



*Dedicated to the creation
and performance of new music*

Rowing in Eden
new music for strings, voices and piano

CHURCH OF THE TRANSFIGURATION
"LITTLE CHURCH AROUND THE CORNER"

NEW YORK CITY

APRIL 13, 2023, 7:00PM

NEW YORK COMPOSERS CIRCLE

~ Celebrating our 20th season of concerts ~

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“LITTLE CHURCH AROUND THE CORNER”
NEW YORK CITY

SQrt: Season 1, Episode 1 † Eric Heilner

Bergamot Quartet

Ledah Fink, *violin* Sarah Thomas, *violin*
Amy Huimei Tan, *viola* Irène Han, *cello*

String Quartet, September 2021 † Carl Kanter

- I. *Allegro*
- II. *Largo* — *Allegretto* — *Largo*
- III. *Allegro Vivace*
- IV. *Adagio* — *Allegro* — *Adagio*

Bergamot Quartet

Emily Dickinson Seasons of Love Songs †† Susan J. Fischer

- 1. *My River Runs to Thee (Spring)*
- 2. *The Fainting Bee (Summer)*
- 3. *Heart, We Will Forget (Autumn)*
- 4. *Wild Nights! Wild Nights! (Winter)*

Valerie Gonzalez, *soprano* Adam C J Klein, *tenor*
Craig Ketter, *piano*

— INTERMISSION —

Playing (or, Games) †† Marina Shmotova

- I. *Con moto delicato*
- II. *Volando cantabile*
- III. *Allegro estatico*

Craig Ketter, *piano*

Mercury's Shadow ‡ Christopher Kaufman

Ledah Fink, *violin* Sarah Thomas, *violin*

Violin Sonata † Thomas Parente

- I. *Con moto: South Hero Romp, with micro-onde*
- II. *Grave: Pandemia*
- III. *Vivace: Hine Ma Tov (To Dwell Together)*
- IV. *Presto: Toccata*

Haig Hovsepian, *violin* Nara Avetsiyan, *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 Claudia Dumschat and the staff of Church of the Transfiguration for their kind assistance with this concert.

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

A MESSAGE FROM OUR EXECUTIVE DIRECTOR

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

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

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

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

Linda Marcel, Dary John Mizelle and all the administrators who have given so much of their time volunteering to grow and improve the Composers Circle.

Nearly all of our concerts include world premieres. This is because our composer members are very active and constantly creating new works. But a problem with our current musical culture is 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

Emily Dickinson Seasons of Love Songs Susan J. Fischer
texts: Emily Dickinson

1. *My River Runs to Thee*

My river runs to thee:
Blue sea, wilt welcome me?

My River waits reply.
Oh sea, look graciously!

I'll fetch thee brooks
From spotted nooks, —

Say, sea,
Take me!

2. *Come Slowly, Eden! (The Fainting Bee)*

Come slowly, Eden!
Lips unused to thee,
Bashful, sip thy jasmines,
As the fainting bee,

Reaching late his flower,
Round her chamber hums,
Counts his nectars — enters,
And is lost in balms!

3. *Heart, We Will Forget Him!*

Heart, we will forget him!
You and I, to-night!
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you're lagging,
I may remember him!

4. *Wild Nights! Wild Nights!*

Wild nights! Wild nights!
Were I with thee,
Wild nights should be
Our luxury!

Futile the winds
To a heart in port, —
Done with the compass,
Done with the chart.

Rowing in Eden!
Ah! the sea!
Might I but moor
To-night in thee!

COMPOSERS

SUSAN J. FISCHER is a composer of chamber and vocal music. Her music has been performed in New York, Rome, Italy and Canada. Ms. Fischer completed her Masters in Composition at New York University, Steinhardt School of Music, where she studied with renowned American composer Justin Dello Joio. Previously, Ms. Fischer completed graduate work in musicology, particularly studying the art songs of Schubert at the Graduate School of Arts and Sciences at NYU, and in music education and conducting at Ithaca College, New York. Several compositions by Ms. Fischer have been premiered at NYCC concerts over the years. In 2017, *Twilight for Flute, Clarinet, Violin, Cello and Vibraphone* premiered at Saint Peter's Church, Citigroup Center in New York. Earlier that year, Susan's *Intermezzo for Oboe, Violin, Cello and Piano* was performed by the Poné Ensemble in New Paltz, New York. In 2016, Ms. Fischer's string quartet *Notturmo* was premiered at Saint Peter's Church, Citigroup Center. In the summer of 2015, *Romanza for Violin, Cello and Piano* was programmed by Università di Roma Tor Vergata in conjunction with NYCC, and performed with mixed media and choreography.

COMPOSER'S NOTE:

Inspired by the poetry of Emily Dickinson, these four love song settings evolved as dramatic duets for soprano, tenor and piano, and came to correspond with the four seasons both in the poetic imagery and as an allegory for the four stages of love. *My River Runs* conjures up the exuberance and purity of spring streams, brooks and rivers rushing toward the open sea, as young love overflows and yearns for the beloved. This is reflected musically by swiftly moving arpeggiations in the piano and soaring vocal lines. *The Fainting Bee* evokes the sensuous heat of summer with imagery of the tender, bashful, erotic dance between bee and flower, suggesting the lover's first embrace. The music depicts this with slow moving chords building to a climax, interspersed with descending chromatic lines indicating the bliss of the fainting bee "lost in balms." *Heart We Will Forget* brings about a chilly change in autumn, with an internal dialogue between the head and heart to end the relationship by deliberately trying to forget the loved one. The music takes on a jocular tone at first, then explodes in a passionate outburst as it becomes clear that forgetting the warmth and light of the beloved is easier said than done!

Wild Nights! Wild Nights! suggests the winter months with its long nights and buried feelings of nostalgia, regret and longing. Loneliness and futility, as the heart is bound “in port,” bring about the desire to rebel and break free from the rules: “Done with the compass, Done with the chart.” The galloping rhythms throughout suggest the restlessness and passion for the freedom of the sea and the ultimate embrace of love.

ERIC HEILNER, a lifelong rock & roll and R&B keyboardist, didn't take the usual route to composing. It wasn't until he was in his sixties that he first felt the compulsion to compose. He started by studying composition at the Juilliard Extension Division. Ray Lustig, one of his teachers at the Extension, said of Eric that he has “a wild sensibility filled with virtuosity, fun, beauty and excitement.” Within a few years, Heilner was composing fully developed pieces for chamber ensembles and orchestras. His pieces have been performed at various venues in New York City, Moscow, and Lviv, Ukraine. In October 2020, he released his first album, *Modern Sounds in Classical Music*, produced by legendary producer Jack Douglas (John Lennon, Aerosmith, Cheap Trick, Patti Smith and many others) and engineered by the equally legendary Jay Messina. The album has received excellent reviews. “This is music that breaks any pre-set mold and does so inventively.... Eric Heilner has a natural talent and we are the better for hearing his music.... Recommended” (*GappleGate Classical-Modern Music Review*). “[A]lthough Heilner has spent his life playing keyboards, it turns out that he's talented at composing....” (*Take Effect*). *Modern Sounds in Classical Music* is available on all standard streaming platforms including YouTube, Spotify and Apple Music.

Heilner has recently had some modest successes in the international competition arena. His composition *Variations on Aria of Asker* recently won an honorable mention in the International Composition Competition of the Vienna Classical Music Academy in the Chamber Music Category, and his *Suite for Strings, Episode 2* won third place in the String Orchestra division of the Città di Barletta International Composition Contest. The composer asks, “Does this mean I can add the words 'award winning' to my resume?” While Heilner continues to devote most of his time composing, he can also be found playing rock & roll keyboards at his favorite haunts in the wilds of New Jersey.

COMPOSER'S NOTE:

Per Wikipedia, “an *ostinato* ... is a motif or phrase that persistently repeats in the same musical voice, frequently in the same pitch. Well-known ostinato-based pieces include both classical compositions, such as Ravel's *Boléro* ... and popular songs such as Donna Summer and Giorgio Moroder's *I Feel Love*, Henry Mancini's *Theme from Peter Gunn*...”

SQrt: Season 1, Episode 1 is the first of a three “episode” string quartet. However the three episodes were actually composed in reverse order. When the time came to compose this first episode, all I had to start off with was a feel – I knew that I wanted to use the cello like a rock & roll bass guitar playing an *ostinato* figure. Little did I know what I was in for. The thing about *ostinato* bass is that there are a near infinite number of things you can do on top of it. I had several false starts before I settled on the opening you will hear tonight – which, as it turns out, is a variation on Mancini’s *Theme from Peter Gunn*. It took 25 distinctly different versions before I was happy with the completed piece. I think I left more music in my deleted and backup files than ended up in the final version.

SQrt: Season 1, Episode 1 is the third cut on my first album, *Modern Sounds in Classical Music*. Special thanks to Chris Sahar, member of NYCC, who helped get me “unstuck” on the ending, as well as giving several hints on “spicing up” the score in some critical spots.

CARL KANTER majored in music at Harvard College, graduating in 1953. Thereafter, he attended Harvard Law School and practiced law for about forty years. After retiring, he returned to composition and has written primarily chamber music compositions and a limited number of pieces for piano and for orchestra.

COMPOSER'S NOTE:

I believe that music must speak for itself to the ears and minds of the listeners. Therefore, these remarks are brief. The structure of each movement of the quartet is traditional. The playing techniques required of each instrument are traditional. But there is no traditional key structure within which the music fits, and chords move around freely in nontraditional ways.

CHRISTOPHER KAUFMAN is a composer, author, teacher, performer and is the artistic director of **CHIRON** Performing Arts and The Phantastic Theater. He composes music for the classical concert stage and for film. He also creates multi-media books which combine story, illustrative art, fully realized audio albums bursting with symphonic music, narration, voice acting, sound design, video and live performances. His “Environmental Works” include compositions featuring hundreds of natural sounds and have a powerful ecological message. He maintains a private studio of music students of all ages. Christopher lives in Brooklyn with his wife Maryclare, his daughter Sofia Rose (who performs with him on stage, often in a lead role),

and their dog Angel and cat Pluto, who protect us from all manner of monsters. Visit soundartus.com for video and audio presentations of his compositions, to read new of the upcoming touring performance of his symphonic tone poem *Iceland* with Quintet of the Americas, and to learn more of his years of concert presentation and his family outreach program.

COMPOSER'S NOTE:

What is the shadow of shadow? Bright powerful sunlight? Openness... clarity? Classical structure? This is the question this music asks. Polar opposites such as these, combined with consistent powerful emotion, inform much of *Mercury's Shadow*. It was written as I was moving to New York City from Ithaca, New York. This was a big move. I had lived in Ithaca for about fourteen years. I finished my schooling there, began my next step as founder/director of CHIRON Performing Arts (where I've presented the work of hundreds of artists of all disciplines), and it is where I lived and loved, and taught many young people music. I had a house with a glorious view of nature, but I realized that it was time to move on... to continue the adventure — also, I knew my own future family was not to be found there. So I piled my stuff and my cats into a moving truck and trekked to New York City to start a new branch of life.

Mercury's Shadow is dedicated to that process. As a result, the music has a powerfully dynamic, forward-moving quality and ends with a “country dance” dedicated to the beautiful countryside of Ithaca and my experiences there. There is also a place where some improvisation is asked for — lending a feeling of freedom to the music.

Dr. **THOMAS J. PARENTE** is Professor Emeritus of Piano at Westminster Choir College of Rider University and composer-in-residence for the Unitarian Congregation of Montclair. His compositions include works for orchestra, solo and duo piano, piano trio, strings, string quartet, voice, chorus, and band, and can be found at Subitomusic.com. A concert entirely devoted to his works was presented in November of 2019 at La Conservatoria de Musica located in Parana, Argentina with Dr. Parente as both pianist and conductor. A premiere of his choral works *October* and *Look Up at the Sky* were performed by the National Chorale at New York's David Geffen (formerly Avery Fisher) Hall in November of 2015. Two of his piano trios were performed in March 2019 by the Hobart Trio in Princeton, New Jersey. In November of 2022, *October* was performed by the Berkshire Concert Choir. In February of this year, his climate-change-awareness song cycle *Island Elegy and Aubade* was performed twice by Montclair State faculty member soprano Lori McCann and pianist Ryan Bridge in concerts which took place at Montclair State and the Boston Conservatory. His *South Hero*

Frolic for string orchestra will be performed next season by the South Dakota Symphony orchestra under the direction of maestro David Gier. (thomasparente.com)

COMPOSER'S NOTE:

My *Violin Sonata* is being premiered tonight by violinist Haig Hovsepien and pianist Nara Avetisyan. Written in the summer of 2020 while vacationing at an Airbnb in South Hero, Vermont, the first movement is an energetic and ebullient frolic of many meters and moods. The coda is based on a tune which I shamelessly took from my Westinghouse microwave. The heart of the *Sonata* is the second movement, entitled *Pandemia*. I wrote this tragic work in November 2019 in Lake Placid at the height of the pandemic. The third movement is based on the popular *Hine Ma Tov* musical setting of Psalm 133 ("How good and how pleasant it is to sit together."). The last movement is a virtuosic *toccata* with a slow and lyrical middle section.

MARINA SHMOTOVA was born in Irkutsk in Siberia, Russia. She studied composition with Nikolai Peiko at the Gnessin Musical-Pedagogical Institute, graduating in 1985, and then studied at the Institute's post-graduate program with Sergei Berinsky. Her music has been performed in concerts and contemporary music festivals in Russia, Belgium, Brasil, U.S.A., Croatia, Belgium and Italy, including the Moscow Autumn festival, the Other Space festival (Moscow), From the Avant-garde to the Present Day (St. Petersburg), the Europe-Asia festival (Kazan), MusicBiennale Zagreb (Croatia) and De Russen Komen! (Belgium). She is a member of the Russian Composers' Union, the Moscow Composers' Union and the Theatrical Workers' Union, and the producer of the Sergei Berinsky Musical Club. She has participated in the composers' seminars in the Composers' Union residence in Ivanova, the Bartok Seminar in Hungary, and the International Gaudeamus Music Week in Amsterdam. She is the artistic director of the Art Moto Consort ensemble. Shmotova has written music for most standard settings including instrumental, orchestral, vocal, chamber, choral and opera, as well as for varied genres such as music for orchestras of Russian folk instruments, folk chorus and gusli ensembles. Marina has also written music for theater as well as for movies and documentaries.

COMPOSER'S NOTE:

Playing (or alternatively, *Games*) was composed in 2006. A play on words: music making is essentially PLAYING an instrument; PLAYING, as the inner state of a composer creating his or her music; each piece has its own conditions of the GAME. *Playing* is a suite of three etude-like pieces of varying character, each developing according to its own modal harmonic progression.

PERFORMERS

BERGAMOT QUARTET is fueled by a passion for exploring and advocating for the music of living composers with creative programming, community-oriented audience building, and frequent commissioning. Upcoming highlights include performing at Merkin Hall for the Ukraine Contemporary Music Festival, curating/presenting an evening at Roulette for the SONiC Festival, and being on faculty for the Creative Music Institute at Arts Letters and Numbers this summer. Their 2022 season included the release of their debut album *In the Brink* on New Focus Recordings featuring a work by member Ledah Finck with percussionist Terry Sweeney; a co-commission and album release of Darian Thomas with Sō Percussion as part of Sō's Flexible Commissions project; and a collaboration with composer Dan Trueman on a set of "Cross Quartets and Quintets" inspired by Hardanger fiddle cross-tunings. Based in New York City, Bergamot Quartet is Ledah Finck and Sarah Thomas, violins; Amy Tan, viola; and Irène Han, cello. Bergamot Quartet recently completed their residency as Graduate String Quartet at the Mannes School of Music where they were mentored by the JACK Quartet, and at the Klangspuren Chamber Music Lab in Innsbruck, Austria.

Armenian pianist **NARA AVETISYAN** has garnered accolades as a performer who is equally at home in recital, concerto and chamber music appearances. Born in Yerevan to an artistic family, Nara began her piano studies at the age of six at the Alexander Spendiaryan Music School and won her first competition just a year later. Ms. Avetisyan has given recitals in Vienna, Munich, Geneva, London, Monaco, Sochi, Boston, Los Angeles and other European and U.S. cities. She is currently pursuing her Doctorate in Musical Arts at Stony Brook University with Gilbert Kalish and Christina Dahl. In 2017, she finished her Master's double-degree at the Cleveland Institute of Music (CIM) in both solo and collaborative piano performance, studying with the world-famous pianist and pedagogue Sergei Babayan and Anita Pontremoli, respectively. Ms. Avetisyan received her B.M. in piano performance from CIM in 2014 as a student of Sergei Babayan. She also holds a certificate in piano pedagogy from CIM. In 2014, Ms. Avetisyan

received first prize in the Grant Piano Competition in Sioux Falls. She has received prizes in numerous competitions, including the Balys Dvarionas International Piano Competition (Lithuania), the Konzertheum International Piano Competition (Greece), Le Muse International Piano Competition (Italy), and the Chopin Rome 2008 International Piano Competition (Italy). As a winner of the 2016 CIM Concerto Competition, Nara performed with the CIM Orchestra in Severance Hall under the baton of the well-known conductor Jahja Ling. Ms. Avetisyan has also been a recipient of the Sergei Babayan Prize in Piano, and the Dr. Joseph and Bess Scharff Leven Prize in Piano at CIM.

During her time at CIM, Nara was selected to participate in the Advanced Piano Trio Program under the tutelage of the well-known cellist Sharon Robinson, with whom she has also concertized. She has performed with the Yerevan Philharmonic Orchestra, Youth Chamber Orchestra, Armenian Philharmonic Orchestra, National Chamber Orchestra of Armenia, the Cleveland Philharmonic Orchestra, and the CIM Orchestra. Ms. Avetisyan took part in festivals such as Cleveland's Art Song Festival, Pianofest in the Hamptons, Rites of Spring Festival, National Gallery International Music, and Yerevan International Music Festival in Armenia. Nara actively collaborates and performs with various instrumentalists and singers including violinist Eli Matthews, first assistant principal of the Cleveland Orchestra.

LEDAH FINCK is a violinist, violist, improviser and composer who resides in New York City. A passionate creator, performer and curator of contemporary classical music, she is a member of the contemporary-music string quartet Bergamot Quartet, the inaugural Graduate String Quartet in Residence at the New School. Her pursuit of contemporary music is strongly supplemented by performing and collaborating in other genres such as jazz manouche, Appalachian and Celtic folk, and experimental music. Compositional projects include commissions by Imani Winds, Ayane and Paul, Alarm Will Sound, Now Hear This, the Bridge Ensemble, The Peabody Community Chorus and a work for the Bergamot Quartet and percussionist Terry Sweeney that is the title track for Bergamot's upcoming debut album, *In the Brink*. Her solo albums *Mayfly* and *outside songs* can be heard on Bandcamp.com.

VALERIE GONZALEZ has sung in opera theaters around the world, portraying soubrette, coloratura and comprimario roles. Roles such as Zerbinetta (*Ariadne*), Adele (*Fledermaus*), and Blondchen (*Abduction*) earned her a reputation as an acrobatic performer with a quicksilver presence

and a soaring coloratura. Valerie began her career as a resident artist with the Canadian Opera Company in Toronto and went on to appear in signature roles like Zerbinetta (*Ariadne*) with directors such as Jonathan Miller at Broomhill Festival in England and Mark Lamos at Glimmerglass Opera Festival in New York. Highlights include touring The Maritimes as Susanna in *Le Nozze di Figaro* with the Canadian Opera Company; twirling about as Olympia (*Hoffmann*) at L'Opera de Montreal and Norina (*Don Pasquale*) at Pacific Opera Victoria; walking the tightrope as Esmeralda (*Bartered Bride*) at Grand Théâtre de Genève; romping in various productions as Naiad (*Ariadne*), Oscar (*Ballo*), Papagena (*Die Zauberflöte*), and Flora (*Turn of the Screw*); plus creating roles in the world premieres of opera works by living composers.

Valerie continues to appear in recital, performing chamber works and compositions by living composers. As the director of Viva La Diva Music Studio and of Music Jam Ensembles in Fair Lawn, New Jersey, Valerie spearheads concert initiatives in her community, creates and produces musical shows for children, and musically directs high school musicals for Hudson County Schools of Technology in Jersey City. She is also an Adjunct Professor of Voice at New Jersey City University and of English at William Paterson University, where she recently graduated with an MFA in Creative and Professional Writing. An emerging author, she is completing a book of poetry, *Balikbayan, The Return*, and a historical novel called *The Buggy Driver* based on her father's memoirs during WWII in the Philippines.

Cellist **IRÈNE HAN** is a dynamic and versatile musician with a deep passion for exploring diverse genres of music. She has performed at venues such as Lincoln Center, Carnegie Hall and New York City Center. Irène is a member of the Bergamot Quartet, a New York-based string quartet committed to advocating, creating and educating audiences about music by living composers. She also co-leads a chamber project with pianist Chelsea de Souza dedicated to commissioning works by Asian-American composers, most recently funded by New Music USA. Additionally, she is a member of the Tal Yahalom Quintet, an eclectic group of performers from New York City's jazz, contemporary classical, and Brazilian music scenes. Upcoming highlights include performances at Merkin Hall and Roulette, as well as serving as faculty at the Creative Music Institute of Arts, Letters, and Numbers. She plays "Pierre," a cello crafted by luthier David Finck.

Armenian-American violinist **HAIG HOVSEPIAN** began his musical journey at a very young age. At four, he was already playing violin; at eight, the

Sh'vi (Armenian fipple flute); and at eleven, the saxophone. Those instruments provided him with the means to produce musical expressions that reflected his upbringing – deeply rooted in traditional classical training, his Armenian heritage, and American jazz. This unique blend shaped him into the versatile musician that he is today.

Despite his young age, Hovsepian is already enjoying a multifaceted career that has taken him across the U.S. to Canada, Norway, Iceland, Armenia and to stages such as Carnegie Hall, Koussevitzky Music Shed, Jordan Hall, Slosberg Hall, and Killian Hall, among others. As a saxophone player, he has appeared in Mechanics Hall, Boston's Symphony Hall, and various jazz clubs. A Max Reger Ambassador prize-winner at New England Conservatory's Preparatory division, Hovsepian moved on to become a recipient of several scholarship awards at the Cleveland Institute of Music, where he graduated with his Bachelor's and Master's degrees studying under Ilya Kaler, one of the world's most outstanding violin personalities. At the age of eleven Hovsepian won his first international competition, Classival (Canada), followed by Young Promise (USA), Renaissance (Armenia), and preceded by several local competition prizes (Massachusetts Music Teachers' Association, Armenian Youth Talent). An array of concerto competition wins launched his orchestral debuts with Waltham Philharmonic, Nashua Chamber, Concord Orchestra, and the Youth Orchestra of New England Conservatory. This culminated in his engagement with the acclaimed Boston Pops Orchestra and Maestro Keith Lockhart at Symphony Hall.

Featured by local newspapers, radio and television, Hovsepian was invited more than once to appear on NPR's "From the Top" program both as a soloist and in several music videos. Countless performances were dedicated to charitable events helping raise money for various causes (e.g. Belmont Media's Gifts of Hope Telethon, Joslin Diabetes Center, Armenian Music for Peace, 5pm Series, and others). At the young age of 24, Haig Hovsepian is an artist who is dedicated to promoting music of various genres at the crossroads of cultures, forms and styles.

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.

ADAM CHARLES JOSEF KLEIN is a tenor, composer, teacher and luthier. He earned his Masters degree from Indiana University Bloomington with a major in vocal performance and a minor in composition, studying composition there with Donald Erb and David Baker. Adam C J Klein's Metropolitan Opera career highlights include Yniold (1971), Elemer (2001), Chevalier Delaforce, Third Jew, Števa, Chekalinsky, the Witch, Yaryshkin and Loge (2012), and his first covers include Tom Rakewell, Alwa and Gandhi. He performed the role of Tristan with the Seattle Opera, and Cavaradossi, José, Quint and Marco Polo with the New York City Opera. He has sung many roles with the Spoleto Festival USA including Sly in *Faustus: The Last Night* (Dusapin), Leonardo da Vinci in *The Little Match Girl* (Lachenmann), and the Auctioneer/Taylor in *Omar* (Giddens and Abels). He

has performed with the **RFK Orchestra** in Amsterdam, Center for Contemporary Opera, Carolina Performing Arts, and others. Additional contemporary opera roles include President Lyndon Johnson in *Bobby* (Carter and Molton) and The Chancellor in *The Sorrows of Frederick* (Wheeler and Linney). He has performed most standard repertoire leads and appeared in 3 Tenors concerts in the U.S., Canada, Mexico, Japan, Holland and Russia. Mr. Klein wrote the opera *Leithian*, based on *The Silmarillion* by J.R.R. Tolkien. This epic-length opera was premiered in two parts in 2006 and 2007, with the composer playing Beren. He has sung contemporary song cycles by Judith Lynn Stillman and Mara Waldman, as well as his own song cycle *Still Breathing* which was part of a production by Harrisburg Opera Association. He also makes and plays many instruments including banjo, dulcimer and autoharp, specializing in Appalachian music.

Violist **AMY HUIMEI TAN** is dedicated to exploring the boundaries of artistic experiences through performing and collaborating across a wide range of musical styles and artistic disciplines. An avid chamber musician based in New York City, Amy is a member of the Bergamot Quartet with whom she has performed at venues including Carnegie Hall, Lincoln Center, The Kennedy Center and New York City Center. Amy has also brought new works to life through collaborative performances and recordings with Sō Percussion, Alarm Will Sound, Bang on a Can, arx duo, Claire Chase, Dan Trueman, Terry Sweeney, and members of the International Contemporary Ensemble for the Kaufman Center's Luna Composition Lab. This season's engagements include being a featured artist with the Louis Moreau Institute in New Orleans, Louisiana, and upcoming appearances with Bergamot Quartet at Roulette Intermedium and on Kaufman Center's Ecstatic Music series.

Violinist **SARAH THOMAS** is a performer and educator who strives to create an environment in which performers and audience members can share the experience of loving music together. A member of the Bergamot Quartet, Sarah has performed with such artists and ensembles as Alarm Will Sound, Sō Percussion, arx duo, earspace ensemble, Ensemble Klang, S.E.M. Ensemble, Claire Chase, Dan Trueman, Dan Lippel, Courtney Orlando and Terry Sweeney. Sarah holds Bachelor's and Master's Degrees from the Peabody Conservatory, where she studied with Violaine Melançon, and a Professional Studies Diploma from Mannes School of Music, where Bergamot Quartet studied with the JACK Quartet.

Staff for this concert:

David Mecionis — producer and stage manager
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Richard McCandless, Richard Brooks — door
Paul Aljian, Linda Marcel — reception
Jeremy Tressler — video and audio recording engineer
Timothy Miller — livestreaming and photography
Davide Capobianco — technical assistance
David Mecionis, Paul Aljian — program

NEW YORK COMPOSERS CIRCLE

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

Inspired by a workshop at the American Music Center, Jacob E. Goodman founded the New York Composers Circle in the spring of 2002 as an association of composers meeting regularly to play their music for one another. It soon became apparent to him that the Circle had the artistry and commitment to present its music before an audience. In May 2003, NYCC produced its first public concert at Saint Peter's Church, featuring Pulitzer Prize-winning composer David Del Tredici along with eleven of NYCC's original members. This well-attended concert was favorably reviewed in the *New Music Connoisseur*.

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

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

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