



*Dedicated to the creation
and performance of new music*

Moments In
and Out of
Nature

MARC A. SCORCA HALL
NATIONAL OPERA CENTER
NEW YORK CITY

DECEMBER 18, 2023, 7:00PM

NEW YORK COMPOSERS CIRCLE

MOMENTS IN AND OUT OF NATURE

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Paganini Monotype Scott D. Miller

fixed media

Inharmonic Fantasy N° 17 Hubert Howe

Breached by Storms *video by* John Crawford
choreography by Lisa Naugle

fixed media *video*

The Abyss † John Wineglass

Tilt 23.4°, N°s 4–6 *artworks by* Susan Singleton

fixed media *video*

Volcano Dreams Simona Smirnova

video directed by Eglė Šimkevičiūtė-Kulvelis, *edited by* Alec Hutson

Simona Smirnova, *voice, kanklės*

video

— INTERMISSION —

Chorale † Galen Brown
video by Galen Brown
fixed media video

Three Moments in Nature † David Picton
I. *Solitary Conversation*
II. *Lone Bird*
III. *Squirrel Chase*
Michael Laderman, *flute*

ChatGPT-Assisted Microtonal Composition † Jacob Elkin
video by Jacob Elkin
fixed media video

On a Myth † Linda A. Marcel
Linda A. Marcel, *prepared piano*
fixed media

† World Premiere

*NYCC is a Presenter Partner with Composers Now, Inc.
We would like to extend our gratitude to the staff of the National
Opera Center for their kind assistance with this concert.*

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ARTISTS

GALEN BROWN is a New York City-based composer whose music is often propulsive and groove-based, drawing influence from postminimalism and rock. He has a particular interest in chamber music, and in incorporating audio recordings and video into his work. Galen studied with David Rakowski at Brandeis University, Jon Appleton and Kui Dong at Dartmouth College, and with Lee Hyla at New England Conservatory, where he received a Masters in composition. He is also a former Senior Editor at *Sequenza21*. His piece *Waiting in the Tall Grass* was recorded by Relâche for their 2014 album *Comix Trips*, and his piece *God is a Killer* was recorded by Serbian pianist Nada Kolundžija for her 2015 CD set *Breathing In, Breathing Out: A Little Anthology of Piano Music (1914–2014)*. In 2020, Orchestra Nowhere released his string orchestra piece *Black Triage*. In 2022, under the name Active Measures, he released a concept EP about the 45th President entitled *Democracy*, which consists of a series of covers of politically themed rock songs in arrangements heavily influenced by classical music.

COMPOSER'S NOTE:

Chorale is an early piece, only now finally seeing the light of day, and though it doesn't sound like most of my other work I think it still sounds unmistakably like me. I wrote it roughly twenty years ago when I was in graduate school at New England Conservatory as an homage to Conlon Nancarrow. Not having access to any player pianos, or even to their modern incarnation, the Yamaha Disklavier, I settled on sampled piano. The piece is still, quite specifically, for two sampled/virtual pianos, due to the structure: The first piano begins, and then a little while later, the second piano starts playing the same thing but at a slightly faster tempo. The two pianos gradually converge, and when they do, they play a brief coda. The video was newly created for this concert. I knew I wanted imagery that mirrored the musical structure, and a few weeks before the concert, I was in Colorado for a family wedding. As I was driving to the airport to fly home, the Rocky Mountains were directly to my left, far off in the distance, still and majestic while the cars and buildings swept past quickly in the foreground. I simply started recording video on my phone, holding it against the window as I drove. The same video plays twice, at different speeds, each aligned with one of the pianos.

JOHN CRAWFORD is an intermedia artist, performance director and systems designer. Engaging directly with the emerging technologies of our time, his artistic projects are performed in theaters, exhibited in galleries and presented as interactive installations, featuring explorations of environmentalism, climate justice and community engagement. His work investigates how the human desire to transform our environment is unleashing destructive forces that endanger the world and everything in it, including ourselves. He is Professor of Intermedia Arts in the Dance Department at University of California, Irvine and directs the Embodied Media Research Group, integrating socially engaged art making with emergent media and connected design. At UCI he was Associate Dean in the School of the Arts and has served in many other leadership roles. He is the co-founder of Eco ArtLab and Eco DesignLab, nonprofit organizations employing art and design for ecological awareness. <https://jc.embodied.net>.

DIRECTOR'S NOTE:

Breached by Storms is a short film with an electroacoustic score, *Inharmonic Fantasy N°17* by Hubert Howe. This work is conceived as an artistic response to environmental threats affecting coastal salt marsh areas, also known as salt ponds, which are important natural features of the coastal ecosystem. Each salt pond has a unique identity which can support a range of wildlife and coastal habitats as well as many important commercial and recreational activities. They typically are protected by barrier beaches that can be breached by storm surges, causing seawater incursions with potentially devastating consequences for fragile ecosystems. While anthropogenic climate change is increasing the severity of these events, other detrimental human impacts pose even greater dangers, exacerbated by societal inaction and the ethical breaches that philosopher Stephen Gardiner calls a “perfect moral storm.”

With a visual style that takes inspiration from Hokusai's *The Great Wave Off Kanagawa*, this film juxtaposes fragmentary representations of dancers in motion with views of oceans and coastlines. The primary focus is the Trustom Pond Wildlife Refuge on Rhode Island's south coast, which protects the state's only undeveloped salt pond, providing habitat for over 360 species, including many migratory and local birds. This film is part of the Salt Pond Project, a series of intermedia works concerned with the natural history and impacts of human interventions in coastal environments. Inspired by earth's natural beauty, including aesthetics of human involvement, this project is a response to the escalating crisis driven by the rapidly evolving human capacity to alter planetary ecosystems. Our concept embraces multi-dimensional approaches to a systems view of life in which humans are part of a larger, living whole, and acknowledges how lack of attention to crucial values combined with unquestioning acceptance of rational thought can create unhealthy dependence on ill-considered technological “solutions.”

JACOB ELKIN is a New York City-based musician, composer and educator. His music emphasizes a contemporary approach through microtonality and electronic spatialization. Mr. Elkin has performed on some of the most prestigious stages of the world including Carnegie Hall, Avery Fisher Hall, Jazz at Lincoln Center and The Kimmel Center. He has presented lecture performances at Mozarteum University Salzburg, the University of London, and the National Museum of Modern and Contemporary Art, Seoul, South Korea. He has premiered new works for trombone in chamber settings with New York Composers Circle, Mimesis Ensemble, Contemporaneous, Ensemble Mise-en and The New York Trombone Consort with David Taylor. He has premiered solo works for trombone by Hubert Howe, Dary John Mizelle, Monroe Golden, Joseph Pehrson, Jin-Hee Han, Josh Oxford and many others. Mr. Elkin has been written about in many publications including *Broadway World*, *OperaWire*, *New Music USA*, *I Care if you Listen*, *Classical Music Daily* and *Avant Music News*. His music is available on WAW and Ablaze records and has been played on WKCR radio in New York. Jacob Elkin regularly performs on tenor trombone, bass trombone, euphonium and tuba. He is on faculty as brass instructor at The United Nations International School.

COMPOSER'S NOTE:

ChatGPT-Assisted Microtonal Composition was composed using Supercollider, an audio synthesis and algorithmic composition program, with coding assistance from ChatGPT 4.0, an AI language processor. The form of the piece and the algorithmic synthesizers used were developed through a back and forth between myself and ChatGPT. Other aesthetic decisions, such as the microtonal systems employed, were decided by myself entirely. Some aspects of the 3D models were designed using Blender and were developed through ChatGPT coding. However, since Blender coding is infrequently used, most of the visual work is my own. The audiovisual result of this collaboration between man and machine highlights a kind of alien loneliness mixed with absurd wonder.

HUBERT HOWE was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 to 1994. From 1988 to 1989 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and during Fall 2007, he was Director of the Aaron Copland School of Music at Queens College. Howe is

a member of the Society of Composers, Inc.; the American Composers Alliance; the International Computer Music Association; SEAMUS; the Long Island Composers Alliance; and the New York Composers Circle. In 2009, he founded the New York City Electroacoustic Music Festival and he continues as its Director. Album releases of his computer music include *Overtone Music*, *Filtered Music*, and *Temperamental Music and Created Sounds* (Capstone Records); *Clusters* and *Improvisation on the Undertone Series* (Ravello Records); and *Harmonic and Inharmonic Fantasies* (Centaur Records). www.hubberthowe.org

COMPOSER'S NOTE:

The basic structure of *Inharmonic Fantasy N° 17* is based on 12-tone equal temperament, but the spectra of the sounds is shifted down by a ratio of $9/24$, about one octave and a perfect fourth. This process represents a contraction of the harmonic series, and it creates unique sounds that have a coherence between themselves different from other processes. There are several passages where the harmonies are essentially static, stating only the partials that support specific local harmonies, and other passages that use the complete inharmonic spectrum up to the 27th partial. There are also some passages where the pitch makes short glissandos up and down, mainly in climaxes. There are two sections divided into seven parts each, and the overall structure is symmetrical. Components are stated both as complex envelopes and as individual attacks, and there is also an inharmonic “gong” instrument. *Inharmonic Fantasy N° 17* was composed in 2022 and synthesized using the Csound program.

Flutist and composer **MICHAEL LADERMAN** has been a performer member of New York Composers Circle for 15 years, during which time he has premiered quite a few new classical works and also new jazz tunes including several of his own at NYCC Jazz Quintet concerts at Zinc Bar in Greenwich Village, N.Y.C. His career has run the gamut from orchestral and chamber music concerts and recitals to the recording and live performances of such diverse projects as the title track of the indy-rock album *Saturday Destroyer* by Tigers and Monkeys, Iranian wedding music and Armenian folk song arrangements. Over the years he has performed at major concert halls including Weill Recital Hall, New York as an Artists International competition winner; Flower Piano before an audience of thousands in Golden Gate Park, San Francisco; four National Flute Association conventions; the 1995 New York Flute Club Flute Fair and five other New York Flute Club concerts; and the Settimana Musicale Senese at the Accademia Chigiana in Siena, Italy. Mr. Laderman's flute teachers include

Samuel Baron, Keith Underwood, Sandra Miller, Julius Baker, Thomas Nyfenger and Trudy Kane. He also attended master classes with Alain Marion, Philippe Pierlot and Peter-Lukas Graf under a Javits Fellowship that also funded four years of graduate school at SUNY-Stony Brook, culminating in a Doctor of Musical Arts degree. www.fluteperformer.com

LINDA MARCEL's compositions have been performed in New York City, New Jersey, California and Utah, U.S.A.; Oxford, England; Bordeaux and Paris, France; Potsdam and Hamburg, Germany; Adria, Bari, Bitonto, Milan, Perugia and Rome, Italy; and Malaga and Seville, Spain. She is a music professional who completed her doctorate in music with Columbia University. Currently, she teaches online for the Master in Sonic Arts program (English) at University of Rome, Tor Vergata, Italy.

Dr. Marcel is the director of International Arts Educators Forum (IAEF), a non-profit organization dedicated to the promotion of contemporary classical music, dance and multimedia performances. IAEF supports various performances in New York, Italy and France. She is an active member of the New York Composers Circle and a member of New York Women Composers. She is a proponent of digital media, dance, drama, and electronic and acoustic music, and is dedicated to educational collaborations with institutions worldwide.

COMPOSERS NOTE:

On a Myth is a prepared piano and electronic sound composition that reflects emergence and flight, transformation and resolution. Prepared piano fuses with electronic sounds to announce new layers of texture. Timbral shades and colors are energized and merge towards a new quality of harmonic blend. The myth associated with this work centers around the chthonic serpent. There is a biblical reference describing the serpent and the Tree of Life symbolizing knowledge of both good and evil. In Greek mythology, the serpent-like dragon, Ladon, coiled around the tree in the Garden of the Hesperides, protecting the golden apples. This composition seeks to reflect these mythologies on various levels.

On a Myth employs a variety of articulations on the inside of the piano including sliding with fingertips or finger nails along the length of a string (pioneered by Henry Cowell beginning in 1925); plucking of the strings with fingers or finger nails on either side of the bridge; using the full span of the hand to make block sounds or to mute; performing harp-like *glissandi* sweeps of the low, middle and high ranges of the strings; dampening of single or multiple strings with a finger, hand or gaffer tape, sometimes to produce a harmonic; and producing percussive hits and sweeps of strings using mallets to create a variety of harmonics. Although

many of John Cage's prepared-piano influences were considered for this work, no screws or metal objects are placed inside and/or between the strings to affect the tuned tension of any string. Instead, the timbral sounds of the strings are changed by placing other objects on top of them, such as a Tibetan bowl, or a large marble placed on the double strings in the low to mid range. Often the vibration of the string will set the object in motion for greater variety of colors and sound energies.

SCOTT D. MILLER is a New York City-based composer and the Artistic Director of the Tilted Head Ensemble, which he founded in 2016. Miller studied composition with Milton Babbitt and clarinet with David Krakauer. A graduate of Oberlin Conservatory, Miller also earned an MFA in composition from Princeton University and an MA in music education from Teachers College, Columbia University.

Miller has written extensively for various classical ensembles and has long explored diverse genres. He has composed electroacoustic music, experimental jazz, structured improvisation and works in collaboration with poets, dramatists and visual artists. His music for a collaborative video installation with artist Ellen Kozak will be shown at David Richard Gallery in Chelsea, in January 2024.

Miller's works have been performed at MISE-EN, La MaMa, Symphony Space, The Knitting Factory, Roulette, CBGB, P.S. 122, Lincoln Center Library, The DiMenna Center, the Hudson River Museum and many other venues, as well as festivals including the NYC Electroacoustic Music Festival, SpreadSpectrum (Moscow), La nuit de l'instant (Marseille, France) and 10 ans de créations au Moulin a Nef (Auvillar, France).

COMPOSER'S NOTE:

Paganini Monotype is the second in a series of electroacoustic pieces. It is entirely sourced from recordings of the *24 Caprices for Solo Violin* by Niccolò Paganini. It was premiered at MISE-EN in 2018.

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

David's compositions have been performed all around New York City. Recently his two woodwind quintets have had numerous performances in Canada by the Ventus Machina Woodwind Quintet. His first *Prelude and Fugue* for organ has been performed in Moscow, Russia as well as in New York, and his second *Prelude and Fugue* for organ has been performed in New York and in Barbados. He was recently commissioned by oboist Virginia Chang Chien to compose a trio for oboe, piano and cello, which was performed twice in Taipei, Taiwan.

David has been performing regularly as a jazz drummer and pianist in New York City and the surrounding area since the 1970s and has also performed in California, Japan, Africa and England. He has been teaching music since the 1980s. He has had radio airplay on WBAI in New York City, as well as on WPKN in Bridgeport, Connecticut, and overseas on Estonia Radio. David has performed many times with such well known jazz musicians as Larry Coreyell, John Hicks, Bobby Forrester, John Pisano, Jack Wilkens, Jimmy Bruno, Patience Higgins, Marvin Blackman, Jay Collins and Bob Mover.

COMPOSER'S NOTE:

I feel honored that NYCC has chosen to base the name of the theme of this concert after the title of my piece: *Three Moments in Nature*. Indeed this piece is quite inspired by nature, as are most of my works. Various states of solitude are expressed in this work for which a solo, unaccompanied, single-line instrument is, naturally, quite effective. That said, what initially prompted me to write for unaccompanied flute was the desire to challenge myself technically and artistically by exploring deeper into the "nature" of certain instruments, one at a time. Since lately I've been writing a lot for woodwinds in various ensembles, including woodwind quintet, it seemed the natural choice to write for each of those instruments, starting with the flute.

I chose my good friend Michael Laderman to perform this piece as he has performed superbly in other works of mine. We have performed together in various jazz ensembles, including the NYCC Jazz Quintet, which has played several times at the famous Zinc Bar here in New York. I knew Michael would relate to the nature theme of this piece, and I had a feeling he would enjoy playing it. I think he has confirmed all of that, as I am sure you will hear in tonight's performance.

SUSAN SINGLETON's inspiration springs from the natural world with its intricate simplicity, balance, textures, scale and light. Using handmade papers and paint, she builds her artwork as layered architectural surfaces, each piece a unique portal recording time, light and air. Her large-scale *Ziggurats* and

other works of art have been included in Smithsonian Institute artist collaborations, and graced the lobbies and walls of some of the most beautiful hotels, museums, galleries and private residences around the world. She resides at Grindstone Harbor on remote Orcas Island, off the coast of the state of Washington.

ARTIST'S NOTE:

Tilt 23.4°, N°s 4-6. Each piece is 6' x 6' and is made with Japanese and Nepalese papers that were dyed, then colored with oil stick, graphite, and acrylic polymers by painting and printing, and additionally worked by sanding, applying gold leaf, scratching and marking.

Inspired by the axis tilt of the planet and its changing angle with warming...burning. These beautiful, dark, textural works are about a love of space and the beyond — the unknowing.

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 debut album, *A Hunger Artist* (2017), is based on Franz Kafka's short story by the same title. Her second album, *Joan of Arc, for String Quartet* (2020), 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* (2022), combines jazz and Lithuanian folk music played by jazz quartet, string quartet, vocal ensemble, kanklės 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:

Volcano Dreams is my latest music video. It was shot at the iconic Bethells Beach in New Zealand about a year ago. The beach is known for its dynamic weather conditions and has been rated the fourth most dangerous swimming beach in New Zealand due to its strong riptides and currents. We were a group of ten people who spent over ten hours capturing different footage during rain, strong winds and tides. Also it is worth mentioning that it was mid-July, the peak of the New Zealand winter. This was a project that we did together with my best friend Eglė Šimkevičūtė-Kulvelis, who directed the video and also designed the mermaid-like green dress that became the main visual theme of the video. The song is about volcanoes and their dreams, and the protagonist – the mermaid – is finding herself on these volcanic rocks and eventually returns back home to the sea.

This video shows my love for New Zealand, my love for nature, poetic language and Lithuanian kanklės. It also manifests my long-term friendship with Eglė. The meaning of the video is open to the viewer's individual interpretation. I would like people to think of it as a breezy invitation to the *archaic self*.

Emmy Award-winning composer **JOHN CHRISTOPHER WINEGLASS** has performed on five continents, before every U.S. president since Ronald Reagan and with several Oscar- and GRAMMY Award-winning artists including Aretha Franklin, Whitney Houston and Jamie Foxx, to name a few. He has received commissions to compose classical music from the likes of the Cabrillo Festival of Contemporary Music with Maestra Marin Alsop to the Kennedy Center Concert Hall. The *Washington Post* describes his concert hall work as having “iridescent colors in the world premiere of a beautifully crafted suite,” while Marvin Hamlisch introduced and congratulated John on the occasion of one of his performances by commenting “... with a name like Wineglass, it had to be good.”

John received his Bachelor of Music degree in Composition with a minor in Viola Performance at The American University and later received his master's degree in composition – with a concentration in scoring for motion pictures, television and multi-media – at New York University, studying with Justin Dello-Joio of the Juilliard School.

COMPOSER'S NOTE:

The Abyss is my musical description of “sound” in the universe — which within our finite existence as human beings does NOT actually exist for us outside of this earthly realm. I composed this work without using any of the traditional or even non-traditional acoustic instruments, instead employing FM synthesis, voltage-controlled synthesizers, sample looping and manipulated reversed sounds, and processing the sounds with current software using delays, reverberation, tape echoes and other ambience-like ground noise.

I believe that the universe is truly just a backdrop of our eternal playground. Because we are “spiritually” asleep and prone to forces like gravity, time and mortality, we are just simply under a veil that conceals the greater dimension of truth. And as we all will at some point go on beyond this earthly lifetime, that veil will finally be lifted and we will begin to hear the symphony that God sings through the vastness and beauty of this universe and beyond, as every little piece of matter (that which we see and have “discovered” and those we have yet to see or “discover”) constantly vibrates. We will simply be “discovering” truths that were already there. This is my musical expression of that “discovery.”

Staff for this concert:

David Mecionis — producer and stage manager
Jeremy Tressler — audio and video recording engineer
Timothy Miller — video technician and photographer
Paul Aljian — production assistant
Eric Heilner, David See — stagehands
Richard Brooks, Richard McCandless — door
Paul Aljian, Bob Cohen, Eric Heilner, David See — reception
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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| Davide Capobianco | Christopher Kaufman | Gayther Myers | Simona Smirnova |
| Tamara Cashour | Debra Kaye | Kurt C. Nelson | Will Stackpole |
| Robert S. Cohen | Peter Kelsh | Catherine Neville | Judith Lynn Stillman |
| Max Giteck Duykers | Mark Landon | Jeffrey Niederhoffer | Patrick Andrew Thompson |
| Jacob Elkin | Patricia Leonard | Rushaniya Nizamutdinova | Peter Traunmueller |
| Susan J. Fischer | Linda A. Marcel | Thomas Parente | Cameron Wentz |
| Jeremy Gill | Richard McCandless | David Picton | John Wineglass |
| Jinhee Han | | | Victor Xie |

Performer Members

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| Haim Avitsur, <i>trombone</i> | Oren Fader, <i>guitar</i> | Margaret O'Connell, <i>mezzo-soprano</i> |
| Mary Barto, <i>flute</i> | Valerie Gonzalez, <i>soprano</i> | Christopher Oldfather, <i>piano</i> |
| Allen Blustine, <i>clarinet</i> | Leonard Hindell, <i>bassoon</i> | Javier Oviedo, <i>saxophone</i> |
| Jessica Bowers, <i>mezzo-soprano</i> | Markus Kaitila, <i>piano</i> | Daniel Panter, <i>viola</i> |
| Sofia Dimitrova, <i>soprano</i> | Craig Ketter, <i>piano</i> | Lisa Pike, <i>horn</i> |
| Stanichka Dimitrova, <i>violin</i> | Michael Lipsey, <i>percussion</i> | Anthony Pulgram, <i>tenor</i> |
| Artie Dibble, <i>viola</i> | Michael Laderman, <i>flute</i> | Ricardo Rivera, <i>baritone</i> |
| Vasko Dukovski, <i>clarinet</i> | Simon Mulligan, <i>piano</i> | Peter Sachon, <i>cello</i> |
| Claudia Dumschat, <i>organ</i> | Jacqueline Milena Mulligan, <i>soprano</i> | Ammon Swinbank, <i>flute</i> |
| Marcia Eckert, <i>piano</i> | Daniel Neer, <i>baritone</i> | Anna Tomma, <i>mezzo-soprano</i> |
| Dave Eggar, <i>cello</i> | Maxine Neuman, <i>cello</i> | David Valbuena, <i>clarinet</i> |

New York Composers Circle
365 Bridge St., 12E
Brooklyn, NY 11201
newyorkcomposerscircle.org

Our concert season continues on Wednesday, January 31st, 7PM at Church of the Transfiguration (“Little Church Around the Corner”). Please join our mailing list and visit our website and YouTube channel.