



*Dedicated to the creation
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MARC A. SCORCA HALL
NATIONAL OPERA CENTER
NEW YORK CITY

MARCH 27, 2023, 7:00PM

NEW YORK COMPOSERS CIRCLE

~ Celebrating our 20th season of concerts ~

MARCH 27, 2023, 7:00PM

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

Flow *** Madelyn Byrne

1. *Flood:*

*It's like a dragon. — It's all I can do
to stand. I feel dizzy, drawn, mauled.*

2. *Voyage*

Timothy Hanley, *clarinet* Arthur Dibble, *viola*

Craig Ketter, *piano* Madelyn Byrne, *computer*

Романсы на стихи африканских поэтов

..... Марк Ефимович Белодубровский

Romances on Verses by African Poets **

..... Mark Efimovich Belodubrovsky

Дыхание предков 1. *The Breath of the Ancestors*

Волны 4. *The Waves*

Gennadiy Vysotskiy, *baritone* Craig Ketter, *piano*

Aria of the Fairy of Doubt *** Nataliya Medvedovskaya

Anna Voevoda, *soprano* Nataliya Medvedovskaya, *piano*

Harmonic Fantasy N° 6 * Hubert Howe

Timothy Hanley, *clarinet*

with fixed media

— INTERMISSION —

The Wonders *** Linda A. Marcel

Ammon Swinbank, *flute* Arthur Dibble, *violin*
Rocío Díaz de Cossío, *cello* David Mecionis, *electric guitar*
with fixed media

Черта Отсчёта Сергей Александрович Осколков

Line of Reference ** Sergey Alexandrovich Oskolkov

Ты оглянись—видны чуть-чуть 1. *You look around—you can dimly see*

Отлетим на года, на века 2. *We shall fly off years, centuries ahead*

Я мохом серым нарасту на камень 3. *I shall grow as grey moss on a stone*

Путь капли по стеклу 4. *The path of a drop against the glass pane*

Gennadiy Vysotskiy, *baritone* Craig Ketter, *piano*

Do Not Enter ** Robert S. Cohen

1. *Strange Wanderings*

2. *Midnight Walk*

3. *Run Away!*

Wes Krygsman, *tuba* Craig Ketter, *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

Романсы на стихи африканских поэтов

Марк Ефимович
Белодубровский
английские переводы: Антон Ровнер

[В сегодняшнем выступлении будут
представлены только первая и
четвертая песни.]

1. *Дыхание предков* (текст: Бирало Диоп)

Внимай не шумам дня,
А вздохам ветра в ветках,
И ропоту огня,
И рокоту воды.
Вершины наклоня
Трепещут пальм ряды:
То голос наших предков.
Умершие живут среди живых,
Они витают в сумерках рассвета.
В печали предвечерней синевы.
Нет, под землёю
душ усопших нету:
Они и в шепоте листвы,
И в робком трепете травы,
И в реках, где бурлит вода,
И в тихой заводии пруда,
И хижине, и среди
толпы веселой —
Они везде, всегда.

Romances on Verses by African Poets

Mark Efimovich Belodubrovsky
English translations: Anton Rovner

[In tonight's performance, only the first
and fourth songs will be presented.]

1. *The Breath of the Ancestors* (text: Birago Diop)

Hearken not to the noises of the day,
But to the breath of the wind in the
branches,
And the murmur of the fire,
And the rumbling of the water.
Bowing their heights,
The palm rows tremble:
This is the voice of our ancestors.
The dead live among the living:
They hover in the twilight of the
daybreak,
In the sadness of the blueness before
the evening.
No, under the ground there are no
souls of the deceased:
They are present in the rustle of the
verdure,
And in the timid tremor of the grass,
And in the rivers, where the water
seethes,
And in the quiet backwater of the pond,
And in the hut, and among the
cheering crowd—
They are everywhere always.

2. *Одинокая душа*

(текст: Рафаэль Эрнст Грейл Арматту)

На пустынной дороге
Старая мать
Идёт, и смеётся одна,
И сама с собой говорит.
На пустынной дороге одна
Сама с собой говорит.
Разве ты знаешь, дитя,
Почему человек
один с собой говорит?

Если горе хлынуло ливнем,
И беды, как стрелы,
ложатся вокруг,
Одинокий путник идёт,
И с собой говорит.

Так и старая мать
На пустынной дороге
Идёт, и смеётся одна,
И бормочет что-то себе,
Чтобы ливень слёз удержать.

Мать, велика твоя скорбь!
Но разве не то же со мной?

3. *Ответьте!*

(текст: Давид Мандесси Диоп)

Мы плачем, мы слёзы льём,
мы гибнем, не зная за что,
Мы бьёмся, мы ночи не спим,
чтобы ясность пришла
в этот мир.
Мы разучились смеяться.

Ветры, ответьте, как дальше быть.
Верна ль наша жизнь?
Волны ответьте, как же нам жить?
Вы знаете всё на свете.
Может быть, жить не думая,
просто не думая жить,

2. *The Lonely Soul*

(text: Rafael Ernest Grail Armattoo)

On the desolate road
The old mother walks
And laughs and talks
Alone with herself.
On the desolate road she talks
Alone with herself.
Do you know, child, why a person
alone would speak to himself?

If woe flooded out as a shower,
And misfortunes land around us
like arrows,
The lonely wanderer walks,
And speaks to himself.

So the old mother
On the desolate road
Walks and laughs alone,
And mumbles something to herself,
In order to hold back the torrent of
tears.

Mother, great is your sorrow!
But is it not the same with me?

3. *Answer us!*

(text: David Mandessi Diop)

We cry, we shed tears, we perish,
not knowing for what reason,
We struggle, we do not sleep at night,
so that clarity would come
to this world.
We have lost the ability to laugh.

Winds, answer us, what shall we do
next? Is our life true? Answer us!
Waves, answer us, how shall we live?
You know everything in the world.
Maybe we should live without thinking,
simply without thinking to live,

Жить, оглянуться назад?
Но почему же ты мимо бежишь,
Вслед нам махая рукой?
И слышно далёко:
«Волны! мы мчимся! Вперёд!»

Мы плачем, мы слёзы льём,
мы гибнем, не зная за что,
Мы бьёмся, мы ночи не спим,
чтобы ясность пришла
в этот мир.

Мы разучились смеяться.
О сестра с глазами
полными страха и боли,
Поднимись, поднимись
и воскликни «Нет!»

4. *Волны*

(текст: Давид Мандесси Диоп)

Волны бушуют, бурлят и клокочут,
Под вдохновенным небесным
простором.
Корабль устремился
в открытое море.

Птицы на небе
и звери на суше,
Все, кто янтарной волной
очарован,
Дружно поют великую песню,
Дружно поют великую песню,
И песня победно летит над
волнами.

А волны бушуют,
бурлят и клокочут
Под вдохновенным небесным
простором.

To live, glancing backwards?
But why then do you run past us,
Waving your hand after us?
And we could hear far away:
“Waves, we speed on ahead!”

We cry, we shed tears, we perish,
not knowing for what reason,
We struggle, we do not sleep at night,
so that clarity would come
to this world.

We have lost the ability to laugh.
Oh, sister, with eyes full of fear
and pain,
Rise, rise,
and cry out “No!”

4. *The Waves*

(text: David Mandessi Diop)

The waves bellow, seethe and boil,
Under the inspired heavenly
expanse.
The ship sped
onto the open sea.

The birds in the skies
and the fish in the sea,
All those who are charmed by the
amber-colored wave,
Sing in concord the great song,
Sing in concord the great song,
And the song soars triumphantly
over the waves.

And the waves bellow,
seethe and boil,
Under the inspired heavenly
expanse.

Ария Фея Сомнения

Наталья Медведовская
текст: Наталья Горбаневская
перевод: Наталья Медведовская

И мы — мы были дети,
и попадали в сети,
ловушки и силки.
И к нам — под лампой с книжкой,
с термометром подмышкой —
слетались мотыльки.
И с нас когда-то спросят,
Куда нас ветер носит,
Куда мы во всю прыть несемся?
В догонялки,
в колдунчики да салки...
И все ж — куда нам плыть?

Черта Отсчёта

Сергей Александрович Осколков
тексты: Вадим Сергеевич Шефнер
перевод: Антон Ровнер

1. Ты оглянись—видны чуть-чуть
Ты оглянись—видны чуть-чуть
В тени дорожной
Те годы, что нельзя вернуть,
Но помнить можно.
Хорош был или нехорош
Рубеж исходный—
Ты от него всю жизнь идёшь
В своё сегодня.

Aria of the Fairy of Doubt

Nataliya Medvedovskaya
text: Natalya Gorbanevskaya
translation: Nataliya Medvedovskaya

And we — we were children
and fell into nets,
traps and snares.
And a flock of moths flew around us,
we who were sitting under a lamp
with a book to read,
with an armpit thermometer.
And we will be asked some day,
Where the wind carries us, and
Where are we rushing at full speed?
To play children's games named
“catch-up, sorceresses and taggers”...
And yet, which direction should we
take and where should we sail?

Line of Reference

Sergey Alexandrovich Oskolkov
texts: Vadim Sergeevich Shefner
translation: Anton Rovner

1. You look around—you can dimly see
You look around—you can dimly see
In the shadow of the road
Those years which it is impossible to
return,
But possible to remember.
Whether or not the initial boundary
Was good or bad—
You are going from it all your life
Into your today.

Куда б дорога ни вела,
В какие дали,
Черта отчёта пролегла
Тогда в начале.

Wherever the road takes you,
Into whatever far horizons,
The line of reference lay
At that time at the beginning.

2. *Отлетим на года, на века*

Отлетим на года, на века,
Может быть вот сейчас, вот сейчас
Дымно-огненные облака
Проплывут под ногами у нас.

И вернёмся, вернёмся опять,
Хоть на час, хоть на десять минут.
Ничего на земле не узнать,
В нашем доме другие живут.

Не встречают нас в прежнем
 жилье
Ни цветами, ни градом камней,—
И не знает никто на Земле,
Что мы счастливы были на ней.

Отлетим на года, на века,
Может быть вот сейчас, вот сейчас
Дымно-огненные облака
Проплывут под ногами у нас.

2. *We shall fly off years, centuries ahead*

We shall fly off years, centuries ahead,
Maybe just now, just now
The smoky-fiery clouds
Shall float under our feet.

And we shall return, return again,
Even for an hour, even for ten minutes,
It is not possible to find out anything
 on earth,

Other people live in our house.

We are not greeted in our previous
 home,
Either with flowers, or with a hail of
 stones,—

And nobody knows on Earth
That we were happy on it.

We shall fly off years, centuries ahead,
Maybe just now, just now
The smoky-fiery clouds
Shall float under our feet.

3. *Я мохом серым нарасту
на камень*

Я мохом серым нарасту
 на камень,
Где ты пройдёшь. Я буду ждать
 в саду,
И яблонь розовыми
 лепестками
Тебе на плечи тихо опаду.

Я веткой клёна в белом блеске
 молний

3. *I shall grow as gray moss on a stone*

I shall grow as gray moss
 on a stone
Where you shall pass. I shall wait
 in a garden,
And as the pink petals of apple trees
I shall quietly fall down on your
 shoulders.

As a branch of a maple tree in the
 white flash of lightning

В окошко стукну. В полдень
на углу
Тебе молчаньем о себе напомяну
И облаком на солнце набегу.

Но если станет грустно
нестерпимо,
Не камнем горя лягу я
на грудь—
Я глаз твоих коснусь смолистым
дымом:
Поплачь ещё немного—и забудь.

I shall knock on the window. At noon
on a corner
I shall remind you of myself with silence
And shall run against the sun as a cloud.

But if you become sad and it becomes
unbearable,
I shall not lie upon your breast
as a stone—
I shall touch upon your eyes
as resinous smoke:
Cry a little bit more—and forget.

4. *Путь капли по стеклу*

Путь капли по стеклу
И путь огня в лесу,
Путь падающих звёзд
В душе своей несу.

Путь горного ручья,
Бегущего к реке,
И тихий путь слезы,
Скользящей по щеке.

Путь пули и пчелы
Несу в душе своей,
Пути ушедших лет,
Пути грядущих дней;

Шаги чужих невзгод
И радостей чужих
Вплетаются в мой шаг,
И не уйти от них.

Пусть тысячи путей
Вторгаются в мой путь,
Но если бы я смог
Минувшее вернуть,—

Его б я выбрал вновь—
Неверный, не прямой:
Он мой последний путь
И первоупоток мой.

4. *The path of a drop against the glass pane*

The path of a drop against the glass pane
And the path of fire in the forest,
The path of falling stars
I carry in my soul.

The path of the mountain stream
Running towards the river,
And the quiet path of a tear
Gliding over a cheek.

The path of a bullet and a bee
I carry in my soul,
The paths of departed years,
The paths of coming days;

The steps of others' afflictions
And others' joys
Fly into my step,
And I cannot depart from them.

Let thousands of paths
Intrude into my path,
But if I only could
Return the past,—

I would choose it again—
Fallacious, indirect:
It is my last path
And my first sledging.

COMPOSERS

MARK E. BELODUBROVSKY was born in Bryansk, Russia in 1941. He studied at the Specialized Music School in Leningrad and then studied violin with Veniamin Scher and composition with Orest Evlakhov at the Leningrad Conservatory. In 1965 he moved to Bryansk where he was a violinist with the Bryansk Philharmonic Society and the Bryansk String Quartet and a faculty member of the Bryansk Music College. From 1978 to 1985 he directed the «Apodion» Artistic Club, which popularized rare music, literature and art unavailable in the Soviet Union. From 1986 to 2018 he was the artistic director of the Nikolai Roslavetz and Nahum Gabo Festival for the Arts, which focused on contemporary music and the music of neglected early 20th-century Russian modernist composers. He was one of the first musicians in Russia to have popularized the musical legacy of quasi-serial composer Nikolai Roslavetz, having written a number of musicological articles about his music and having organized performances of a number of his works.

In addition to his performances in Bryansk, Belodubrovsky performed on the violin at the Moscow Autumn and Alternativa festivals in Moscow; the From the Avant-garde to the Present Day, Gabriel Fauré Week, and the Sergei Oskolkov and his Friends festivals in St. Petersburg; the Help to St. Petersburg music festival in Finland; as well as contemporary music concerts and festivals in Germany and Switzerland. His music has been performed several times with the Composers Concordance in New York. His music includes works for violin solo, violin and piano, voice and piano, chamber ensembles, chorus, and one violin concerto. From December 2008 to his death in September 2022, he lived in Moscow where he occasionally organized contemporary music concerts and from where he directed the Nikolai Roslavetz and Nahum Gabo Festival for the Arts in Bryansk.

COMPOSER'S NOTE:

Romances on Verses by African Poets for baritone and piano were written by Belodubrovsky in 1962 when he was a violin and composition student at the Leningrad Conservatory. The composer chose four poems by African poets published in the Soviet Union in the 1960s in Russian translations. *The Breath of the Ancestors* was written by Birago Diop from Senegal (translated into Russian by Tatiana Sikorska), *The Lonely Soul* by Rafael Ernst Grail Armattoo from Ghana (translated into Russian by Eleonora Galperina), and *Answer Us!* and *The Waves* by David Mandessi Diop from France and of West African parentage (translated by Moris Wachsmacher). While the *romances* (the Russian term for “art songs”) do not contain any direct reference to African music, they aim to express the emotional content of each of the poems by musical means, adhering

stylistically to the mid-20th century trends of Russian vocal music.
[Only the first and fourth songs will be presented this evening. —Ed.]

MADelyn BYRNE is an active composer of both acoustic and computer music. She is a Professor of Music at Palomar College, where she has been on the faculty since 2000. Some recent compositions include *Hallie Quinn Brown* (composed for Composers Concordance), *Sonata for Piano* (composed for Shiau-uen Ding), *In A Winter Landscape* (for bass flute and computer, commissioned and recorded by Peter Sheridan for MOVE Records), *Arrival* (computer music with video art by Lily Glass, recorded to DVD for Everglade Records), and *Northern Flight* (for piano and computer, recorded by Peter Gach for Innova Records).

Madelyn's music has been presented in a variety of venues throughout the world. Some recent performances include the Composers Concordance, New York Composers Circle, San Diego New Music, New York City Electroacoustic Music Festival, Society of Composers, Inc. (National Conference), The International Computer Music Conference, Australasian Computer Music Conference, College Music Society and Electronic Music Midwest, among others. Madelyn completed her DMA in composition at the CUNY Graduate Center in 1999. Her composition teachers include Charles Dodge, John Corigliano and David Olan. The compositions for her dissertation were done while she was a guest composer at Columbia University's Computer Music Center.

COMPOSER'S NOTE:

Flow is in two movements, entitled *Flood* and *Voyage*, and is scored for clarinet in Bb, viola, piano and computer sound. The overall composition is inspired by various writings by Annie Dillard and Mary Oliver that use the natural world, especially water, as a metaphor for making sense of our lives. Both writers achieve an intense presence with the natural world that I greatly admire. The computer part in both movements blends ocean and other environmental sounds with the acoustic instruments in the piece.

The *Flood* movement is written specifically in response to Annie Dillard's *Pilgrim at Tinker Creek*, particularly the *Flood* chapter. Her accounting of the flood at Tinker Creek vividly describes the unrelenting power of the water, its destructiveness, and the community's eventual acceptance of this natural force's dominion over their environment. The computer part for the ending of *Flood* serves as a bridge to *Voyage*. While both movements use natural sounds in the computer part, *Voyage* pointedly blends processed piano sounds with environmental ones.

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.

COMPOSERS NOTE:

While on a trip to Vienna I travelled to locations where Beethoven was reportedly inspired to write his *Sixth Symphony* (the *Pastoral*). I thought to myself that one could see how all this beautiful nature would inspire such a wonderfully optimistic piece of music. But I wondered what would have happened if one day, while he was on one of his walks, he came upon a path leading into the woods with a sign that proclaimed "Do Not Enter." It being Beethoven, I doubt that would have stopped him. But, this was not the kind of place that would inspire a work with the subtitle *Pastoral*. No, no, no... this was a far darker and more mysterious landscape. One could only imagine what would have come from the Master's pen had this been his inspiration. Now, the inspiration was mine.

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.

COMPOSERS NOTE:

The fixed media part of *Harmonic Fantasy N^o 6* is pure overtone music, consisting entirely of individually specified overtones of lower fundamentals, which are not always apparent until the tone has sounded for several seconds. There are some passages in which as many as 24 overtones are present, where they create more of an impression of continuously shifting timbres. Overtones are presented either as complex envelopes or are attacked separately. The clarinet is used over its entire

three-octave plus range, often with leaps between octaves. The clarinet usually plays fundamentals of the tones sounding, but sometimes it plays overtones, particularly in the highest register. The piece was written in 2022, and the electronic part was generated by the Csound program.

LINDA MARCEL's compositions have been performed in Oxford, England; Bordeaux and Paris, France; Potsdam and Hamburg, Germany; Adria, Bari, Bitonto, Milan, Perugia and Rome, Italy; Malaga and Seville, Spain; and California, New Jersey, New York City and Utah, U.S.A. She graduated from Brigham Young University, Crane School of Music and State University of New York at Potsdam, ultimately receiving a doctorate in music from Columbia University. Presently, she is the director of International Arts Educators Forum (IAEF), a non-profit organization dedicated to the promotion of contemporary classical music, dance and multimedia performances. Linda presently serves as an adjunct music professor at the University of Rome, Tor Vergata and previously served as professor of music at Bergen Community College, N.J. She is an active member of the New York Composers Circle and the New York Women Composers. She is a proponent of digital media, dance, drama, and electronic and acoustic music, and is dedicated to educational collaborations with institutions worldwide.

COMPOSER'S NOTE:

The Wonders was composed for a multimedia project entitled "The Tempest" developed by John Crawford and inspired from Shakespeare's play. This international project of experimental music, dance and media performances premiered at the Conservatory of Bari, Italy (2016), and later at the University of California at Irving (2017). *The Wonders* is inspired by Caliban as he tells his guests:

Be not afeard: The isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometimes voices
That, if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds me thought would open
And show riches
Ready to drop upon me, that
When I waked
I cried to dream again.
(*The Tempest*, 3.2.128-36)

The Wonders seeks to create the magic of Caliban's Island with a fixed media score composed of synthesized sounds, creatures of the oceans, electronic whispers and extended techniques of the flute. The score invites improvisation from the performers as they collaborate to create an elusive dreamlike B-section within a set time and without meter.

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*, an 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 the album *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:

Aria of the Fairy of Doubt is taken from my opera *Journalist*. An aspiring journalist, finding herself in the editorial office of a popular newspaper, realizes that sensational articles and scandalous blogs about crime incidents lead to new murders of women. Based on the experience of her predecessors, the journalist begins to fight for changes in the editorial office. The changes come, but not those that she expected. The opera is dedicated to Natalia Gorbanevskaya and was written in the year of her 85th birthday.

The character Fairy of Doubt symbolizes civic journalism, radical journalism, a critical view of everything, and the conscience of the honest people. The Fairy appears in the journalist's imagination every time the journalist faces the dilemma of either quitting her job where she unwillingly has to write untruthful “propaganda” articles or staying there in order for her and her family to survive. The idea behind the scene of this aria is this: Throughout our lives, and especially in our youth, we are surrounded by traps, including ideological traps. How do we figure out what we should do in your life? Do we change ourself to please others, or stay honest with ourself and try to change the world in the direction of goodness and justice?

SERGEI A. 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 moyá* [*O, My Prophetic Heart*] set to

poems by Feodor Tutchchev 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 N° 3 for 2022.

Sergei Oskolkov's music combines Romantic and Neoclassical 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, the 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:

Line of Reference is a vocal cycle for baritone and piano set to poems by Vadim Sergeevich Schefner (1915–2002). Schefner was an outstanding Russian poet, prose writer, translator, journalist and wartime correspondent during World War II. He was the winner of many state prizes and premiums.

Line of Reference was composed in 1987 in Leningrad. It consists of four songs and an intermezzo for solo piano between the third and the fourth song. The composer, in striving to reflect the peculiar features of the poet's style to the utmost degree, adopted a simple harmonic language blended with efficacious stylistic models, combining clear textural writing with the intricate polyrhythmic and registral constructions prevalent in the cycle.

PERFORMERS

ROCÍO DÍAZ DE COSSÍO is a cellist and improviser. They are dedicated to exploring the sonic possibilities of their instrument, implementing tape and live electronics, often based on field recordings. Their performances include improvisation, acoustic and electroacoustic pieces (both solo and ensemble), collective compositions, and interdisciplinary collaboration. Rocío has participated at Darmstädter Ferienkurse (Darmstadt Summer Courses), the International Ensemble Modern Academy, Festival Expresiones Contemporáneas, The Center for Advanced Musical Studies at Chosen Vale, and Red Ecología Acústica de México. Rocío concentrates their practice in México and the greater New York City area, focusing on performer-composer practices and cello teaching.

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.

TIMOTHY HANLEY is a clarinetist and music educator based in New Brunswick, New Jersey. He is the bass clarinetist of the Voyager Reed Quintet. Some highlights of his performing career include performing as Assistant Principal Clarinet for Opera in the Ozarks in the Summer of 2019, touring a wind quintet across Sardinia as a part of the Tra Mare, Stelle e Magia Festival, and performing with the PRISMA Festival Orchestra in summers 2018 and 2022. He appeared as a soloist with the Boston Conservatory Conductor's Orchestra in 2019. Timothy was awarded Young Artist of the Year at the 2017 Zodiac Music Festival in Côte d'Azur, France.

Timothy holds a B.M. from the University of Houston, and a M.M. from the Boston Conservatory at Berklee. He is currently pursuing a DMA at Rutgers University. His principal teachers are Jessica Phillips, Mark Dover, Randall Griffin, YaoGuang Zhai, and Michael Norsworthy.

Timothy teaches students and masterclasses for Through the Staff, an organization dedicated to breaking down the systemic barriers in the music education field that block young musicians from accessing musical resources. He also teaches privately in New Jersey, and teaches classes and assists with the Rutgers University Marching Band.

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 Horne 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 presently 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.

WES KRYGSMAN is a freelance tuba player and music teacher in the New Jersey/New York City area. He has performed with ensembles such as the New Jersey Symphony Orchestra, Queens Symphony, New Jersey Festival Orchestra, Orchestra Now at Bard, Richmond County Orchestra, Gramercy Brass Orchestra, Imperial Brass Band, the Rhebel Brass quintet, and many others. Wes also teaches beginning band and strings full-time in four elementary schools in Clifton, New Jersey. He has been teaching applied tuba and euphonium lessons at Kean University in Union, N.J. since 2016, as well as maintaining a private studio for students of all ages and levels. None of the above would be possible without the love, support, and patience of his lovely wife Julie and their army of fuzzy kids.

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, Mors Syphilitica, Baby Tooth and others, on guitar, bass and drums) 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, writing music utilizing modernist 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, England, 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 is 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.

Originally from Colorado, **AMMON SWINBANK** holds a Bachelor of Music degree from Cornish College of the Arts and two Master of Music degrees from New York University, Steinhardt. They are experienced in classical music, both new and old, as well as rock, blues and jazz. Ammon has performed in a wide variety of venues, including Abrons Arts Center, Scholes Street Studio, Williamsburg Music Center and the National Opera Center. Since the pandemic, Ammon has spent their time teaching online and expanding their skill set in both composition and performance.

ANNA VOEVODA received her Master's Degree (opera, chamber singing and voice teaching) from the Odessa National Music Academy (Ukraine, 2004). She worked as a soloist with the Musical Comedy Theatre, Philharmonic Society in Odessa. Her repertoire includes the roles of Aida, Tosca, Mimi, Lisa, Tatiana, Donna Anna, Madame Butterfly and others. She performed for Canadian Vocal Arts Institute in Montreal (2008) in the roles of Tatiana and Lisa with One World Symphony Orchestra. She was an artist in residence with Dicapo Opera Theater from 2010-2012, where she performed the role of Tosca. Anna sang 40 minutes of arias for the Opera Gala at Carnegie Hall in January, 2014. She sang on the TV-RTN program "U nas v Amerike" with Ari Kagan in May, 2013 and the RTN/WMNB program "Contact" with Boris Pozdner in April, 2016.

A native of Odesa, Ukraine, bass-baritone **GENNADIY VYSOTSKIY**, specializes in both the standard operatic repertoire and popular songs of the Ukrainian, Neapolitan, Yiddish and American traditions. Before emigrating to the United States, Gennadiy graduated from the Odesa School of Music and appeared in several classic films from the legendary Odesa Film Studio.

Operatic roles in New York include Mephistopheles (Gounod), Leporello, Don Basilio, King Rene (Tchaikovsky, *Iolanta*) and Sarastro. Further American engagements include Don Giovanni in Ann Arbor, and Boris Godunov in San Francisco. Gennadiy regularly appears in concert across the U.S. with recent engagements in San Francisco, New York, Connecticut and North Carolina. He also broadcasts a monthly live stream concert via his YouTube channel, "2000GV," with audiences in Ukraine, Israel, Slovenia, Germany and the United Kingdom.

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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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New York Composers Circle

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