



*Dedicated to the creation
and performance of new music*

A CONCERT OF NEW MUSIC

SAINT PETER'S CHURCH
CITIGROUP CENTER
54TH STREET & LEXINGTON AVENUE
NEW YORK CITY

MAY 25, 2010 8:00 PM

THE NEW YORK COMPOSERS CIRCLE

MAY 25, 2010 8:00 PM

Reflections for Soprano and Piano Frank Retzel

1. *Dunes* (piano solo)
2. *Beach Whispers* (soprano and piano)
3. *So Red* (soprano and piano)

Jacqueline Thompson, *soprano* Craig Ketter, *piano*

Two Duets for Bassoon and Violin * Carl Kanter

1. *Andante*
2. *Andante*

Leonard Hindell, *bassoon* Joshua Modney, *violin*

phone * Joseph Pehrson

1. ♩ = ca. 80
2. ♩ = ca. 80
3. ♩ = ca. 72

Christina Ascher, *alto*

Three Piano Pieces Christopher Montgomery

1. *Flowing*
2. *Fast and skittish*
3. *Languid*

Craig Ketter, *piano*

Andante Amoroso * Dana Dimitri Richardson

Zsaz Rutkowski, *cello* Craig Ketter, *piano*

INTERMISSION

Five Fainlight Songs Richard Brooks

1. *So haunting the refrain...*

2. *Piano*

3. *Dusk*

4. *Jeux de Pluie*

5. *Poor swain of muse...*

Jacqueline Thompson, *soprano* Craig Ketter, *piano*

Wafting * ** Elizabeth Lim

Stanichka Dimitrova, *violin* Christina McGann, *violin*

Gareth Zehngut, *viola* Hamilton Berry, *cello*

69th and Broadway * Richard McCandless

Peter Jarvis, *percussion*

* World Premiere

** Winner, 2009 NYCC Competition

PLEASE JOIN US FOR A RECEPTION
AFTER THE CONCERT

Staff for this concert:

Patricia Leonard, producer

Peri Mauer, co-producer

Eugene McBride, stage manager

Tamara Cashour, Eugene McBride, and Patricia Leonard, reception

Carl Kanter and Peri Mauer, at the door

Joseph Pehrson, page turner

Paul Geluso, recording engineer

Stephen W. Leibholz, publicity

Jacob E. Goodman, programs

The NYCC thanks the staff and personnel of Saint Peter's Church
for their assistance with this concert.

SONG TEXTS

Reflections for Soprano and Piano Frank Retzel

BEACH WHISPERS (John Hollander)

In the night wind astir
The pale dune grasses sing
“We are what we always whirr,
Food for ruminant thought,”
Soft, neither out of tune
Nor in it as their commotion
Mingles with the hiss
Of water falling all over
Itself to claim the sand.
Ears open and eyes shut
We barely understand
What they could be said to say
About the neap and spring
Of tides and even more
About how to uncover
The order of all this:
The crown of the bright moon,
The fiefdom of the ocean,
The serfdom of the shore,
(Such dark politics) and,
Nightly feigning his role
Of deus absconditus, sole
Absentee landlord of all,
Some otherwhere the sun
Reigns from his distant hall.

SO RED (John Hollander)

Blossoms in the late
October light, of such a
saturated red:

what can flower now?

only the now awakened
dark and dull maroon—

like the unburnished
metal of copper beeches
shadowing itself—

of midsummer and
spring burning the japanese
maple's dying leaves

have fired the bursting
into astonished color
of the very self

of lateness, lastness
which itself can never last
longer than the few

moments—in this case
October days—it takes to make
Itself intense in,

to put forth something
of light that had either been
waiting all along

to reveal itself
or more likely, escaping
its dead body of

leaf. It hits the road
with a visual halloo
as of a bright scarf

or a letting of
arterial blood in a
high ceremony—

annual, but so
loud this year—of impatience
and acknowledgement.

Five Fainlight Songs Richard Brooks

I.

So haunting the refrain
The climbing rose stem
Beats upon the empty cottage pane.

Upon the window skined with
Webbing finespun as
A mirror's breath.

Upon the tarnish where the thorns
Curve through as nails
From shrouds forgotten.

So deserted is that cottage
And so haunting the refrain
The rose stem beats upon the window pane.

II. Piano

Moonlight resting on the quiet tiles like
Hands upon the long-calmed keyboard of a grand.

Beyond the rooftops, white miles
Of highway wind across the pastureland.

Across my calmly opened
Outspread breadth of heart, this song.

O note calm
As the piano key of moonlight
Sounding it is long.

Reaching far as ache can stretch
Its miles of balm.

O harmony as deep
As pain is strong.

III. Dusk

The shadow of an open gate
Stretches across a field
Towards the edge of a wood

So a blade of grass
Can cut open a finger
And it pass unnoticed

'Til long afterward.

As the moment when somewhere at the corner of a lane
The dead leaves spinning round in a ring
Suddenly stop as if listening:
And then begin again.

IV. Jeux de Pluie

An army of blind virtuoso pianists
Parachuted down into the stonedead
Enemy territories of night—the rain
Is falling onto the city rooftops.

So ramshackle a keyboard for
Such hypersensate fingers
As if the rain had been born
Into the wrong kind of family.

Poor rain! How I pity you
Having to fall for so many generations
On such callously snoring ears.
Perhaps, one day when

The old pianowood of storm-clouds is
Sold off for lumber, some gentler
Fingertips may play upon your harpstrings
Glittering in the rainbow-shining morn.

V

Poor swain of muse;
Enchanted by the rows of trees
That lead up to the great house
Rustling their charms along the drive.

He tends for them the forgotten seasons
Laid out in formal patterns round the dial
And the song of all abandoned things
Grows up within him.

Broken to a swan, perhaps
He'd float upon that lake forever,
Chanting out his plaint to distant kine.

Or opening up the gate one summer morning
Wander all the world with lips still burning
From the angel's brand.

COMPOSERS

RICHARD BROOKS holds a B.S. degree in Music Education from the Crane School of Music, Potsdam College, an M.A. in Composition from Binghamton University, and a Ph.D. in Composition from New York University. In December 2004 he retired from Nassau Community College where he taught for 30 years; for the last 22 years he served as department chairperson. From 1977 to 1982 he was Chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.). From 1993-2002 he served as President of the American Composers Alliance. He is an active composer with over 90 works to his credit, including two full length operas. His children's opera, *Rapunzel*, was most recently produced by the Cincinnati Opera, which gave 65 performances. His latest opera, *Robert and Hal*, was presented by Golden Fleece, Ltd, in June 2008 and was broadcast on cable television. He was selected as *New Music Connoisseur's* New Music Champion for 2006-2007 in recognition of his work with Capstone Records on behalf of new music.

He writes: *Five Fainlight Songs* (2007) are settings of five poems by Englishman Harry Fainlight (1935-1982). Harry Fainlight led a deeply troubled, sad life. As a young boy he and his older sister and mother escaped the London blitz by coming to New York. His mother died suddenly and he and his sister basically had to fend for themselves. This traumatic experience for a very young boy, compounded, undoubtedly, with other difficult issues, led to a life shortened by serious alcoholism and emotional instability. His poetry is laden with very vivid images, including what I interpret as images of bombs falling, etc., coupled with tremendous lyricism; I have tried to capture both the mood and the poetic images that seem to haunt the texts. "

CARL KANTER majored in music at Harvard College, graduating in 1953. Thereafter, he attended Harvard Law School and practiced law for about 40 years. After retiring, he has returned to composition and has written several string quartets and piano trios and numerous smaller pieces.

The *Two Duets* focus on the bassoon and violin playing in different rhythmic patterns although performing a duet.

Born in San Francisco, **ELIZABETH LIM** is a graduate student at the Juilliard School, where she is studying composition with Dr. Robert Beaser. Elizabeth was named one of four winners of the annual Juilliard Orchestra Composition Competition, and her work for orchestra, *Paranoia*, was premiered in Alice Tully Hall in April 2009. While an undergraduate student at Harvard University, Elizabeth was awarded the Hugh F. MacColl Prize in composition, the John Greer Fellowship in composition, and the Louis Sudler Prize in the Arts. She was also selected as one of three composers-in-residence for the Berkeley Symphony Orchestra as part of the Under Construction concert series, and her most recent accomplishments include commissions and awards from the Albany Symphony Orchestra, Columbia Orchestra Symphony, Brian Israel Prize New York Composers Circle, WomenSing!, the Palo Alto Youth-to-Youth Commissioning Project, Bellevue Youth Symphony Orchestra, and the first national Iron Composer Competition hosted by the University of Nebraska's Artsaha.

Wafting explores the different personalities of young leaves floating atop a river—from the nonchalant wafting as the river courses to a more frantic clash against the upstream.

RICHARD McCANDLESS has been writing and performing music for percussion with and without electronics since 1973. His performance of his composition *Childhood* for solo speaker percussionist prompted the *Washington Post* to report that "Mr. McCandless showed himself to

a master of sounds—subtle, emphatic, expertly shaped and richly expressive." The *Washington Post* has also commented that "Mr. McCandless clearly places a high priority on communication as well as innovation." In 2007, McCandless was featured in a profile concert on the North River Music series in New York City.

69th Street and Broadway is one of the intersections where Broadway does not run perpendicular to the side streets, but at an angle of about 60 degrees. When you sit in a diner there facing this intersection, you see each passing vehicle three times: through the glass, reflected in the 69th St. window, and reflected in the Broadway window. Because of the 60 degree angle, you see the reflection of each vehicle for a shorter time in one window than in the other, even though each vehicle is traveling at a constant speed. This idea is presented in the opening of the piece and weaves its way throughout.

CHRISTOPHER MONTGOMERY's many settings of texts include the *Orphic Hymns* and poetry by Ovid, John Clare, William Blake, William Carlos Williams, Wallace Stevens, Keith Waldrop, and numerous other 20th century poets. Recent works include *Callisto*, an operatorio with Latin text from Ovid's *Metamorphoses*; *Mindworlds*, three songs on poems of Wallace Stevens; *Of Jean Renaud*, variations on a French folk song for string quartet; and *Two Cities*, for chamber orchestra, musical portraits of New York and New Orleans. His composition teachers were Stefan Wolpe in New York City and Roger Sessions at Princeton University, where he received his M.F.A. in 1958. He has lived for many years in Middletown, Connecticut, where he served as music cataloger and music librarian at Wesleyan University until his 1966 retirement.

JOSEPH PEHRSON, composer-pianist, (b. Detroit, 1950) has written works for a wide variety of media which have been performed at numerous venues including Merkin Hall, Weill Recital Hall, Symphony Space in New York, and throughout the U.S., Eastern Europe, and Russia. Since 1983, Pehrson has been a founding director of the Composers Concordance in New York. He studied at the Eastman School of Music and the University of Michigan (Doctor of Musical Arts 1981). Pehrson visited St. Petersburg and Moscow, Russia, in March 2008 for a series of concerts. In St. Petersburg he participated in the Festival "From the Avant Garde to the Present Day," with a performance at the "House of Composers" in St. Petersburg. Linda Past-Pehrson also danced to three electronic pieces in alternate tunings as part of this festival. In Moscow he had five chamber pieces presented at the "Jurgen son Salon" and Linda Past-Pehrson danced to six electronic pieces in alternate tunings at the "Fireplace Hall" of the "Central Building for Workers of Art," (TsDRI). In 2009 Italian trumpeter Ivano Ascari toured the U.S. with a piece Pehrson wrote for him. In 2008 and 2009 several chamber works were presented by the Composers Concordance, the New York Composers Circle, and Dan Barrett's "International Street Cannibals." Pehrson has works recorded on Capstone and New Ariel CDs and several pieces are published by Seesaw Music, Corp., a division of Subito Music. See www.composersconcordance.org for a complete bio, list of works, and sound and video files.

He writes: "Although some composers set words to music very effectively, many do not, and I frequently find that I am listening to music that sounds on an entirely different plane than the words or poetry, which I study along the side as the music is going on. Then there are complications with copyright, performing rights, and appropriate attribution for living poets. I felt that one way to avoid these situations was to eliminate words entirely and use only sounds or phonemes, which I would imagine myself with the music. In *phone*, this is exactly what is taking place. I am certainly not entirely original in finding this approach: other composers such as Ligeti, Berio, and Babbitt have explored this area, but I believe I have my own take on things. This project languished in conceptual stage for about two years, since I didn't know quite how to go about it, but after meeting the wonderful and adventurous contralto Christina Ascher it was possible, since she was very familiar with phonemes, phoneme charts, and how to execute this effort. Hence, *phone* was born and it is dedicated to her."

FRANK RETZEL enjoys an accomplished career as a composer receiving numerous prizes, grants, and commissions, including a prize from the League/ISCM and fellowships from the National Endowment for the Arts, Fulbright Commission, and Mellon Foundation. He has won numerous other prizes. In 1988, one of his works was nominated for the Pulitzer Prize. Retzel's work has been commissioned by numerous ensembles and solo performers and performed to acclaim all over the world. In 1995, he was commissioned to compose the main opening and closing for the Mass with Pope John Paul II in New York City. Additionally, Frank Retzel has composed more than 50 full-scale compositions for all mediums, many of which have been performed by major artists around the world. Several works have been commercially recorded and released on Opus One. His compositions are highly original with a wide range of expression. Recent compositions include *Tamarind* and *Night Neon; Images* for orchestra; song cycles *Reflections* and *Duets; Mosaics, Blue-Line Strophes*, and *Lyric Set* for ensemble. His compositions are published by APNM (Association for the Promotion of New Music) with BMI Affiliation. Born in 1948 in Detroit, Frank Retzel studied music at Wayne State University (composition with Ruth Shaw Wylie). Further studies were at the University of Chicago (Ph.D. in 1978). While at Chicago, he studied with Ralph Shapey. Dr. Retzel has taught on several faculties and presently is Professor of Music at Fordham University and St. John's University, and Organist and Music Director at the Church of Mary's Nativity in Flushing, New York. For additional information, visit www.frankretzel.net.

Both *Beach Whispers* and *So Red* are by the poet John Hollander and taken from his book *Figurehead and Other Poems* (Alfred A. Knopf, New York 1999).

DANA DIMITRI RICHARDSON was born in Long Beach, California in 1953. His music has been broadcast over more than 70 radio stations in the U.S. and Greece including WNYC and ERT, Athens, where he spent three years teaching music theory. During that period he became a member of the Greek Composer's Union. His record released on the Dionysian label in 1987 features The American Chamber Ensemble. During the period 1990-1991 he wrote and produced a monthly series of two-hour programs on WBAI-FM that explored the relation between music and society. After earning a Ph.D. in Theory and Composition from New York University in 2001, he taught at Fredonia College and New York University. Since then he has taught music theory and history at Cooper Union, Nassau Community College, and Kingsborough Community College in Brooklyn. During 2004-2006 he worked as a securities analyst on Wall Street and is now running his own investment advisory service, Well-Tempered Capital Management, LLC, while maintaining his compositional activity throughout; he is presently revising his *Piano Concerto for the Left Hand* and working on a symphony for full orchestra. In 2009 his article Syntonality: A new System of Harmony was published in the first issue of the SCI online theory journal. In 2008, his Ballade for piano solo was awarded first prize in the New York Composers Circle Competition. He is also a published poet whose *Aphrodite and Other Poems* is available on Amazon.com. For more information on Richardson, please go to www.dana-richardson.org.

He writes: "The *Andante Amoroso* was written on the occasion of the death of my friend, the artist Jo Brocklehurst, in January 2006. The opening tender music is followed by a more passionate section. After the opening section is developed at different pitch levels, there is a varied recapitulation where the octave leap material is superimposed over a cello ostinato."

PERFORMERS

CHRISTINA ASCHER, contralto, born in New York City, studied voice at the Oberlin Conservatory (B.Mus.) and at Juilliard (M.S.). A Kathryn Rudd Grant from the Metropolitan Opera enabled her to further her studies. After fulfilling opera contracts at the Chicago Lyric

Opera and the Dallas Civic Opera, she went to Europe in 1974 where she sang leading roles at the theaters in Karlsruhe, Zurich, Bonn, Hamburg, Berlin, Munich, Graz, Oldenburg, Vienna, etc., until the mid 80's, specializing in Mozart, Rossini, Strauss, and Wagner, and thereafter in contemporary music. Countless composers worldwide have written pieces for her, the most recent being Mohammed Fairouz, Joseph Pehrson, Charles Coleman, Violeta Dinescu, Sidney Corbett, Dana Richardson, Charlotte Seither and Georg Nussbaumer. She collaborated with L. Berio, F. Cerha, G. Coates, L. Dallapiccola, P. Dusapin, R. Haubenstock-Ramati, E. Krenek, J. Werntz, and many others. In 1986 Ms. Ascher debuted with the Berlin Philharmonic Orchestra and in 1999 with the Royal Philharmonic Orchestra in London. She guested throughout Europe with ensembles for modern music and at international contemporary music and theater festivals and has been involved in numerous international radio, television, and recording productions. She has given master classes for singers and composers throughout Europe and been a jury member at various competitions for contemporary composition and interpretation and improvisation. She teaches privately at the Voice Studio Christina Ascher in New York City. (See also ca@christina-ascher.com and [https://sites.google.com/site/voicestudiochristinaascher.](https://sites.google.com/site/voicestudiochristinaascher))

Cellist **HAMILTON BERRY** recently completed his Master of Music degree at the Juilliard School as a student of Timothy Eddy. He has appeared at the Yellow Barn, Sarasota, Banff, and Orford music festivals. In the fall of 2010, he will begin a two year fellowship with The Academy, a program of Carnegie Hall, Juilliard, and the Weill Music Institute in partnership with the New York City Department of Education.

STANICHKA DIMITROVA, whose playing has been described as "wonderfully full in tone and exuberant in performance" by the San Francisco Classical Voice, recently gave the American premiere of a newly found Clarinet Quintet movement by W.A. Mozart (completed by Dr. Robert Levin) at the Sarasota Opera House, Florida, where she got to collaborate with world renowned clarinetist Charles Neidich. Ms. Dimitrova has been a First Prize winner in the "Barbara Krakauer Scholarship Award" Competition at the Associated Music Teachers League in New York City, the "Hopes, Talents, Masters" International Competition in Dobrich, Bulgaria, and the "Svetoslav Obretenov" National Competition in Provadia, Bulgaria, and was a Top Prize winner of the National Competition for Austrian and German Music in Burgas, Bulgaria. Stanichka Dimitrova is a recent Juilliard School graduate, currently pursuing her D.M.A. degree at Stony Brook University, studying with Philip Setzer, Pamela Frank, Soovin Kim, and Philippe Graffin.

Bassoonist **LEONARD HINDELL** was a member of the New York Philharmonic from 1972 until 2005. He studied with Stephen Maxym at the Henry Street Settlement Music School and later at the Manhattan School of Music, where he won the coveted Harold Bauer Award. Following his graduation in 1964, he joined the Metropolitan Opera Orchestra. Mr. Hindell has given solo recitals at Carnegie Recital Hall and at Merkin Concert Hall. His program has often included new music for the bassoon composed for him by contemporary composers such as Alvin Brehm, Howard Rovics, Ludmila Ulehla, Charles Wuorinen, Ronald Roseman, and Katherine Hoover. Mr. Hindell served on the committee that helped establish the Philharmonic Ensembles, a series of chamber music programs featuring members of the New York Philharmonic in its series at Merkin Concert Hall. He has performed at Carnegie Hall and in the Lincoln Center Great Performers series with violinist Vladimir Spivakov. Mr. Hindell has taught at the Manhattan School of Music, SUNY Purchase, and the Brooklyn College Conservatory of Music, and has given master classes at the University of Florida, Gainesville, Peabody Conservatory, New York University, and the University of California, Fresno. Currently, Mr. Hindell is on the faculties of the Mannes School of Music and the Steinhardt School of Music at NYU.

PETER JARVIS is an American percussionist, drummer, conductor and composer. As a freelance musician he has performed as a soloist, chamber player, and conductor with chamber

music ensembles including the Chamber Music Society of Lincoln Center, The Group for Contemporary Music, The American Modern Ensemble, and The New Jersey Percussion Ensemble (which he directs), and at new-music/arts festivals such as the Europe/Asia Festival and the Hong Kong Arts Festival. The New York Times has said about Jarvis's conducting: ". . . [He] did full justice to its rhythmic complexities; Mr. Jarvis and his forces richly deserved the standing ovation they received." Jarvis has performed and or recorded with musicians such as John Cage and Kung Chi Shing, among others. He is active as a percussionist, conductor, and composer in New Jersey, New York, Connecticut, and elsewhere. As conductor he has appeared with the Saint Luke's Chamber Ensemble, The New Jersey Percussion Ensemble, Ensemble21, and several other groups. He has appeared as guest conductor on the San Francisco Symphony's New and Unusual Music Series. Jarvis teaches music at Connecticut College, William Paterson University, and SUNY Westchester Community College. His teaching responsibilities include academic classes, percussion lessons, coaching/conducting chamber music, and directing the New Music Series at William Paterson University and Connecticut College. His compositions are published by Calabrese Brothers Music, LLC, and he is a member of BMI.

American pianist **CRAIG KETTER** is rapidly distinguishing himself as a leading pianist of his generation, performing as soloist and chamber musician throughout the world. Critically acclaimed for "transporting the listeners to extraordinary heights" and "into a world beyond time and space," Mr. 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 South Orange Symphony, the Raleigh Symphony, the Durham Symphony, the Rocky Ridge Music Festival Orchestra, and the American Festival for the Arts Orchestra. His solo concerts have taken him to Mexico, Argentina, France, Germany, and Japan and across the United States and Canada. Mr. Ketter 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, Atlapa in Panama City, the Savannah Music Festival, Bay Chamber Concerts in Rockport, Maine, "Music in the Mountains" in Colorado, and The Marilyn Horne Foundation. Musicians he has collaborated with include flutist Eugenia Zukerman, clarinetists Stephen Williamson and Ricardo Morales, cellists Robert deMaine and Eric Bartlett, violinists Kelly Hall-Tompkins and Roy Malan, and singers Deborah Voigt, Margaret Jane Wray, Cynthia Lawrence, Ben Heppner, Cliff Forbis, and Robert White. He has also performed with the esteemed actress Claire Bloom.

CHRISTINA MCGANN has an active performing career as soloist, chamber musician and orchestral player. She has been a soloist with the National Symphony Orchestra, the Richardson Symphony, and the National Chamber Orchestra in Washington, D.C. She is the first violinist of The iO Quartet, formerly the Graduate String Quartet in Residence at SUNY Purchase. Christina received both her B.M. and M.M. from the Juilliard School, where she studied with Robert Mann, Nicholas Mann, and Ronald Copes. Christina also studied with Laurie Smukler and Calvi Wiersma in New York City as part of her quartet's residency program at SUNY Purchase. Christina has had great success at national and international competitions, winning First Prizes at the National Symphony Young Soloist Competition, the Lennox Competition, and the Fische Chamber Music Competition, junior division. She was also awarded Third Prize at the Johansen International Competition and Second Prize at Chamber Music Yellow Springs with the iO Quartet. She has also served as concertmaster of the Music Academy of the West orchestra, the Juilliard Chamber Orchestra, and the Youth Philharmonic Orchestra at the New England Conservatory.

Violinist and violist **JOSHUA MODNEY** has performed as a soloist, chamber musician, and ensemble member throughout the United States and Europe. As a specialist in contemporary music, Joshua is committed to presenting performances that are compelling and enlightening for all concertgoers. Joshua has appeared at venues in New York City including Zankel Hall and Stern Auditorium at Carnegie Hall, Avery Fisher Hall, The Kitchen, Symphony Space, The Stone, Le Poisson Rouge, Galapagos Art Space, Terri Cultural Institute, and Roulette. In a recent performance of Alban Berg's *Chamber Concerto* for violin, piano, and wind ensemble, the New York Times lauded, "Joshua Modney, the violin soloist, was superb." Joshua performs with Wet Ink Ensemble, Talea Ensemble, MIVOS quartet, Columbia Composers, Signal Ensemble, and the New York City-based trio YouCanJustParkRightHere. He was a fellow at the 2009 Lucerne Festival Academy under the direction of Pierre Boulez. As a recording artist, Joshua can be heard on Tzadik Records, New Amsterdam Records, and Carrier Records. He holds degrees from the Manhattan School of Music and Ithaca College.

ZSAZ RUTKOWSKI, cellist, is an active performer and teacher in the New York City area. She received her B.M. at the Manhattan School of Music and was a student of Marion Feldman. She is currently completing her masters degree at the Aaron Copland School of Music, Queens College, under the tutelage of Marcy Rosen, where she serves as principal cellist of the Queens College Orchestra, Chamber Symphony, and Opera Orchestra. An avid performer and advocate for new music, Zsaz has premiered numerous works for solo cello and small ensemble. This year she has been selected to participate in the Bright Sheng residency program at Queens College, and will be performing works by the distinguished composer in May at Flushing Town Hall and LeFrak Concert Hall. Zsaz has performed in master classes with Karen Tuttle, Steven Doane, and Fred Sherry, and with members of the Borromeo String Quartet. She is a recipient of numerous awards and scholarships including the Chamber Music Live award, the J. Pastore Memorial cello award, and the N.Y.U. Certificate of Excellence for outstanding achievement in String Quartet Performance. Currently, Zsaz can be seen performing with the Blue Moon Jazz ensemble and is a member of the Dynamic Motion Company.

Soprano **JACQUELINE THOMPSON** is following in the footsteps of the American singers of the Golden Age. A versatile performer, she has succeeded in a broad range of styles including opera, operetta, concert, and musical theater. She was a winner of the Emerging Artists Business Committee for the Arts in New York City. Last year she performed with New York City Encores for their production of *Music in the Air*, she was a soloist in Mozart's *Mass in C minor* and Mendelssohn's *Psalms 42* with the Fairfield County Chorale and the Westchester Choral Society, and she sang the title role in Massenet's *Manon* with Opera in the Heights in Houston where she will return in 2010 to sing all of the Heroines in Offenbach's *Tales of Hoffman*. She spent the remainder of the year as a featured soloist in Little Italy. Other credits include: soprano soloist with the Lumina String Quartet's world premiere of Mary-Carol Warwicks *Quintessence*, Strauss's *Frühlings Stimmen*, and Grustna Mne from *Ruslan and Lyudmila* with the Columbus Symphony, the Indianapolis Symphony Orchestra's Yuletide Celebration concerts, Violetta in *La Traviata* with Indiana University, Lucia in *Lucia di Lammermoor* with Opera in the Heights, Valencienne in *The Merry Widow* with the Jefferson Performing Arts Society, Laurey in *Oklahoma!* with the Brevard Music Festival, and Zerlina in *Don Giovanni* with the Lansing Opera Company. Ms. Thompson received an M.M. from Indiana University and a B.M. from University of Louisville.

GARETH ZEHNGUT is a violist with the San Diego Symphony. He received his B.M. at the Juilliard School, studying with Heidi Castleman, Misha Amory, and Hsin-Yun Huang. Gareth has traveled and performed chamber music across the United States, including performances at the Kennedy Center, Alice Tully Hall, and Weill Hall at Carnegie Hall. He has also performed throughout Europe. Gareth has served as principal violist of numerous orchestras, including the Juilliard Symphony, the Juilliard Orchestra, and the Tanglewood Music Center Orchestra.

The **NEW YORK COMPOSERS CIRCLE** is an artistic and educational organization of composers and performers, dedicated to new music, whose mission is to provide a platform and forum for composers of concert music of all genres, for the development and performance of their works, for the continued growth of the art, and for the development and education of new audiences for new music. As such, the NYCC offers its members various opportunities for testing works in progress, performing completed works in concert, and fostering collaboration and development, both artistic and professional.

The NYCC taps the rich creative potential of New York City in an original way: it is unique among composers' organizations in providing a regular monthly forum for those who create new music to maintain an ongoing interaction with their peers. All who are enthusiastic about new music are welcome—composers, performers, dancers, poets, and listeners. This frequently available and rich creative exchange, and the opportunities it brings for networking and collaboration, makes participation in the Circle an invaluable experience.

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 monthly to play their music for one another. It soon became apparent that we had the artistry and commitment to present our music before an audience. In May, 2003, the NYCC produced its first public concert at Saint Peter's Church, featuring Pulitzer Prize-winning composer David Del Tredici along with eleven of the NYCC's original members. This well-attended concert was favorably reviewed in the *New Music Connoisseur*.

Under the continued leadership of Debra Kaye, and more recently of John de Clef Piñeiro, the NYCC's membership has more than quadrupled since its inception, and the number of its concerts has grown from one each season to its current calendar of four concert presentations during the 2009-10 season. The group continues to expand its programs. Informal readings of new pieces allow composers to "test fly" their works with some of New York's finest professional and advanced student musicians. Such events, along with our monthly music salons and collaborations with other groups and institutions, support the creation of new music through the various stages of its development. In the 2004-05 season, award-winning composer Ezra Laderman joined members of the NYCC in its spring concert. In addition to its own two concerts, in March, 2006 the NYCC presented a joint concert with the performing ensemble ModernWorks; during the following season we collaborated with New York University in our first concert at NYU's Frederick Loewe Theatre. In the summer of 2007 the NYCC held its first annual composers' competition, open only to nonmembers. The winning work in the 2009 competition, our third, Elizabeth Lim's *Wafting*, for string quartet, is receiving its premiere performance at this concert.

Last season the NYCC launched a new outreach initiative—the New York Composers Circle Community Encores program—in which we send performers out to institutions around the city such as schools and senior centers, with the aim of acquainting previously untapped audiences with concert music of the 20th and 21st centuries. The first outreach performance in this series took place to great audience acclaim on February 24, 2009, at the Hebrew Home in Riverdale; Nataliya Medvedovskaya presented a program of piano works introduced by our Executive Director, John de Clef Piñeiro. This program was repeated at a JASA community center on May 1, 2009. A new outreach program, featuring soprano Sofia Dimitrova and pianist Catherine Miller, was presented on January 6, 2010 to 200 students at the Bronx High School of Science, followed by another concert by Nataliya Medvedovskaya at the Lenox Hill Neighborhood House Senior Center. Further concerts are planned for later in the season, including one at the Hebrew Home, this time with Eugene Marlow's Heritage Ensemble.

Finally, we are happy to announce a new partnership with the No Borders Quartet, an Italian group, which performed a concert of our members' works in Italy this past November and repeated it at our own concert in March. More joint concerts are planned for the future.

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The NYCC gratefully welcomes donations large and small, which help make our concerts possible. Contributions to the New York Composers Circle are tax-deductible under Section 501(c)(3) of the Internal Revenue Code. Your donations may be sent to the address on the last page of this program.

If you would like to help us in our efforts to build new audiences for new music, please become a Friend of the New York Composers Circle and send us your contribution.

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Contact

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www.nycomposerscircle.org

The first concert of the 2010-2011 season will take place at 8 PM on Tuesday, October 19, 2010 at Saint Peter's Church, Citigroup Center, in Manhattan. For more information please check the NYCC website.