all,
With really truly money.
Now grown-ups dear, it's nightie-night
Until my dream comes true,
And I bid you a happy boop-a-doop
And a big beep-beep adieu.

Two Dogs I Have

For years we've had a little dog,
Last year we acquired a big dog;
He wasn't big when we got him,
He was littler than the dog we had.
We thought our little dog would love him,
Would help him to become a trig dog,
But the new little dog got bigger,
And the old little dog got mad.

Now the big dog loves the little dog,
But the little dog hates the big dog,
The little dog is eleven years old,
And the big dog only one;
The little dog calls him Schweinhund,
The little dog calls him Pig-dog,
She grumbles broken curses
As she dreams in the August sun.

The big dog's teeth are terrible,
But he wouldn't bite the little dog;
The little dog wants to grind his bones,
But the little dog has no teeth;
The big dog is acrobatic,
The little dog is a brittle dog;
She leaps to grip his jugular,
And passes underneath.

The big dog clings to the little dog
Like glue and cement and mortar;
The little dog is his own true love;
But the big dog is to her
Like a scarlet rag to a Longhorn,
Or a suitcase to a porter;
The day he sat on the hornet
I distinctly heard her purr.

Well, how can you blame the little dog,
Who was once the household darling?
He romps like a young Adonis,
She droops like an old mustache;
No wonder she steals his corner,
No wonder she comes out snarling,
No wonder she calls him Cochon
And even Espèce de vache.

Yet once I wanted a sandwich,
Either caviar or cucumber,
When the sun had not yet risen
And the moon had not yet sank;
As I tiptoed through the hallway
The big dog lay in slumber,
And the little dog slept by the big dog,
And her head was on his flank.

COMPOSERS

ANDREI BANDURA was born in 1962 in Nikolayev, Ukraine. He attended Odessa State Conservatory where he studied composition with Georgy Uspensky as well as music theory. From 1989 to 1992 he studied music theory with Natalia Gulyanitskaya in the post-graduate program of the Gnessins' Russian Academy of Music in Moscow, Russia, where he wrote a dissertation about Scriabin. Since 1990, Bandura has lectured extensively about Scriabin's music and the mystical ideas connected with it and has participated in many conferences in Moscow and other cities in Russia, as well as in Ukraine and Lithuania. Over 50 of his articles, for the most part about Scriabin, have been published, and two research monographs about Scriabin were published in 2004 and 2007. From 1992 to 1997 he was a research assistant at the Alexander Scriabin Memorial Museum in Moscow. Andrei Bandura has written orchestral, chamber and vocal compositions, which have been performed extensively in Moscow and other cities in Russia, as well as in Ukraine and other countries in Europe.

COMPOSER'S NOTE:

Spring Sonata, for violin and piano follows traditional Classical forms, yet each of its four movements adheres to a different musical style. The first movement, composed in sonata form, combines the stylistic features of late-Romantic and Impressionist composers, the second movement is based on the intonation sphere of early 20th century music, the *cantilena* third movement invokes images of the late-Romanticists, while the finale, a Classical five-part *rondo*, is written in a Neoclassical vein.

TAMARA CASHOUR is a composer and music researcher/writer of choral music (sacred and secular) and chamber music (instrumental and/or vocal) including works for solo piano, voice and piano, and solo instrumental music. She also writes piano transcriptions and orchestrations of piano music, as well as music for opera and music theater, and incidental music for the dramatic theater. Her artistic platform is the creation of new interdisciplinary and hybrid amalgams that test the boundaries of ossified "pure" forms of music, theater and performance. Her research areas include Music Semiotics, Critical Theory of Performance, and the music of Richard Strauss, Alexander Glazunov and Franz Schubert. Tamara also works as a writer of prefaces for Musikproduktion Hoflich, a publisher in Munich dedicated to publishing

rare and underexposed historical scores; and as a book reviewer for the *International Alliance of Women in Music* journal, The Kapralova Society, Women's Philharmonia Orchestra and for *Phenomenology Online*.

Tamara is a two-time winner of The American Prize 2022: 2nd place in Music for Social Justice and 3rd place in Professional Choral Division, both awards going to her SATB composition *Forbearance*, a setting of the Ralph Waldo Emerson poem urging restraint, asceticism, humility and compassionate conservationism of species (birds) who share the planet with humans. The piece calls for singers and other professionals to learn and essay at least one birdcall during the first measures of the piece, as a means to teach empathy toward birds and the fact that many species have experienced full extinction. The New York City choral ensemble C4 recorded the piece on film during peak COVID time (September–December 2020).

Tamara's *Queens Suite*, a chamber work for strings and harp, placed as a finalist in the Instrumental Chamber Composition division of the American Prize 2022. *Queens Suite* was a finalist for the 2015 IAWM International Conference. Other of Tamara's awards include 1st prize for Women Only Choral Composition Competition with her work *Girly Hurly Burly*, a comedic, enthusiastic burlesque for SSAA chorus, violins, hurdy gurdy, actress and dancers, as well as six ASCAPPlus awards. Tamara's works have been performed throughout the United States including New York City and internationally by such ensembles as Spektral Quartet, Klang Quartet, members of the Manhattan Chamber Orchestra, Manhattan Saxophone Quartet, C4, Counterpoint Vocal Ensemble and NY Treble Singers, among others.

Tamara possesses a BA in Music Theory from Columbia University, an MA Interdisciplinary Studies with a concentration in feminist and avant-garde theater, and an MFA in Music Composition from Vermont College of Fine Arts. Tamara is also Artistic Director of OperAvant, Inc., an interdisciplinary performance company featuring new works in the disciplines of music, theater and dance, as well as contemporary deconstructions of existing works of the historical canon. The company was a recipient of a 2021 City Arts Corps Grant from New York Foundation on the Arts. Tamara is on the Collaborative Piano staff at The New School. She is also the organist at Church of Christ Scientist, Tarrytown, and plays for two choral organizations: The Bronx Concert Singers and The Peace of Heart Choir.

COMPOSER'S NOTE:

For the past fifteen years or so, I have reveled in reading and research on musical semiotics and have attempted various aesthetics in ensuing pieces which arose from that research. Yet, the two pieces you will hear tonight, for the highest and lowest instruments in the orchestra, are attempts by me to restrain from the influence of musical semiotics and simply write music that is idiomatic for each instrument. I am not sure how successful I was: for me, music always has meaning and import in culture, because it springs

from a particular culture and the technologies used to produce music. The fact that some music enjoys an Absolutist throne notwithstanding, other musics can be used to explain or comment critically upon a culture, particularly in terms of its progression, or devolvement as the case may be. There is room for both types. These *Two Shorts* are intended to be part of a set of three pieces. I was not able to finish the final piece, *This Is Not a Re-Imagining*, in time for this concert. Next time! You'll just have to imagine, or rather re-imagine, that you heard the piece this evening.

Heralded as “a new voice on our horizon” by *Classical-Modern Music Review*, composer **DEBRA KAYE**'s music has been praised by *Gramophone Magazine* as “an eclectic unfolding of creativity.” With a compositional style that ranges from lyrical to grooving and from experimental to coloristic, her catalog of chamber and orchestral music, art songs, and choral and theatrical works continues to expand through a steady stream of commissions and collaborations.

Kaye's music has been performed by acclaimed artists such as the Lincoln Trio and the Daedalus Quartet. Her solo violin work, *Turning in Time*, described by the New York Concert Review as “a tour de force,” was premiered by Kinga Augustyn on her album of the same name, and her pandemic-inspired orchestral work, *Rising Up* (Navona Records), was praised as “a strong and vibrant piece” by conductor JoAnn Falletta. She has received six Global Music Awards, four of them in 2022. Kaye's debut album *And So It Begins* (Ravello Records), produced by GRAMMY-winner Judith Sherman, appeared on Ted Gioia's list of top 100 CDs and was described as “... inspirational, an album that will surely stand the test of time” (babysue.com).

Kaye has received awards from ASCAP Plus, grants from Meet the Composer, Mannes College, New School University, and the Edward T. Cone Foundation. An advocate for new music, she serves on the board of the New York Women Composers and is an Associate Director with Composers Concordance. She served as Executive Director of the New York Composers Circle from 2003–2006. Kaye is a graduate of Mannes College and New York University and served on the faculty of the Mannes College Preparatory Division from 1991 to 2018.

COMPOSER'S NOTE:

Submarine Dreams is inspired by the sound of these two very beautiful instruments – bass flute and double bass. The instrumental combination is so unusual that there isn't a history of repertoire to draw from or to challenge. Since their range is so similar and there's no distinction between their musical roles, I looked for ways to get interesting textures in the interactions between them, and for a title that would give me a way into the emotional center of the piece. Like a dream, the title “Submarine

Dreams” is open to interpretation. For me, it somewhat referenced the muted dreams I’d been having during the height of the pandemic.

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 on 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 theme of *Responding Variations* is played by the viola alone. The theme feels open-ended, as if it concludes with a question. The variations offer a series of responses, each with its own perspective and character. The first variation begins as a response from the oboe, with the viola joining after the first phrase. The variations draw on details of rhythm or melody from the theme, developing new figures from them. The last two variations add an element of reprise. The next to last variation recalls some of the second variation and expands on it. The concluding variation recalls phrases from the theme and the oboe’s initial response to it.

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. He soon moved from tonality to atonality, always striving to incorporate and 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*. Both table canons were written for Italian clarinetists Guido Arbonelli and Natalia Benedetti, who 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. His *Grand Saxophone Quartet* was recently recorded and released by the Cobalt Quartet. His new 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 Europe as part of his solo presentation, *The Bow and the Brush*. David's music is published by American Composers Edition. 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:

Trio in Two Parts with an Interval Between (2014-17, revised 2021) was composed using a perhaps-novel method of progressively rotating not only the pitch intervals of a tone row, as Stravinsky did, but their directions of travel as well. The method was applied to the twelve intervals laying between the notes of a simple, mostly-descending thirteen-tone row (each of the twelve chromatic tones are stated and then the first tone is repeated one octave lower at the end of the row). The original row can be heard at measures 27-29, about 1½ minutes in. Rotation of interval and direction of pitches generates 47 pitch complexes which increase in difference while retaining certain similarities reminiscent of family resemblances: shared melodic shapes stretch across distances of three octaves, patterns of chord structure appear and return, and certain pitches repeat themselves to the exclusion of others. The piece owes its inception to the kind encouragement of Joël Evans and Jeffrey Marchand, oboist and bassoonist of the Poné Ensemble for New Music, to whom it is dedicated.

NATALIYA MEDVEDOVSKAYA is an award-winning composer, concert pianist, and songwriter whose compositions are hailed as “significant, amazing, dramatic” (*Los Angeles Times*). Nataliya’s piano performances are noted for their “brilliance, dexterity and incredible dynamic control” (*New York Stringer Magazine*). A graduate of the St. Petersburg Conservatory, Russia, with a double major in composition and piano performance, she moved to New York City in 2003. She won 1st prize at the 1995 International Composers' Competition of the Gartow Foundation (St. Petersburg, Russia); Honorable Mention in the 14th *Billboard* Song Contest; Honorable Mention in the 2007 “Song of the Year” Songwriting Contest; and Honor Award at the 2006 Great American Song Contest, among others. She also received an Honor Award from the Dunayevsky Competition (2021) for the *Aria of the Fairy of Doubt* from her new opera, *Journalist*, co-written by an international team of women composers.

She had a world premiere of her commissioned *Red Revolution in the Air* epic orchestral piece performed by Siberian State Symphony Orchestra (Krasnoyarsk Philharmonic Hall, 2017), as well as a world premiere of her commissioned 2-hour orchestral ballet based on the *Adventures of Nils* fairytale (Maryland, 2014). Her *String Quartet N°1* was performed by St. Petersburg Quartet at the Edinburgh Festival (Scotland, 1997) as well as in Yale University, Merkin Hall and other concert venues throughout U.S.A. and abroad. The piece was broadcast by WQXR internationally and acclaimed in the *Washington Post*, *L.A. Times*, and others. Nataliya's *First Snow* for oboe, bassoon, violin and piano was performed by Poulenc Trio at the "Wall to Wall Behind the Wall" International Festival and was broadcast on the *Classical Music Discoveries* radio show (2015). Her *String Quartet N°2* was performed at Albuquerque Music Festival, the Chamber Music America Conference, and others. In 2004 she composed and recorded for the soundtrack of the American film *I Will Avenge You, Iago!*

Nataliya has performed her songs at the iconic Metropolitan Room, Le Poisson Rouge, and other venues. In 2015 she was the opening act for Tracii Guns from Guns N' Roses at Whiskey a Go Go, Hollywood. She got into the top 20 on the *Women of Substance* radio podcast and was a special interview guest at LMCTV in 2019. Her songs were featured at inradio.com and kalvos.org.

Her piano performances have been favorably reviewed, with a repertoire ranging from Scarlatti to contemporary music of living composers, including her own compositions. She played piano on *Rachmaninoff the Impassioned Songwriter* with mezzo-soprano Svetlana Furdi (Mapleshade Records, 2006). She has performed in Carnegie Hall, Symphony Space, Bargemusic, Tenri Cultural Institute, National Opera Center, Di Menna Center, and other venues. Nataliya actively participates in the "Open Classical" concert series playing her own compositions. Her *Barcarolle* for flute, harp, violin, viola and cello was composed during the lockdown. The piece received its live world premiere by the Canta Libre ensemble (New York City, 2022) and was released on all major online platforms. It won grand prize from "The New Melodies" II International Composers Competition (May 2022). She is currently represented by Spotlight Artist Management.

COMPOSER'S NOTE:

I started composing ragtimes in the midst of 2020 pandemic, when I contemplated the experiences and memories of the past. I never thought I would find myself composing music in this genre, when, all of a sudden, the first ragtime came to me on a subconscious level as a back-in-time, "retro" echo of the era from one century ago. *Railroad Ragtime* renders steam locomotives in motion; *Good Morning Ragtime* and *Ragtime for New Years' Eve* cheer people's spirit and make them "wake up" and feel energetic. For me, whose roots are in Europe, these entertaining ragtimes are probably the most American-oriented music I've ever written.

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:

After having met pianist Anthony de Mare at the 2019 Mostly Modern Festival and hearing him perform narrated pieces that were written for him, I was impressed with this new-found (to me) art form and was inspired to write a couple of spoken pieces for him. When looking for just the right texts to set, I stumbled on the poems of Ogden Nash and thought that the humor and sarcasm in the poems would fit Anthony's "act" quite suitably. I chose two poems – *If He Were Alive Today*, *Mayhap, Mr. Morgan* and *Two Dogs I Have* – began writing, and then presented them to Anthony and asked if he would perform them. Fortunately he agreed!

The first poem concerns bankers of automobile loans and begins with a newspaper ad Nash saw in the *New York Times* that reads: "BANKERS TRUST AUTOMOBILE LOAN, You'll find bankers at Bankers Trust", which seems to have hit Nash's funny bone and inspired him to write a whimsical albeit sarcastic response. The music I chose is equally whimsical and plays on the repeated beep-beep in the text, as well as an underlying nursery rhyme-type feel to emphasize the sarcasm in Nash's poem.

The second poem was a sentimental choice based on my knowledge that Anthony has a dog, so I chose the poem *Two Dogs I Have*, which talks about the disparity of a big dog and a little dog living in the same house. The story portrays the adventures of a small older dog protecting his home turf after the addition of a big younger dog to the family. The music is inspired by the Bob Merrill song *How Much for that Doggie in the Window*, made famous by singer Patti Page in the 1950s. The music

has a sentimental feel to it but is interrupted by more cartoonish music to underscore the drama the big dog seems to be causing the little dog, yet the big young pup only wants to be friends.

DAVID PICTON, composer and jazz musician, has a bachelors degree in music composition from Mannes School of Music in New York City. He has been performing, composing, and teaching music mostly in the New York City area for over 40 years. He has released three jazz CD's and one classical CD of his own compositions. He also has collaborated with dancers and video artists, and has written children's music.

David's compositions have been performed all around New York City, and recently he has had numerous performances in Canada of his two woodwind quintets. He has also had a recent performance in Moscow, Russia, of his first Prelude and Fugue for organ, and he is scheduled to have his Oboe Trio Fantasy performed in Taipei, Taiwan, in 2023. David has been performing regularly as a jazz drummer and pianist in New York City and the area since the 1970's, and has also performed in Japan, Africa, England, and California, and has been teaching music since the 1980's.

He has had radio airplay on WBAI in New York City, as well as on WPKN in Bridgeport, Connecticut, and overseas on Estonia Radio. He has performed many times with such well known jazz musicians as Larry Coreyll, John Hicks, Bobby Forrester, John Pisano, Jack Wilkens, Jimmy Bruno, Patience Higgins, Marvin Blackman, Jay Collins, and Bob Mover.

COMPOSER'S NOTE:

Throughout my life I've written many solo piano pieces but it's only recently that I set out to write something I felt was worthy of the title: *Piano Sonata N^o1*. In my mind, the term "sonata" is defined by a certain complexity of structure, and a strict adherence to that structure. And while in this day and age, a sonata need not necessarily adhere to the classical *sonata allegro* form, it happens that my piece does, in the first movement. The other two movements are also in classical forms, the second being a Theme and Variations, while the third develops into a Fugue about halfway through. Thus, I present what I truly feel is worthy to be called *Piano Sonata N^o1*. May there be many more to follow!

Composer **OLGA VICTOROVA** (born 1960, Ukraine) graduated from the Kharkiv School of Music for gifted children. She won Laureate in the All-Ukrainian Competition of young composers (Kyiv, 1976) and a diploma from the All-Union Competition of young composers (Moscow, 1984). She graduated from the St. Petersburg Conservatory, and completed a post-graduate course led by Boris Arapov. Since 1996 she has been a member of

The Composers' Union of Russia. From 1995 to 2016 she taught composition, history and theory of music at the The Ural State Conservatory, the Liberal Arts University, and the Sverdlovsk Tchaikovsky Music College. Victorova established the New Music Ensemble of Sverdlovsk Philharmonic Society, and in 2000 she authored their “XXI” contemporary-music subscription series. She won the European Composer Award (Berlin, 2012) and the Sverdlovsk Regional Governor’s Award “For Outstanding Achievements in Literature and Art”.

For many years, Victorova has been coordinating projects which combine sound, visual art and emerging technology. Her music, composed for chamber and symphonic orchestras, has been performed in Russia and abroad, in countries such as Belgium, Canada, France, Germany, Italy, Latvia, Luxembourg, Netherlands, Spain and Japan. She is a regular guest at various festivals, including the Festival of Radio France, Musique de Notre temps (France), La Folle Journée, Centara Corporation International New Music Festival (Canada), European Dance and Music open-air festival (Luxembourg), The Moscow Autumn, The International Gaudeamus Music Week, Russia Femina (The Netherlands), Week-end contemporain (Brussels), Transsiberian Arts Festival, International Music Festival Eurasia (Russia), Yuri Bashmet Festival (Republic of Belarus) and others.

Victorova has collaborated with conductors and soloists such as Andrey Boreyko, Dmitry Liss, Andrey Petrenko, René Gulikers, Enkbaatar Baatarzhavyn, Alexey Dorkin, Alexander Buzlov, Alisa Margulis, Henry Demarkett, Alexander Zagorinsky, Igor Fiodorov, Valentin Pravosud, Veronica Lemishenko, Eija Kankaanranta, Pilar Valero and many others. She has composed for choirs, orchestras and ensembles such as the Orchestra and Choir of Mariinsky Theater, the Ural Academic Philharmonic Orchestra, the Winnipeg Symphony Orchestra, Orchestre National de Lille, Ural Youth Symphony Orchestra, Kharkiv Philharmonic Academic Symphony Orchestra of Ukraine, Harbin Symphony Orchestra, L’Orchestre Symphonique de l’Opéra de Toulon, Le Choer de Chambre Arthémys, Chamber Choir of St. Clement, Le Choer de Femmes “Pour Raison de Begute”, ensembles MCME, Phoenix, Studio for New Music, and Ensemble’88. Recent titles include *Qinglong – Azure Dragon* for large orchestra; *Magic Birds Phung Hoan* for violin (2013); *Macho* for flute, clarinet, violin, cello and piano (2014); *Sancta Maria* for cello and choir (2014); *David’s River*, a mono-opera for baritone, four flutes, percussion and electronics (2015); *Oj, vo pole*, six Russian songs for soloists, children or women choir and orchestra (2016); *Stars Changing their Brilliance*, a concert fantasy for clarinet, harp and string orchestra (2016); *Harbin Overture* for large orchestra (2016); *Angels Dance* for large orchestra; *Fire Rooster Blues* for violin and cello (2017); *Beethoven First* for orchestra (2020); *Rublyov and Rembrandt* for carillon and orchestra (2021); *Praise God for Everything* (2022) for choir; and *Trombone Concerto* (2022).

COMPOSER'S NOTE:

Magical Birds Phung Hoan (2013). Emperor Huangdi commissioned the sage Lin Loon to write a treatise on music. Lin Loon went to the source of the Huang He River. Two magical Phung Hoan birds arrived. The male sang six masculine tones and the female sang six feminine tones. Lin Loon carved 12 pipes from reeds and began to imitate them.

PERFORMERS

A former member of the Metropolitan Opera Orchestra, flutist **MARY BARTO** is the recipient of the Distinguished University Teaching Award from Mannes School of Music, New School University. Her major teachers include Julius Baker, John C. Krell, Herbert Levy and Sandra Miller. She has performed with the New York Philharmonic, New York City Opera, New York City Ballet and the American Ballet Theatre. She has toured Western Europe with Harpsichordist Eve Kugler and across the United States as soloist for the legendary Skitch Henderson, founder of the New York Pops.

Mary Barto is a part-time Associate Teaching Professor at Mannes, an instructor of flute and the Director of the Preparatory Division's Flute Ensemble, and also coaches mixed Chamber Music. During the online school year of 2020-21, she directed the Mannes Prep Wind Ensemble. She founded and directs the Flute Ensemble at Fordham University, and the Fordham Flutes have performed at the National Opera Center and Steinway Hall in New York City. She was coordinator of the Adult Chamber Music Program at the Lucy Moss School, Kaufman Center for eleven years, where she continues as a Chamber Music teacher and instructor of flute.

Her quintet, the New York Five, has the unusual instrumental combination of flute, bassoon, violin, viola and piano. All of their music was composed by Native American pianist George Quincy. Their CD, *Choctaw Nights*, is available from Albany Records and their latest CD, *Journey of the Red Feather*, is available from Amazon and from Flute World. 2014 brought the rare honor of a GRAMMY award nomination for Best Native American Music Album.

A sought-after chamber music and orchestral musician, oboist **LILLIAN COPELAND** is an active New York City freelancer who performs with the Metropolitan Opera Orchestra, American Ballet Theater, New Jersey Symphony Orchestra, and the International Contemporary Ensemble, among others. Lillian holds the position of Principal Oboe with the Princeton Symphony Orchestra, the Northeastern Pennsylvania Philharmonic, the Des Moines Metro Opera, and is acting principal of the Cabrillo Festival of Contemporary Music in Santa Cruz, California.

An avid proponent of music education, Lillian is a faculty member at the Juilliard School Music Advancement Program (MAP), Mannes Prep, and Manhattan School of Music pre-college divisions. She has given masterclasses in the United States, Argentina, Brazil and Chile, and maintains a private teaching studio in N.Y.C.

After receiving degrees from Oberlin Conservatory and Rice University, Lillian spent eight seasons as Principal Oboe with the Santiago Philharmonic Orchestra (Chile). Aside from the diverse opera, ballet and symphonic repertoire, Lillian performed a variety of chamber music, toured the south of Chile with her woodwind quintet, and collaborated with the Ensemble Filarmónico. A supporter of new music, Lillian premiered new works at the annual Contemporary Music Festival in Santiago.

Lillian has performed as a concerto soloist with the New Baroque Soloists, the Northeastern Pennsylvania Philharmonic, and in Chile with both the Philharmonic and the Conservatory of Music's Chamber Orchestra, where she was also Professor of Oboe. Born in Lexington, Virginia, Lillian is currently finishing a doctorate at Rutgers University. Her teachers include James Caldwell, Robert Atherholt, and Nathan Hughes.

ANTHONY DE MARE is one of the world's foremost champions of contemporary music, known for entrepreneurial performance projects that expand the repertoire and the audience for contemporary music, including the speaking-singing pianist genre that he pioneered over 30 years ago with the premiere of Rzewski's *De Profundis*. Praised time and again by *The New*

York Times, his versatility over the past three decades has inspired the creation of over 90 new works by some of today's most distinguished artists including Steve Reich, Jon Batiste, Christopher Cerrone, Stephen Hough, Meredith Monk, Paola Prestini, Kevin Puts, Mason Bates, Max Richter, Wynton Marsalis, Nico Muhly, Fred Hersch, Ethan Iverson and Andy Akiho, among many others.

His most recent project, *Liaisons: Re-Imagining Sondheim from the Piano*, celebrates the music of Stephen Sondheim through the commissioned re-imaginings of composers from across the musical spectrum. The first 36 pieces in the collection were recorded by de Mare on the New Series label for ECM Records, engineered by Judith Sherman, and was cited on numerous "Best Of" lists. The *San Francisco Chronicle* declared that "this irresistible new CD set – is little short of breathtaking ... many of the composers give de Mare plenty of opportunities for virtuoso showing off – which he grabs with gusto. The whole undertaking is a triumph." In 2020, in honor of Sondheim's 90th birthday, de Mare extended the project with 14 new commissions under the title *Liaisons2020*, bringing the total compendium to 50 works. De Mare continues to perform the works in concerts around the world.

The breadth of de Mare's programming – from traditional classical and jazz venues to theaters, museums, and nontraditional spaces – speaks to his versatility and virtuosity, as do his performances spanning five continents and his discography of over twenty recordings including works by Ives, Cowell, Harrison, Cage, Meredith Monk, Rzewski, Del Tredici and Piazzolla, among others. Since his debut with Young Concert Artists, his accolades and awards have included First Prize and Audience Prize at the International Gaudeamus Interpreters Competition (The Netherlands) and The International Contemporary Piano Competition of Saint-Germain-en-Laye (France).

Recent performances included two concerts premiering the *Liaisons2020* works at New York's Merkin Hall at Kaufman Music Center, UCLA's Royce Hall, Ravinia, Green Music Center (Sonoma State University), Maverick Concerts, Carnegie Hall, Puerto Piano Festival (Puerto Rico), Oregon Center for the Arts, Mostly Modern Festival, American Pianists Association (Indianapolis), Australia (Melbourne Recital Centre and Sydney), London Jazz Festival at the Barbican, NPR's *All Things Considered*, HBO's *Six by Sondheim*, the Bari Piano Festival in Italy, 21C Festival in Toronto, Jazz at Lincoln Center, Cal Performances (Berkeley), Virginia Tech Center for the Arts, SFJazz, and the Gilmore Keyboard Festival.

A Steinway Artist, he is currently Professor of Piano at Manhattan School of Music. He is a faculty member at the Mostly Modern Festival in Saratoga Springs, N.Y. each summer, and has also served as new music curator for the Sheen Center for Thought and Culture in New York City.

Juilliard-trained violist and violinist **ARTHUR DIBBLE** is enjoying a wonderful freelance musician's life in New York City. Diverse styles of music have taken him all over the world, from touring with Barbra Streisand, Led Zeppelin, various string quartets and the St. Louis Symphony to right here at home on the major stages of New York City and the surrounding region with orchestras, chamber groups and Broadway stars.

Arthur enjoys teaching and performing for the Chamber Music Society of Lincoln Center and the Midori Foundation in inner city schools. He is also the Director of Summer Trios, a summer chamber music festival for amateur musicians. You can also often find him in recording studios during the day, Broadway show pits in the evenings, feeding his espresso obsession in a café, or ice skating with his high school-aged son and daughter.

Finnish pianist **MARKUS KAITILA** has appeared as a soloist with the Joutseno Art Summer, Wratistlavia, 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 LeIchuk. 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.

Bassist **TROY RINKER, JR.** is an active member of the New York City music scene. His musical journey began in the public schools of Jacksonville, Arkansas at 10 years old. At age 15 he was playing professionally with the Arkansas Symphony Orchestra, their youngest full member to be appointed to a position. Mr. Rinker's musical education continued at Indiana University, the University of Central Arkansas, and The Juilliard School, where he was fortunate to study from great bass luminaries Lawrence Hurst, James Hatch and Homer Mensch.

An enthusiast of modern music, Mr. Rinker has been a participant in many world premier performances and recordings by composers such as John Corigliano, Sebastian Currier, Charles Wuorinen, David Brynjar Franzson, Frances White, Roscoe Mitchell, Richard Toensing, Peteris Vasks, Mark O'Connor, Brian Ferneyhough and Peter Kotik, to name a few. As a soloist, chamber musician and orchestra member, Mr. Rinker regularly appears on all of New York's concert stages including Avery Fisher Hall, Alice Tully Hall, the 92nd Street Y, BAM, and Carnegie Hall. A member of several ensembles, Mr. Rinker performs regularly with the West Side Chamber Orchestra, New York City Chamber Orchestra, New York Symphonic Ensemble, Oratorio Society of New York Orchestra, Argento Chamber Ensemble, Metamorphosen Chamber Orchestra, SONOS Chamber Orchestra, EOS Chamber Orchestra, SEM Ensemble, New York Pops, American Composer's Orchestra, Brooklyn Philharmonic, and the Stamford Symphony.

In addition to Mr. Rinker's busy performance schedule, he teaches double bass at the Noel Pointer Foundation and The Third Street Music Settlement, the oldest public music program in the United States. His summer festival credits include OK Mozart, Tanglewood, Spoleto, the Naumburg Bandshell concerts, the Kilkenny Arts Festival, and Caramoor. Mr. Rinker can be heard on the labels Sony Classical, Telarc, Naxos and North/South, in addition to several studio recordings for television and film. His instrument is a fine example of the modern bass maker Chris Threlkeld-Wiegand, of Iowa.

HARRY SEARING has enjoyed a long and varied career as a much-in-demand artist on bassoon, contrabassoon and heckelphone in the New York City area. He performed many concerts with the New York Philharmonic under Bernstein, Boulez, Mehta, Maazel, and others. In addition to performing with the Metropolitan Opera, New York City Ballet, New York City Opera, and every other major classical organization in the N.Y.C. area, plus many Broadway shows, he has performed on tour with various groups such as the Chicago Symphony Orchestra under Solti.

In 2002, after having worked for such publishers as Boosey & Hawkes, Schott, and others, he started LRQ Publishing, devoted to the bassoon music of Francisco Mignone. A student of Stephen Maxym, Harry received his BM and MM from the Manhattan School of Music. He is on the faculty of Montclair State University and the Manhattan School of Music, Pre-College division. Harry lives in Bloomfield, New Jersey with his sweet beagle rescue, Bagel, and his wife Sandy, along with his vast bassoon recording collection, much to her chagrin, which includes a nearly complete holding for the Mozart Bassoon Concerto – over 100 recordings.

Astonishing audiences with her musical vitality, **KATIE THOMAS** brings confidence, versatility and artistry to her musical performances. Her work attracts both critical and professional praise, and reflects her adaptability as a soloist, chamber musician, studio violinist and concert-mistress.

As a studio violinist, Katie has recorded on Sarah Jarosz's GRAMMY winning album *World on the Ground*, Rosanne Cash's album *She Remembers Everything*, and The O'Jays final album *The Last Word*. Most recently she recorded solos for Jimmy Fallon's Christmas Album, Bebe Rexha, Mae Muller, and DreamWorks Hulu animation series *Dragons*. She also won a chair position with Radio City Music Hall's *Christmas Spectacular* with the famous Rockettes years 2021 and 2022.

Ms. Thomas has collaborated with many prominent orchestras, including the North Carolina Symphony, New York Concert Artist Symphony Orchestra, New York City Master Chorale, Distinguished Concerts International New York, Youth Orchestra of the Americas, and the Orquesta Sinfónica Nacional in Santo Domingo. In addition to Katie's orchestral experience, she has performed as soloist in concertos by Tchaikovsky, Mendelssohn, Beethoven and Vivaldi with orchestras around the U.S. Katie earned both her Bachelor and Masters degrees at Manhattan School of Music.

Staff for this concert:

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Paul Aljian, Bob Cohen — reception
Jeremy Tressler — video and audio recording engineer
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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.

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