



*Dedicated to the creation
and performance of new music*

**--- NIGHT
JOURNEY ---**

CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”

NEW YORK CITY

NOVEMBER 15, 2023, 7:00PM

NEW YORK COMPOSERS CIRCLE

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“LITTLE CHURCH AROUND THE CORNER”
NEW YORK CITY

Vanishing Act: A Fantasy on Extinction ‡ Judith Lynn Stillman
words by Judith Lynn Stillman & Don Paterson

1. *The Melting Planet*
2. *Disappearance*
3. *Nostalgia*

Gennadiy Vysotskiy, *narration* Wayne J. du Maine, *trumpet & flugelhorn*
Judith Lynn Stillman, *piano*

The Mysterious Transformation of Johann B. † Robert S. Cohen

- I. *Echoes from the Cathedral*
- II. *Leipzig Blues*
- III. *Dancing with the Devil*

David Valbuena, *clarinet* Craig Ketter, *piano*

Trees & Other Poems † Timothy Lee Miller

1. *Trees*
2. *The Apartment House*
3. *Mount Houwenkopf*
4. *The House with Nobody In It*

Valerie Gonzalez, *soprano* Aurora Mendez, *violin*
Craig Ketter, *piano*

— INTERMISSION —

Sonata for Trumpet & Piano † Emiko Hayashi
Pam Fleming, *trumpet* Craig Ketter, *piano*

Musica Laconica †† Anton Rovner
I. *Andante* IV. *Moderato*
II. *Andante* V. *Largo*
III. *Moderato*
Valerie Gonzalez, *soprano* Isaac Ketter, *alto saxophone*
Craig Ketter, *piano*

Night Journey ‡ Kevin Scott
*Introduction—Nocturne 1—Toccata 1—Traversion 1—Nocturne 2—
Traversion 2—Toccata 2—Traversion 3—Nocturne 3—Epilogue*
Libby Ando, *horn* Aurora Mendez, *violin*
Craig Ketter, *piano*

† World Premiere

†† U.S. Premiere

‡ Live Performance Premiere

*NYCC is a Presenter Partner with Composers Now.
We would like to extend our gratitude to Claudia Dumschat and the staff of the
Church of the Transfiguration for their kind assistance with this concert.*

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FOR A WINE & CHEESE RECEPTION

TEXTS

Trees & Other Poems Timothy Lee Miller
texts: Alfred Joyce Kilmer

1. *Trees*

I think that I shall never see
A poem lovely as a tree.

A tree whose hungry mouth is prest
Against the earth's sweet flowing breast;

A tree that looks at God all day,
And lifts her leafy arms to pray;

A tree that may in Summer wear
A nest of robins in her hair;

Upon whose bosom snow has lain;
Who intimately lives with rain.

Poems are made by fools like me,
But only God can make a tree.

2. *The Apartment House*

Severe against the pleasant arc of sky
The great stone box is cruelly displayed.
The street becomes more dreary from its shade,
And vagrant breezes touch its walls and die.
Here sullen convicts in their chains might lie,
Or slaves toil dumbly at some dreary trade.
How worse than folly is their labor made
Who cleft the rocks that this might rise on high!

Yet, as I look, I see a woman's face
Gleam from a window far above the street.
This is a house of homes, a sacred place,
By human passion made divinely sweet.
How all the building thrills with sudden grace
Beneath the magic of Love's golden feet!

3. *Mount Howenkopf*

Serene he stands, with mist serenely crowned,
And draws a cloak of trees about his breast.
The thunder roars but cannot break his rest
And from his rugged face the tempests bound.
He does not heed the angry lightning's wound,
The raging blizzard is his harmless guest,
And human life is but a passing jest
To him who sees Time spin the years around.

But fragile souls, in skyey reaches find
High vantage-points and view him from afar.
How low he seems to the ascended mind,
How brief he seems where all things endless are:
This little playmate of the mighty wind
This young companion of an ancient star.

4. *The House with Nobody In It*

Whenever I walk to Suffern along the Erie track
I go by a poor old farmhouse with its shingles broken and black.
I suppose I've passed it a hundred times, but I always stop for a minute
And look at the house, the tragic house, the house with nobody in it.

I never have seen a haunted house, but I hear there are such things;
That they hold the talk of spirits, their mirth and sorrowings.
I know this house isn't haunted, and I wish it were, I do;
For it wouldn't be so lonely if it had a ghost or two.

This house on the road to Suffern needs a dozen panes of glass,
And somebody ought to weed the walk and take a scythe to the grass.
It needs new paint and shingles, and the vines should be trimmed and tied;
But what it needs the most of all is some people living inside.

If I had a lot of money and all my debts were paid
I'd put a gang of men to work with brush and saw and spade.
I'd buy that place and fix it up the way it used to be
And I'd find some people who wanted a home and give it to them free.

Now, a new house standing empty, with staring window and door,
Looks idle, perhaps, and foolish, like a hat on its block in the store.
But there's nothing mournful about it; it cannot be sad and lone
For the lack of something within it that it has never known.

But a house that has done what a house should do,
 a house that has sheltered life,
That has put its loving wooden arms around a man and his wife,
A house that has echoed a baby's laugh and held up his stumbling feet,
Is the saddest sight, when it's left alone, that ever your eyes could meet.

So whenever I go to Suffern along the Erie track
I never go by the empty house without stopping and looking back,
Yet it hurts me to look at the crumbling roof and the shutters fallen apart,
For I can't help thinking the poor old house is a house with a broken heart.

COMPOSERS

ROBERT S. COHEN has written music for chorus, orchestra, chamber ensemble, dance and theater and has been the recipient of numerous awards and commissions. 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.

His *Alzheimer's Stories* for soloists, chorus and large ensemble, with a libretto by GRAMMY-winning librettist Herschel Garfein, is one of the most performed large-scale choral works in the U.S. and was the featured work at the 2019 ACDA National Conference. Other major works include *Genesis* for soloists, chorus, brass and percussion written with collaborator Ronald W. Cadmus; *Eternity Considered as a Closed System* for soloists, chorus and orchestra; *Edison Invents* for baritone and orchestra; *Do Not Enter* for tuba and piano, recently performed in an orchestrated version by the U.S. Army Band in Washington, D.C.; *Neptune's Treasures* for brass quintet, recorded by Australia's Lyrebird Brass; *Calder's Circus* and *Under Blood Moon* for woodwind quintet; a string quartet; *Five Nights in Sofia* for violin and piano; *Parable*, a song cycle for voice and piano; *So You Think I'm Funny???* for bassoon and piano; and a number of works for percussion including *Galapagos Suite*, *An Ant's World* and *Homeland Security Suite*. His extensive catalogue of choral works includes: *Sleep, Little Baby, Sleep, Stardate 101; The Promise of Three Moments; Stay in Time; God's Whisper; Ain't I a Woman; Still; The Joy of Simple Things; The Road Back; The Beauty of Life; Night Cadence; Sprig of Lilac* and *Spirit of the Winding Water*. He is published by SBMP, Edition Peters, Hal Leonard, Shawnee Press, Pavane Publishing, Fred Bock Music, Lorenz Music Publishing, HoneyRock Music, Potenza Music, Peer Music Classical and J.W. Pepper.

Bob also co-authored the book and composed the score for the 2000 Richard Rodgers Award-winning Off-Broadway musical *Suburb*, published by Dramatic Publishing. He is also Treasurer and Board member of the New York Composers Circle. He has a B.A. in Music from Brown University, where he studied with composer Ron Nelson; an M.A. in Music from Queens College; and was in the doctoral program at Columbia University. He currently lives in Montclair, New Jersey with his wife, Maryann and their two cats, Daphne and Chloe.

COMPOSER'S NOTE:

The Mysterious Transformation of Johann B. is a musical exploration of three imagined scenes from the life of J.S. Bach.

I. *Echoes from the Cathedral.* In August 1717, Bach had secured a job as *Kapellmeister* at the court of Prince Leopold in Cöthen. His current employer, Duke William Ernest, however, evidently wanted to have his cake and eat it – having previously snubbed Bach for the role of *Kapellmeister*, the Duke was nonetheless damned if he was going to let Bach go to find a similar job elsewhere. The subsequent confrontation led to his arrest and imprisonment from November 6 - December 2, 1717, setting something of a dramatic precedent in Weimar. In this movement, I imagine Bach standing over the Duke's coffin experiencing a bit of well-deserved *schadenfreude* as the Duke lay in state after his death in 1728.

II. *Leipzig Blues.* Working late at night – two chimes denoting the time – ol' J.S. is dealing with a bad case of writer's block. Just as he thinks he's made a creative breakthrough, he decides that what he wrote was crap, crumbles the manuscript and settles into a state of deep melancholy as the chimes strike four.

III. *Dancing with the Devil.* With two tattoos on his forearm and gold chains around his neck, Bach was known to drink quite a bit of alcohol – at least a six-pack of beer a day it is told. He may have also consumed other substances. In any case, in this movement Bach has returned home from his favorite *bierhalle* drunk as a skunk. He wanders about his studio trying to find his way to his harpsichord figuring that perhaps practicing a few exercises might bring him back to some level of sobriety. Unfortunately, it doesn't go so well, and after heaping some serious highly chromatic aural indignities upon the Baroque's musical *empfindsamkeit*, he falls off the bench onto the floor where his wife, kids, or family dog discovers him the next morning.

EMIKO HAYASHI is a composer, arranger and performer currently living in New York. Born and raised in Japan, 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 Purchase Conservatory of Music (New York). 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 Sonatina* 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:

Trumpet and piano is not a very common combination for a duet in the chamber music repertoire, so I wanted to explore the challenges of writing a piece for the pairing. *Sonata for Trumpet & Piano* is based on an ongoing dialogue between the two instruments and the rhythms that drive the dialogue forward. The piece has a jazzy undertone mixed in with classical elements, and is built on a sonata form.

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:

Trees & Other Poems is a collection of four song settings of poems from the book of the same name by Alfred Joyce Kilmer (1886–1918). I chose these particular texts among others for an art song recording project specifically because poet Joyce Kilmer was a resident of Mahwah, New Jersey, the very place that the I call home, making this an “all-Mahwah” work. Kilmer was killed in action during World War I when he served as a scout for the 69th New York Infantry Regiment. He is honored in Mahwah with a street and a school named for him, as well as February 2nd being set as Joyce Kilmer Day. My son Sebastian attended Joyce Kilmer Elementary School in the town.

Kilmer is best known for his poem *Trees*, written in 1914 as a short and simple work on the beauty of trees. My setting of the poem uses an expansive tonal palate to express the majesty and grandeur of trees. Kilmer writes that, “Poems are made by fools like me, but only God can make a tree.”

The second setting, *The Apartment House*, follows the lead of the text that paints a deceptive view of a great stone box that is “severe against the pleasant arc of sky” with a mock waltz feel in 4/4 time that ultimately gives way to a simple waltz as the writer recognizes “this is a house of homes” and that the building “thrills with sudden grace.”

The third setting, *Mount Houvenkopf*, describes the view of a local mountain in Mahwah that sits at the border of New Jersey and Upstate New York. Known locally as Stag Hill, Houvenkopf Mountain's name is derived from the Dutch “Hooge Kop,” meaning “High Head.” Its summit was known as Split Rock or Pigeon Rock because locals used to spread grain around the summit boulders to catch passenger pigeons. Although not particularly lofty in height at 931 feet, Kilmer describes it as the “playmate of the mighty wind” and the “young companion of an ancient star.”

The House With Nobody In It was commissioned in August 2017 by Illumine, a Philadelphia-based ensemble, and was premiered on two concerts in July 2018. The poem mourns the loneliness of an old, abandoned farmhouse along the path to the train station in Suffern, New York, which is opposite the town of Mahwah, a route that Kilmer – who was the literary editor of the religious newspaper *The Churchman*, and later, a journalist on staff at the *New York Times* – would have taken daily on his commute by train to New York City. This route is still taken by hundreds of Mahwah residents today.

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

which he invited Russian, European and American composers to participate. He advises the Composers Concordance in New York and is a member of the American Music Center, the New York Composers Circle and the Composers Guild of New Jersey. He has organized several concerts in St. Petersburg and Moscow.

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

COMPOSERS NOTE:

Musica Laconica is a set of five short one- or two-minute pieces for soprano voice singing vocalizations, alto saxophone and piano. The first piece was written in 2004 for a concert of contemporary one-minute pieces for soprano, saxophone and piano. This concert took place in Ekaterinburg, Russia. It was again performed in Moscow in October of 2020, after which the performers entreated the composer to write a few more movements, since they felt that the musical material allowed for more development. The composer followed their advice and wrote four additional movements of similar brevity to follow. The full set was performed at the Moscow Conservatory's Myaskovsky Hall in April of 2021. The five movements of *Musica Laconica* are mainly subdued, lyrical and philosophical in their overall mood and have a diverse innovative and expressive textural palette.

A life-long New Yorker, **KEVIN SCOTT**'s music has been performed by major American orchestras in Atlanta, Houston, Minnesota and St. Louis under such notable conductors as Leonard Slatkin, JoAnn Falletta, Leslie Dunner, Yoel Levi, Lan Shui and Andre Raphel. Scott has accepted numerous commissions and awards from various organizations. Recently, Scott was a guest faculty member of the Alba Music Festival's composition program in Italy, and he has lectured about orchestral repertoire at Bard College in Annandale.

Scott has produced seven string quartets and other works for diverse chamber ensembles and chorus, several song cycles for solo voices, and

music for various independent films and theatrical productions. His latest works include the song cycle *Metamorphoses and Transfiguration* for soprano, horn and piano; the oratorio *Mother to a Stranger's Child* for narrator, soprano, chorus and orchestra in collaboration with poet Magdalena Gómez; and the score to the movie *Hollywood Nights* produced by Wales High Media in the U.K.

As a conductor, Scott is a tireless advocate for the performance of new, unknown or unjustly neglected composers. He has served as music director of various groups in the New York area and has appeared as a guest conductor in Atlanta, Philadelphia and Bulgaria. This past January, Scott made his first appearance with the Springfield Symphony Orchestra (Massachusetts), and returned several months later to conduct that orchestra's first Juneteenth concert. Scott has recorded the music of Ulysses Kay for Albany Records. He has written liner notes for new recordings of Bernard Herrmann's film scores for the California-based Tribute Film Classics label and preface notes to several of Hugo Kaun's works for Musikproduktion Jürgen Höflich in Munich. In addition he has served on the music panel of the New York State Council on the Arts, appeared as a panelist and lecturer at various colleges, and served as an adjudicator for the American Prize.

Scott studied composition with John Corigliano and Ulysses Kay at Herbert H. Lehman College in the Bronx, and continued his studies at the Mannes College of Music with Christine Berl and David Tcimpidis, in addition to conducting with Yakov Kreizberg.

COMPOSERS NOTE:

Night Journey was initially a shorter work, composed in 2015 as part of a call for scores for The Red Hedgehog Trio which named itself after a cafe that Johannes Brahms frequented in Vienna. The trio, comprised of French horn, violin and piano, asked for scores that would last no longer than two minutes. In writing this work, two thoughts came to mind. First, there was the memory of my lonesome journeys driving in my car in the deepest hours of night delivering newspapers to people's homes in the upstate New York countryside, all the while communing with the nocturnal solitude of the place. Also, there was my love of *film noir* and the moods evoked by its expressionistic cinematography and shady cast of characters.

Though the initial version was not chosen for performance and recording, I toyed with the idea of expanding the work's length, which finally came to reality in the late summer of 2020 when I received a request to write a work for violin and piano. When I proposed to expand my horn trio instead, the suggestion was received with great delight and I immediately began work on the new adaptation, which was completed on 27 November 2020. While I have not removed the original version from my catalogue of works, the expanded version is designed to display the talents of three musicians at their finest while attempting to capture a sense of the power that the night can have upon us.

Night Journey is in one movement comprised of ten sections: *Introduction, Nocturne 1, Toccata 1, Traversion 1, Nocturne 2, Traversion 2, Toccata 2, Traversion 3, Nocturne 3* and *Epilogue*. The work first appeared as a video recording via Zoom on 7 February 2023, presented by Court Street Music and the Henry Waldinger Memorial Library in Valley Stream, New York with hornist Noah Fotis, violinist Daniel Hyman and pianist Leonard Lehrman. Tonight's public presentation is the first live performance of this work.

JUDITH LYNN STILLMAN enjoys a distinguished international career as pianist, composer, music director, filmmaker, and artistic visionary, using her creative platform to champion human rights, women's rights, and diversity and inclusion; to further genocide education; and to give a voice to the voiceless. Hailed by Wynton Marsalis as “a remarkable virtuoso...a consummate artist,” she holds Bachelor's, Master's and Doctoral degrees from The Juilliard School. Stillman is the Artist-in-Residence and a Professor of Music at Rhode Island College. She was named Honored Artist of The American Prize in Piano and Composition in 2020 and is winner of 20 competitions. Career highlights include music festivals such as Marlboro, Tanglewood, Grand Teton, Yale-at-Norfolk, Kol HaMusica (Israel), and Ravel Academy (France); Music Director for Operafestival di Roma (Italy); performer at the GRAMMYs honoring Mstislav Rostropovich; world premieres at Avery Fisher Hall and Alice Tully Hall in Lincoln Center; and visiting artist-in-residence positions in China, Russia, the Czech Republic, Beijing's Central Conservatory, Prague Conservatory, and the Royal Conservatoire of Scotland.

Stillman's compositions have received extensive national media coverage, with plaudits such as “a breathtaking masterpiece,” “Stillman's true genius shines...she reaches for the stars and succeeds brilliantly...transports us through darkness toward life and growth,” “startlingly beautiful musical score” (*Armenian Weekly*). Wynton Marsalis and Judith Lynn Stillman's acclaimed Sony duo album was on the Top Ten of the Billboard charts: “Marsalis and Stillman made an impeccable team...The playing consistently dazzles” (*San Francisco Examiner*). Stillman's collaborators include musicians from diverse genres such as The Beach Boys, Mark O'Connor, Richard Stoltzman, and Herbie Hancock (in a commercial for BOSE); members of the New York Philharmonic, Boston Symphony Orchestra, Israel Philharmonic; the Borromeo, Cassatt, Lydian, Muir and Shanghai string quartets; and “Dynamic Duo” concerts with Jordan Rudess of Dream Theater.

As a composer-filmmaker, Stillman's accolades include winner of Grand Prize: Best Music Video, Best Score, Best Multimedia Film, Audience Choice Award and Humanitarian Award in international film festivals in New York City, Hollywood, Cannes and in the U.K. *Essential Business* (film and

music by Judith Lynn Stillman, featuring Metropolitan Opera baritone Will Liverman) was the First Prize winner of the worldwide OperaVision International Quarantine Competition. The film was spotlighted as “a watching and listening highlight” by the *Guardian*. Liverman and Stillman premiered Stillman's song cycle, *Where There's a Will...*, commissioned by Liverman, at their recital in the Nazarian Center for the Performing Arts. Stillman was named Creative Services Industry Leader in PBN's 2023 Business Women Awards. <https://judithlynnstillman.com>

COMPOSER'S NOTE:

Vanishing Act: A Fantasy on Extinction is dedicated to reducing our ecological footprint and to increasing the footprints of all endangered and vulnerable life on our melting, shifting planet.

PERFORMERS

LIBBY ANDO is a horn player and teacher based in the New Jersey/Philadelphia region. A passionate educator, Libby regularly teaches clinics, lessons, and brass ensembles. Libby obtained her Master's in Horn Performance from West Chester University in 2019 under Dr. Elizabeth Pfaffle. She also holds a Bachelor's in Music Education from Rowan University where she studied with Lyndsie Wilson.

Currently a DMA student at Rutgers University, Libby studies with Leelanee Sterrett. In 2022 she was proud to present her research study “Symphonic Excerpts for Horn by Women Composers” at the Southeast Horn Conference in Greensboro, North Carolina. She also presented her research at the International Horn Society Conference this past July in Montreal, Canada. Libby is a member of the newly formed Coda Brass Quintet, and has been a member of the Pennsylvania Chamber Winds since 2020. In addition, Libby also loves working with marching bands and drum corps. She marched with the Jersey Surf Drum and Bugle Corps for five

years, joining the instructional staff from 2017–2022. Libby is on the instructional staff of the Crossmen Drum and Bugle Corps for the 2023 and 2024 seasons. She is also on staff of the Rowan University “Pride of the Profs” Marching Band, beginning in their first season, 2023. Libby is excited to perform Kevin Scott's *Night Journey* in her first concert with the New York Composers Circle.

A native of St. Louis, Missouri, **WAYNE J. DU MAINE** has been performing successfully in the New York City area for over 30 years. As a trumpeter, Wayne has performed and recorded with such ensembles as the New York Philharmonic, Orpheus Chamber Orchestra and the Orchestra of St. Luke's. He currently holds the principal chair with the Brooklyn Philharmonic and the American Composers Orchestra. Mr. du Maine has also led the Hartford Symphony, Brooklyn Philharmonic and Westchester Philharmonic as conductor of educational concerts. As a trumpet soloist, he has performed numerous concerti with the Concordia Orchestra as well as orchestras from Pittsburgh, Cincinnati, St. Louis, Jacksonville, Springfield (Massachusetts), and Mid Coast (Maine).

As a longtime member of the Manhattan Brass, Wayne has presented and created numerous educational outreach programs for K–12 students in the five boroughs, Connecticut, New Jersey and Pennsylvania. He enjoyed his 20 years as a faculty member of Juilliard's Music Advancement Program, where he led the trumpet ensemble and was founder, music director and conductor of the MAP Orchestra. He has also taught at Columbia University, Princeton University, Bar Harbor Brass Week and the Bowdoin Music Festival. Wayne is currently the Director of Bands at the Elisabeth Morrow School in Englewood, New Jersey, where he leads the Jazz Ensemble, Concert Bands, Jazz Quintet, Rock Band, and Trumpet Ensemble.

Mr. du Maine dedicates his summers to performing at music festivals. This began back in the late 80's, when he spent three summers with the Tanglewood Music Center Orchestra performing as principal trumpet under Leonard Bernstein and Seiji Ozawa. He has since performed at festivals including Spoleto; Aspen; Vermont Mozart, Manchester (Vermont); Berkshire Choral; Bard and, most recently, the prestigious Marlboro Music Festival. Wayne has also been contracted to play many Broadway shows like *Titanic*, *Music Man*, *Man of La Mancha*, and *The King and I*. He has served as associate conductor for *Fiddler on the Roof*, the Lincoln Center production of *South Pacific*, and *The Scottsboro Boys*.

A major highlight of his career was having the opportunity to perform with Prince at his Paisley Park home in Chanhassen, Minnesota. Wayne can be heard on Prince's *Newpower Soul* recording.

Mr. du Maine holds degrees from the Juilliard School where he received the Peter Mennin and William Schuman Awards for outstanding excellence.

He has been an associate musician with the Metropolitan Opera for 26 years. As a member of ensembles such as Absolute, Xenakis and Orpheus, he has toured five continents.

Known as a “musician's musician,” **PAM FLEMING**'s lyrical and soulful trumpet sound has enriched the vibe of many bands and recordings worldwide. You may have heard her with Hazmat Modine, Burning Spear, Natalie Merchant, Toots & The Maytals, Mighty Sparrow, Isle of Klezbos, Metropolitan Klezmer, Gov't Mule, Rachele Garniez or HONK NYC. Pam leads her own group, Fearless Dreamer (not to mention her Dead Zombie Band on Halloween!). You can find her melodic, funky and often deeply moving songs here: www.fearlessdreamer.com. Please have a listen!

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.

Pianist **CRAIG KETTER** is critically acclaimed for “transporting the listeners to extraordinary heights” and “into a world beyond time and space,” and 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 currently on the faculty of New Jersey City University. He resides in Fair Lawn, New Jersey with his wife, Canadian soprano Valerie Gonzalez, and his two sons, Isaac and Daniel.

ISAAC “ALGONZO” KETTER is a multi-genre and style-flexible saxophonist, recording artist and performer based in the New York metropolitan area. Inspired by various artists including Michael Jackson, John

Coltrane, and Yiruma, he utilizes his training and education in jazz to play and perform a variety of different types of music.

Playing the saxophone since he was nine years old, music has been a huge part of ALGONZO's life, which is demonstrated in his passionate, soulful, emotional way of expressing himself on the instrument. His musical versatility combined with his unique voice on the saxophone allows him to stand out in any performance setting and fit into almost any genre, including R&B, pop, funk, jazz and rock. Invoking feeling and emotion with his musical ability combined with his charismatic stage presence, ALGONZO never fails to captivate an audience and grab the attention of those around him whenever he picks up the horn.

ALGONZO continues to perform with many groups including Strawberry Sun, The Magnificent NighTrain and even his own band. He can be seen lighting up the stage at many N.Y.C. venues including The Bitter End, First Live in Bushwick, and many others.

Born and raised in the Bronx, N.Y.C., **AURORA MENDEZ** is a versatile violinist, educator and advocate for innovation in classical music. Aurora's passion for her craft has transcended borders as she has graced international stages through participation in prestigious music festivals including the Schleswig-Holstein, Spoleto, Orchestra of the Americas, Marrowstone, Monteux, and NextFest festivals. She has performed in masterclasses for world-renowned musicians including Rachel Barton-Pine, Markus Stockhausen, Ingrid Zur, Pavo Jaarvi, Ani Kavafian, Martin Chalifour and Dale Clevenger.

A passionate advocate for equitable access to music education, Aurora has taught extensively across the U.S. and the Americas as an Orchestra of the Americas Global Leader Fellow, serving as violin faculty for residencies in El Salvador, Washington, D.C., and Chicago, Illinois. Additionally, she is the Strings Teaching Artist in Residence at SOPAC and is on the violin faculty at the Kent Place School (New Jersey). In 2023, Aurora partnered with Capital District Latinos as the co-founder of the West Hill Concert Series. This groundbreaking initiative aims to provide the local community with high-quality, culturally-relevant chamber music performances and wellness workshops imparted by leading mental health professionals.

Her orchestral engagements include performances with the New Haven and Harrisburg Symphony Orchestras (U.S.), the Latin Orchestra of Europe (Frankfurt, Germany), as well as serving as guest concertmaster with City Lyric Opera (N.Y.C.). She holds a Bachelor of Music and a Performer's Certificate in Violin Performance from the John J. Cali School of Music at MSU under the tutelage of Prof. Mary Ann Mumm.

JUDITH LYNN STILLMAN — bio in Composers section.

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 for 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.

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.

Staff for this concert:

David Mecionis — producer and stage manager
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Richard Brooks, Clifford Hall — door

Paul Aljian, Anthony Izzo, Simona Smirnova — reception
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David Mecionis, Paul Aljian — program

NEW YORK COMPOSERS CIRCLE

The **NEW YORK COMPOSERS CIRCLE** was founded by Jacob E. Goodman in the spring of 2002 as a composers collective, holding monthly salons for members to share their music, receive critique and offer support. A year later, on May 4, 2003, NYCC produced its first public concert at Saint Peter's Church at Citigroup, Manhattan. Since then we have grown from eleven Composer Members to more than 50 and have even added 30-plus Performer Members. We hold ten public salons and an average of eight concerts per season. Our YouTube channel houses over a decade of concert videos and other content. We proudly sponsor the John Eaton Memorial Competition for non-members, which awards a concert performance and free year's membership to the best entry.

The avowed mission of NYCC is to support and accelerate the growth and artistic development of composers and performers of new music in New York and beyond. We facilitate the creation and public performance of new works of music and related multidisciplinary arts and foster a cooperative interaction between composers and performers in the Greater New York community. Our objective is to elevate public awareness and appreciation of new music as a valuable, major artistic and cultural experience. We provide members with extra-conservatory educational resources including seminars with senior colleagues and presentations by professionals as well as peer mentoring. We provide composers, emerging and established professionals alike, with exposure to a wide audience through affordable public performances featuring some of the finest professional musicians in the New York metropolitan area. Our performer members broaden their experience as well as their new-music skills by playing the varied and often challenging pieces produced by our composers.

Each NYCC season takes shape while many of the pieces are in the process of composition. A call-for-scores is issued exclusively to composer members. As scores are completed, they are submitted for review and then pieces are selected for programming. Each concert program is assembled by carefully fitting together the pieces by instrumentation, aesthetic considerations and synergistic possibilities. New music does not get much more "new" than this. The result has been a series of innovative and unique concert programs spanning over 20 years, featuring music "hot off the press."

The 2023-2024 season marks our 21st anniversary of concerts, comprising eight hour-and-a-half programs totaling more than 50 new works of music, most of them premieres, made possible through the support of NYCC. Please consider making a tax-deductible donation to our group and join us in our efforts to bring new music to a growing and diverse concert-going public.

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New York Composers Circle
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