



celebrating **20** seasons
of concerts

*Dedicated to the creation
and performance of new music*

TRANSFIGURED SKYLINE

~ a 20th anniversary concert ~

CARY HALL
THE DIMENNA CENTER FOR CLASSICAL MUSIC
NEW YORK CITY

MAY 22, 2023, 7:00PM

NEW YORK COMPOSERS CIRCLE

~ Celebrating our 20th season of concerts ~

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CARY HALL

THE DIMENNA CENTER FOR CLASSICAL MUSIC

NEW YORK CITY

Last Days of Summer † Emiko Hayashi

Laura Jean Goldberg, *violin* Kate Dillingham, *cello*
Markus Kaitila, *piano*

Transfiguration † Patricia Leonard

Kate Dillingham, *cello* Craig Ketter, *piano*

Trio for Flute, Viola and Cello † Paul Aljian

Ammon Swinbank, *flute* Arthur Dibble, *viola*
Sara Strozso, *cello*

Manhattan Skyline Simona Smirnova

Simona Smirnova, *kanklės*

In Memoriam Grigori Frid ‡ Alexander Vustin

I. *Introduction: Semplice*
II. *Farewell Song: L'istesso tempo*

Arthur Dibble, *viola* Markus Kaitila, *piano*

— INTERMISSION —

Plethora of Simulacra † Davide Capobianco

Ammon Swinbank, *flute* David Valbuena, *clarinet*
Artie Dibble, *viola* Sara Strozzi, *cello*
Kyle Miller, *acoustic guitar* Dylan Ofrias, *vibraphone & woodblock*

Dancing the Lively Air † Barrett Kalellis

- I. *Allegro*
- II. *Presto energico*
- III. *Adagio non lento*
- IV. *Allegro deciso*

Laura Jean Goldberg, *violin* Kate Dillingham, *cello*
Markus Kaitila, *piano*

Three Poems of Henry Wadsworth Longfellow Timothy L. Miller

- I. *The Day Is Done*
- II. *Sleep*
- III. *Daybreak* (†)

Dominika Zamara, *soprano* Craig Ketter, *piano*

† World 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 Debbie Chou and the staff of The DiMenna 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 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

Three Poems of Henry Wadsworth Longfellow Timothy L. Miller

I. *The Day Is Done*

The day is done, and the darkness
 Falls from the wings of Night,
As a feather is wafted downward
 From an eagle in his flight.

I see the lights of the village
 Gleam through the rain and the mist,
And a feeling of sadness comes o'er me
 That my soul cannot resist:

A feeling of sadness and longing,
 That is not akin to pain,
And resembles sorrow only
 As the mist resembles the rain.

Come, read to me some poem,
 Some simple and heartfelt lay,
That shall soothe this restless feeling,
 And banish the thoughts of day.

Not from the grand old masters,
 Not from the bards sublime,
Whose distant footsteps echo
 Through the corridors of Time.

For, like strains of martial music,
 Their mighty thoughts suggest
Life's endless toil and endeavor;
 And to-night I long for rest.

Read from some humbler poet,
Whose songs gushed from his heart,
As showers from the clouds of summer,
Or tears from the eyelids start;

Who, through long days of labor,
And nights devoid of ease,
Still heard in his soul the music
Of wonderful melodies.

Such songs have power to quiet
The restless pulse of care,
And come like the benediction
That follows after prayer.

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

And the night shall be filled with music,
And the cares, that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away.

II. *Sleep*

Lull me to sleep, ye winds, whose fitful sound
 Seems from some faint Aeolian harp-string caught;
 Seal up the hundred wakeful eyes of thought
 As Hermes with his lyre in sleep profound
The hundred wakeful eyes of Argus bound;
 For I am weary, and am overwrought
 With too much toil, with too much care distraught,
 And with the iron crown of anguish crowned.
Lay thy soft hand upon my brow and cheek,
 O peaceful Sleep! until from pain released
 I breathe again uninterrupted breath!
Ah, with what subtle meaning did the Greek
 Call thee the lesser mystery at the feast
 Whereof the greater mystery is death!

III. *Daybreak*

A wind came up out of the sea,
And said, "O mists, make room for me."

It hailed the ships, and cried, "Sail on,
Ye mariners, the night is gone."

And hurried landward far away,
Crying, "Awake! it is the day."

It said unto the forest, "Shout!
Hang all your leafy banners out!"

It touched the wood-bird's folded wing,
And said, "O bird, awake and sing."

And o'er the farms, "O chanticleer,
Your clarion blow; the day is near."

It whispered to the fields of corn,
"Bow down, and hail the coming morn."

It shouted through the belfry-tower,
"Awake, O bell! proclaim the hour."

It crossed the churchyard with a sigh,
And said, "Not yet! in quiet lie."

COMPOSERS

Although largely self taught in composition, **PAUL ALJIAN** studied music theory as an undergraduate with additional studies at Mannes School of Music. He spent years freelancing part-time as a percussionist/drummer in theater, nightclub and classical settings, as well performing in concerts with Middle Eastern ensembles. Since retiring he has concentrated on composing. His *Movement for Woodwind Quintet* and *By Night. By Day* for violin and cello have been performed at prior NYCC concerts, and his *From Under the Cloud* for solo Flauto d'Amore was recorded by flautist Ginevra Petrucci as part of her FdA Project. Hear more at <https://soundcloud.com/paul-aljian>.

COMPOSER'S NOTE:

There is no particular back story or initial intent to *Trio for Flute, Viola and Cello*. I started work on it using a process that I've been employing recently – constructing a twelve tone row that has a good mix of intervals, expressive melodic content and harmonic possibilities from which I “mine” for material. The inherent constraints imposed by the tone row and the use of rhythmic motifs are the glue that hold it together. Even though this is a serial composition, it gives rise to fleeting hints of tonality. It's highly contrapuntal and my roots as a drummer surface in the final lively section. This one is for enjoyment.

DAVIDE CAPOBIANCO is an Italian composer of contemporary concert and electroacoustic music for solo performers, ensembles, and orchestras. He is also an arranger, orchestrator, music copyist, sound designer, and piano tuner based in New York City.

He is a classically-trained pianist and he studied at the Conservatorio Nino Rota in Italy as an oboist and percussionist. Upon moving to the United States, he explored his interest with modulars and pursued a degree in Composition and Electronic Production & Design from Berklee College of Music. Since graduating, Capobianco has played a role in a number of projects and groups, including creating electronic background textures for the multimedia and immersive opera *ELLIS* by composer Gabriele Vanoni, as well as assisting composer Phill Niblock with his latest work which premiered

in Berlin, Germany. Additionally, he started an online music project, *Psyche*, where musicians engage in a cyclical process of recording and exchanging audio-video building blocks that eventually total a set of complete compositions.

Capobianco has experience preparing scores for numerous composers, such as the National Opera Center premiere of Linda A. Marcel's *Raven's Dance* and for the University of Bordeaux, France premiere of her *Chasing the In-Between*. Yvette Janine Jackson enlisted Capobianco as the engraver for the ACO Earshot and Carnegie Hall premiere of her full orchestra composition, *Hello, Tomorrow!* He is also the media curator and sound engineer for the New York-based contemporary music group *Either/Or Ensemble*, programmed by director Richard Carrick and curator Christopher McIntyre. While at Berklee College of Music, Capobianco got his start tuning pianos on campus for a variety of occasions. He has continued using this skill for private clients and on-stage performances, including Nick Cave's live concert in Taranto, Italy.

Capobianco spends most of his time composing new music and exploring new combinations of instruments for his pieces. This involves testing new forms of orchestration techniques that enhance the narrative of his compositions, which are primarily characterized by topics concerning the human condition. Currently, he is creating a digital archive of video performances of multiple instruments, giving private lessons, and assisting other composers in achieving their goals.

COMPOSER'S NOTE:

In an era defined by an excessive Media presence, people are subjected to continuous sensory overload, eventually inducing an unintentional passivity towards the ongoing present moment.

Simulacra = Fake Reality

Simulacra curates an illusion of reality one is told to believe. It is assumed that that which is in view is truth. Through the distances traveled and the purchases made, the expectation is given by Simulacra. It stimulates a greater trust in a reality that is never met. Simulacra is a misrepresentation of reality.

Fake Reality = Media

The Media's linear narrative obscures the natural chaos of reality. It overwhelms the individual who is now discouraged by a lack of natural expectations. They are left in a state of induced passivity without the feeling of a true and immediate resolution – something the Media never fails to provide.

Media = Simulacra

The Media machine, kept alive by society, requires that the individual suspends disbelief in order to accept the given narrative of counter-reality.

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

COMPOSER'S NOTE:

Last Days of Summer opens with a tightly-structured motif which slowly develops as a dialogue amongst the instruments. The motivic line augments in the latter part of the piece while the piano compliments it in a flurry of motion, providing a buoyant texture.

BARRETT KALELLIS first learned piano as a student of Evelyn White and was the accompanist of the Audubon (New Jersey) High School Concert Choir from 1961-62. Along with a degree in English Literature, he received his graduate training in composition, piano and orchestra/opera conducting at the University of Michigan, Princeton University, Indiana University and the Hochschule für Musik in Vienna, Austria. He studied composition with Ross Lee Finney, Leslie Bassett, George Cacioppo, George Balch Wilson and John Eaton and was the founder and music director of the Grand Rapids Chamber Choir, the Grand Rapids Musica Nova Ensemble and the Detroit Contemporary Chamber Ensemble from 1982-87. His works for orchestra, chamber ensembles and voice have received numerous awards.

COMPOSER'S NOTE:

Dancing the Lively Air, for piano trio, was specifically written to follow a classical form structure. It is in four movements, which are typically "fast-fast-slow-fast." The individual movements are loosely designed to incorporate strong, dance-like rhythms, including waltz passages and what composer Leslie Bassett once considered *boogie-woogie*.

PATRICIA LEONARD is a composer of opera and musical theater. Her musical education includes the Boston Conservatory and The Juilliard School. Her principal composition teacher is Pulitzer Prize-winning composer

David Del Tredici. Ms. Leonard's works have been performed in major cities in the U.S. and Europe, interpreted by celebrated musicians from the New York Philharmonic, Zurich Opera, Metropolitan Opera Orchestra, and the Boston Symphony, Pops and Ballet, as well as by featured soloists such as Grammy Award-winning clarinetist Eddie Daniels, Met Opera soprano Wendy Bryn Harmer and renowned pianists Simon Mulligan and Christopher Oldfather.

Patricia was honored to be part of the June 2017 "Fanfare for the Uncommon Woman" concert in Great Barrington, Massachusetts. The concert celebrated the 100th anniversary of women's suffrage in New York. Patricia's *Remember the Ladies* was performed alongside works by such acclaimed women composers as Joan Tower and Thea Musgrave. Upcoming presentations of Patricia's music include performances in Italy, U.S. (New York and Arizona) and Belgium. Ms. Leonard was a producer of the Special Benefit Concert for Ukraine at Lincoln Center, featuring artists from the Met Opera, Broadway and beyond. She is the Managing Director of New York New Music Ensemble and a composer member of MAESTRA and New York Women Composers. As a founding member of New York Composers Circle, Patricia is truly honored to be part of the May 22, 2023 final concert of NYCC's 20th-anniversary season.

COMPOSER'S NOTE:

Transfiguration is a new work for cello and piano inspired by a piece I wrote many years ago titled *Diabolique*, a thirteen-minute piece for violin and piano in rondo form. The original piece was influenced by the fable of Diabolus, a powerful demon who traveled the earth in much fury since his exile from the town of Mansoul. This town had gates that could never be opened by the outside world – only by the will of those within who protected the peace of its inhabitants. The town was tricked into opening its gates and was then invaded by Diabolus, whose singular goal was to destroy the city and its people. Given recent events between Russia and Ukraine, this fable about an evil man plotting to conquer and destroy an entire community gave new meaning to this work, and so *Transfiguration* became a theme and variation reworked with secret codes for Putin/Russia and Zelensky/Ukraine. While there is no clear conclusion as to who "wins" this battle, there is always the hope that good will overcome evil.

TIMOTHY LEE MILLER is an American composer, arranger, orchestrator and publisher of contemporary concert music. He 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 the 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 the CD *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:

Three Poems of Henry Wadsworth Longfellow is a setting of three art songs for soprano and piano. It evolved from my 2010 setting of *The Day Is Done* scored for soprano solo with chorus and piano, which would later become the first song of the present cycle. Lauren Alfano-Ishida sang as one of the section sopranos when *The Day Is Done* was recorded in March 2011 by the Composer's Choir with Daniel Shaw conducting at Saint Patrick's Old Cathedral in New York City. When I created the art song version of it a year or so later, I asked Ishida to sing the solo, which we recorded with her husband, pianist Noby Ishida. She was so taken by the song that she commissioned me to write two more to go along with it, and in 2014, the second and third songs, *Sleep* and *Daybreak*, were added. She premiered the first two songs in June 2014 at Spectrum/NYC with pianist Claudine Hickman and has since performed them two more times in New York City, including a performance at the DiMenna Center in September 2014.

The three songs of the song cycle represent different times of the day – evening, night and morning – and each was written using very different compositional approaches. *The Day Is Done* is written to sound heavy and tired (as the text indicates a long, hard day is ending) with an extensive use in the piano of parallel fourths and fifths separated by a second most of the way through. The music in the second movement, *Sleep*, creates a rocking motion as if to lull the listener to sleep, but the music becomes agitated as the text describes a restless sleep. In the third movement, *Daybreak*, the piano part is far more complex with fluid runs and patterns designed to mimic the wind that comes off the ocean. As the text follows the movement of the wind across the bay and the courtyards, through the countryside and the fields, the music becomes more bluesy like a songbird until the wind finally passes over the churchyard and the text proclaims “Not yet! In quiet lie” to its occupants.

My choral arrangement of *The Day Is Done* was recognized as a finalist in the 2011 International Music Prize for Excellence in Composition in Thessaloniki, Greece, and in 2017 as Finalist Honorable Mention in the American Prize for Excellence in Composition.

SIMONA SMIRNOVA is a Lithuanian-born jazz vocalist, composer and kanklės player based in New York City. She's a fixture in the New York live scene with her quartet when she's not touring in Australia, New Zealand, Europe, or elsewhere in the world. Smirnova's genre-bending style has a unique theatrical flavor and incorporates unusual vocal improvisation techniques. She deftly incorporates chamber music, kanklės (Lithuanian zither) and folkloric chants into the compositional and performance practices of jazz and rock.

Smirnova has released four albums of her original music. Her second album, *Joan of Arc, for String Quartet*, presents an original composition written as a soundtrack for the classic Carl Dreyer silent film *The Passion of Joan of Arc* (1928). The album is a cinematic landscape of chamber pop, jazz and folklore. Simona's third album, *Bird Language*, combines jazz and Lithuanian folk music played by jazz quartet, string quartet, vocal ensemble, zither and saxophone. You can hear Smirnova performing her "Bird Language" act in the New York jazz scene on a regular basis. Her latest work is a new album and sheet music book *Kanklės in New York*, presenting fourteen original compositions for kanklės.

Classically trained on kanklės, Smirnova earned her BA in jazz vocals at the Lithuanian Academy of Music and Theater. Shortly after receiving the European Touring Scholarship, she moved to the United States to study at Berklee College of Music where she earned a degree in Contemporary Composition and Production. Simona is a very active member of the musician community around the globe. She is an alumna of the prestigious Berklee College of Music, a mentor at Berklee Alumni Mentorship program, a voting member of the Recording Academy (GRAMMYs), a mentor in the GRAMMY U program, and a composer member of New York Composers Circle.

COMPOSER'S NOTE:

Manhattan Skyline is one of the pieces from my latest album and sheet music book *Kanklės in New York*, published February 16, 2023. The piece presents Lithuanian zither in an unusual light by using quartal harmony and odd meters. *Manhattan Skyline* captures the serene nature of Manhattan's skyline when observing it from above, from the top of a skyscraper or from an airplane.

Born in Moscow in 1943, **ALEXANDER VUSTIN** began his musical studies with Grigori Frid at a Russian regional music college and continued his studies at the Moscow Conservatory under Vladimir Feré. After

graduating in 1969, he worked at USSR Radio as a music editor and later at the Kompozitor publishing house. In 1974 he became a member of the Composers' Union of the USSR (now the Russian Federation) and in 1990 joined the Association of Contemporary Music.

Although Vustin started composing in 1963, he considered only the works he composed after 1972 as his valid compositions. Much of his writing process used serial techniques, which were adapted in original ways to meet his compositional needs. Notable early works are *The Word* for woodwinds, brass and percussion (1975); *In Memory of Boris Klyuzner* for baritone and string quartet (1977); and *Blessed are the Poor in Spirit* for boy-soprano (or counter-tenor) and ensemble (1988). His composition *Festivity* for choir and orchestra (1987) was based on texts from old Russian singing books. Vustin worked on his first opera, *The Devil in Love*, from 1975 to 1989 and it was premiered in 2019 at the Stanislavski and Nemirovich-Danchenko Theater. His compositions have been presented at major festivals such as "Kremerata Musica," Tage für Neue Musik (Zürich); Holland Festival; the 14th Musik Biennale Berlin; Présence 93 (Paris); Melos-Ethos (Bratislava); Maraton Soudobe Hudby (Prague); Donaueschinger Musiktage and Deutsche Kammerphilharmonie (Germany); Kammermusikfest Lockenhaus (Austria); and Moscow Forum and Moscow Autumn (Russia). His works have been performed by artists including Vladimir Jurowski, Reinbert de Leeuw, Lev Markiz, Eri Klas, Igor Dronov, Alexander Lazarev, Vitaly Kataev, Gidon Kremer, Martyn Brabbins, and Cristoph Hagel. Alexander Vustin died in April of 2020.

COMPOSITION NOTE:

Alexander Vustin wrote *In Memoriam Grigori Frid* (2014) to be included in the retrospective CD *Grigori Frid: Complete Music for Viola and Piano* (Toccata Classics, 2015), paying homage to his recently deceased teacher and friend. Vustin noted in an interview at the Composers' Union of the Russian Federation, "the viola was an iconic instrument in Frid's musical legacy – his voice. I associate the strong sound of the viola with the character of Frid, with the generosity of his soul."

The *Introduction* begins with a defining sparse melody that includes repeated intervals on solo viola, quiet and fragile, answered by a more assured and resonant piano. The interchange continues with often fragmentary statements made either separately, or in contrast over each other, or in simple parallel tenths or cadences together, producing the effect of an intimate, moving conversation. The second and final movement, *Farewell Song*, starts with a new theme on the piano, again in tenths. The viola joins in as the theme develops, later singing a high counter melody using harmonics. The viola then sings a song with piano accompanying and the piece ends quietly with variations on the beginning themes of both movements.

PERFORMERS

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.

KATE DILLINGHAM is a cellist, recording artist and proponent of the music of living composers who enjoys a multifaceted career on varied frontiers of the musical world. She has performed concerti of Dvorak and Haydn in musical capitals from Salzburg to Moscow and has appeared in concert at Carnegie Hall, Lincoln Center and The MET Museum. Ms. Dillingham has driven innovation in the composition and performance space, commissioning contemporary works and collaborating with many artists in original multimedia events. She has produced and recorded audio/video projects, is a voting member of the Recording Academy (GRAMMYS) and serves as President of the Violoncello Society of New York (VCS).

Kate is Artistic Director of ArtsAhimsa: Music for Peace, a global network of artists working to promote non-violence through the affirmative power of the Arts. A skilled teacher and inventor, she founded MyBlueSkiesMusic.com, an online meeting platform where musicians can connect, teach and live-stream in high quality audio and video. Kate is both an architect and facilitator of ideas and is passionate about her craft and engagement in the full spectrum of music from composition to performance.

Violinist **LAURA JEAN GOLDBERG** is active as a performer, teacher and presenter for musicians and artists both in the U.S. and abroad. She has performed at Weill Recital Hall at Carnegie Hall, Alice Tully Hall and Tanglewood, as well as various venues in India, Japan, London, Paris, and across the U.S. As founding member of the Cassatt Quartet, Goldberg earned top prizes at the Fischhoff, Coleman and Banff competitions. She is a member of the Sullivan String Quartet, based in New York, and she has worked as assistant to the Juilliard and Tokyo Quartets. Goldberg celebrates the music of living composers including Julia Wolfe, Moshe S. Knoll, Eric Ewazen, Behzad Ranjbaran and Gabriela Lena Frank. Trained at The Juilliard School and the Charles Castleman Quartet Program, Goldberg is founder of ArtsAhimsa Music for Peace, presenting events that inspire and support inclusive communities, social justice and the environment, and of the ArtsAhimsa Chamber Music Festival in Lenox, Mass. She teaches at The Juilliard School Pre-College division and the Belvoir Terrace camp for girls, and is a board member of the Dvorak American Heritage Association.

Finnish pianist **MARKUS KAITILA** has appeared as a soloist with the Joutseno Art Summer, Wratislavia, St. Peter's Festival, Queens College, and Jackson Heights chamber orchestras as well as the One World and New Amsterdam Symphony orchestras, under conductors such as Tong Chen and Charles Neidich. He conducted Bach's *Keyboard Concerto in E Major* from the piano at LeFrak Concert Hall (New York) in 2016, and is the winner of the Bronze Prize in the 2nd WPTA Finland International Piano Competition 2020 and of the First Prize at the Köhler-Osbahr piano competition in 2013 (Duisburg). Additionally, he 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 Lelchuk. Kaitila holds a Master of Music and Advanced Certificate in Piano Performance and Pedagogy from NYU Steinhardt, where he studied with Eteri Andjaparidze and taught piano lessons and keyboard skills as a member of the adjunct faculty in Piano Studies.

Critically acclaimed for “transporting the listeners to extraordinary heights” and “into a world beyond time and space,” pianist **CRAIG KETTER** is known for “playing with powerhouse sonority combined with long-lined, dulcet lyricism.” Mr. Ketter has performed as soloist with the Grant Park Symphony Orchestra, the North Carolina Symphony, the Sacramento

Philharmonic, the Oakland East Bay Symphony, the Raleigh Symphony, the Garden State Philharmonic, the Durham Symphony, the American Festival for the Arts Orchestra and others. His solo concerts have taken him to Mexico, Argentina, Barbados, France, Germany and Japan, as well as across the United States and Canada. Complementing his solo performances with collaborative ventures, Craig regularly joins forces with international singers and chamber groups. Venues include NPR's "Performance Today" series, "CBS Sunday Morning," Sirius Satellite Radio, Carnegie Hall, Avery Fisher Hall, the Teatro Colon in Buenos Aires, La Huaca de Atlapa in Panama City, the Tanglewood Music Festival, Music in the Mountains in Colorado and The Marilyn 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.

KYLE MILLER is a New York-based genre-fluid composer, performer, educator and audio engineer. He blends rock and classical styles to create a compelling musical language that is at once familiar and novel. He received his Bachelor of Music in Classical Guitar Performance and Master of Arts in Composition at the Aaron Copland School of Music at Queens College. Kyle also spent time studying guitar at the Universidad Veracruzana in Xalapa, Mexico and Balinese Gamelan in Bali, Indonesia. He is an active performer and composer of Gamelan Yowana Sari, Ictus Novus and Wildcat.

DYLAN OFRIAS is a New York-based percussionist and educator. He is a resident accompanist at the Paul Taylor Dance Company and a member of Gamelan Yowana Sari, an ensemble specializing in Balinese Gamelan. Dylan is highly passionate about contemporary music and actively seeks opportunities to play the works of living composers. He has premiered works by composers such as Benjamin Schweitzer, Dewa Alit and Robert Dick. He has had the privilege of performing with Talujon Percussion and the TALEA Ensemble, and he will be participating as a fellow at Bang on a Can's 2023 Summer Festival at the Massachusetts Museum of Contemporary Art. Dylan is currently pursuing his Bachelor's of Music at the Aaron Copland School of Music.

SARA STROZZO is an Italian cellist with over ten years of performance experience. After graduating from the Conservatory "Agostino Steffani" in Castelfranco Veneto (Italy), Sara moved to New York to obtain her Master's degree in cello performance at the Aaron Copland School of Music under the guidance of Professor Marcy Rosen. Sara has performed several concerts throughout Europe and the U.S., and she has attended numerous masterclasses with renowned teachers and performers such as Natalia Gutman, Julius Berger, Giovanni Gnocchi and Anna Serova.

As first chair of the Crescere in Musica orchestra, she has gone on three tournées in Prague, Lithuania and Austria, performing classical and baroque repertoire. Sara has been teaching privately and in music schools to students of all ages for the past ten years, and for the past two years she's been building her own private studio in Manhasset and Port Washington.

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.

Clarinetist and bass clarinetist **DAVID VALBUENA** is a versatile and compelling musician who has performed throughout the U.S., Canada, Europe and China. He has performed with a variety of ensembles including the American Composers Orchestra, Lucerne Festival Academy Orchestra and Southwest Florida Symphony. He also performed as a Klezmer musician

on stage and played clarinet in the pit orchestra of the 2018 off-Broadway revival of the *Fiddler on The Roof* in Yiddish. As a chamber musician, David has performed in the Montreal New Music Festival, NYC Electro-Acoustic Music Festival, and the Bowdoin International Music Festival. He has recorded for New Amsterdam Records and can be heard on ShoutHouse's most recent album, *Cityscapes*. David is equally passionate about bringing music education to all communities in New York City and has held residencies at several of the city's public schools as a bilingual teaching artist. He holds a Master of Music from the Manhattan School of Music and a Bachelor of Music from Queens College where he studied with Charles Neidich and Ayako Oshima.

Soprano **DOMINIKA ZAMARA** was born in Wrocław, Poland. She finished her Master's degree in opera at the University of Music in Wrocław and furthered her studies at the Italian Musical Conservatory in Verona, Italy. Her career has taken her around the world, from China to Mexico to England. Dominika has been featured soloist at major music festivals including the Alion Baltic Music Festival; X Festival Dé Musica de Villaviciosa de Odon, Madrid; Cracovia Sacra; and Azalea Blossom Festival in Seoul. She was soloist in a special Chicago performance of Haydn's *The Creation* conducted by Maestro Glenn Block. In 2011 Dominika took the leading role in Coronado's *Tramonto* at the Teatro Olimpico in Vicenza, Italy, and in 2014 she sang the leading role in *La serva di Padova* at the Teatro Verdi in Padova. She has received many honors as a cultural ambassador for her native Poland.

With Maestro Robert W. Butts, Dominika has sung the role of Bastienne in Mozart's *Bastien und Bastienne* in the United States and in Turin, Italy and has sung Serpina in Pergolesi's *La serva padrona* in the United States and in Crema, Italy. At the 2016 BONJ Summer Music Festival, Dominika sang Susanna in Mozart's *La nozze di Figaro*. Dominika has also premiered songs composed by Maestro Butts for the contemporary theater work *La Serva di Padova*, performed in 2017 with the World Peace Orchestra at The National Opera Center and Lincoln Center in New York City, and with composer Maria Newman and the Hollywood Chamber Orchestra at the Warner Grand Theater in Los Angeles. She performed Violetta from *La Traviata* in Italy and Sacerdotessa from *Aida* at the Mythos Opera Festival in the Teatro Greco in Taormina under the direction of Maestro Marco Boemi. She received the Award Cartagine 2.0 in Rome in the category opera-soprano at the Palazzo Campidoglio. Recently, Dominika received the Premio Fontane di Roma award from the Vatican for excellence in her voice and career.

Staff for this concert:

David Mecionis — producer and stage manager
Emiko Hayashi, Eric Heilner, Anthony Izzo — stagehands
Linda Marcel, Tamara Cashour — door
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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 beloved friend and honorary composer member **John Eaton**, the competition was renamed the John Eaton Memorial Competition. Pulitzer Prize-winning composer **Tania León** joined NYCC in 2004 as an honorary member. Ms. León has held an administrative position with the group ever since and her music has been performed in various NYCC concerts.

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 the Program Committee Chair. NYCC sponsors an outreach program for members of the public who have not yet been exposed to much contemporary concert music. 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

365 Bridge St., 12E

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