



*Dedicated to the creation  
and performance of new music*

# A CONCERT OF NEW MUSIC

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

OCTOBER 19, 2010 8:00 PM

THE NEW YORK COMPOSERS CIRCLE

OCTOBER 19, 2010 8:00 PM

*Impressions: Two Songs on Poems of Oscar Wilde* . . . . .  
Richard Brooks

1. *Les Silhouettes*

2. *La Fuite de la Luna (The Flight of the Moon)*

Patricia Sonego, *soprano*    Hiromi Abe, *piano*

*Chancy (for Violin and Violoncello)* . . . . . Eugene W. McBride

The Zentripetal Duo: Lynn Bechtold, *violin*    Jen DeVore, *cello*

*Three Songs of Seamus Heaney* . . . . . Frank Retzel

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

INTERMISSION

*Grasping the Present, for solo cello* \*\* . . . . .  
Christopher Montgomery

Zsaz Rutkowski, *cello*

*The Testament of Koheleth: Excerpts, edited, from the Book of Ecclesiastes* \* . . . . . Martin Halpern

Seth Gilman, *baritone*    Craig Ketter, *piano*

*Four Songs Old and New* . . . . . Donald Hagar

1. *The Old Man Rocks*
2. *The Lost Memories* \*\*
3. *Music When Soft Voices Die* \*\*
4. *Skeleton Earth* \*

Patricia Sonego, *soprano*    Donald Hagar, *piano*

\* World Premiere

\*\* New York Premiere

PLEASE JOIN US FOR A RECEPTION  
AFTER THE CONCERT

Staff for this concert:  
Patricia Leonard, producer  
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Jacob E. Goodman, programs

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

## SONG TEXTS

*Impressions: Two Songs on Poems of Oscar Wilde*. . . . .  
. . . . . Richard Brooks

### LES SILHOUETTES

The sea is flecked with bars of grey  
The dull dead wind is out of tune,  
And like a withered leaf the moon  
Is blown across the stormy bay.

Etched clear upon the pallid sand  
The black boat lies: a sailor boy  
Clambers aboard in careless joy  
With laughing face and gleaming hand.

And overhead the curlews cry,  
Where through the dusky upland grass  
The young brown-throated reapers pass,  
Like silhouettes against the sky.

### LA FUITE DE LA LUNA (The Flight of the Moon)

To outer senses there is peace,  
A dreamy peace on either hand,  
Deep silence in the shadowy land,  
Deep silence where the shadows cease.

Save for a cry that echoes shrill  
From some lone bird disconsolate;  
A corncrake calling to its mate;  
The answer from the misty hill.

And suddenly the moon withdraws  
Her sickle from the lightening skies,  
And to her sombre cavern flies,  
Wrapped in a veil of yellow gauze.

*Three Songs of Seamus Heaney . . . . .* Frank Retzel

THE POPLAR

Wind shakes the big poplar, quicksilvering  
The whole tree in a single sweep.  
What bright scale fell and left this needle quivering?  
What loaded balances have come to grief?

THE SWING

Fingertips just tipping you would send you  
Every bit as far – once you got going –  
As a big push in the back.  
Sooner or later,  
We all learned one by one to go sky high,  
Backward and forward in the open shed,  
Toeing and rowing and jackknifing through air.

.....

To start up by yourself, you hitched the rope  
Against your backside and backed onto it  
Until it tautened, then tiptoed and drove off  
As hard as possible. You hurled a gathered thing  
From the small of your own back into the air.  
Your head swept low, you heard the whole shed creak.

We all learned one by one to go sky high.  
Then townlands vanished into aerodromes,  
Hiroshima made light of human bones,  
Concorde's neb migrated toward the future.  
So who were we to want to hang back there  
In spite of all?

In spite of all, we sailed  
Beyond ourselves and over and above  
The rafters aching in our shoulder-blades,  
The give and take of branches in our arms.

ST. KEVIN AND THE BLACKBIRD

And then there was St. Kevin and the blackbird.  
The saint is kneeling, arms stretched out, inside  
His cell, but the cell is narrow, so

One turned-up palm is out the window, stiff  
As a crossbeam, when a blackbird lands  
And lays in it and settles down to nest.

Kevin feels the warm eggs, the small breast, the tucked  
Neat head and claws and, finding himself linked  
Into the network of eternal life,

Is moved to pity: now he must hold his hand  
Like a branch out in the sun and rain for weeks  
Until the young are hatched and fledged and flown.

And since the whole thing's imagined anyhow,  
Imagine being Kevin. Which is he?  
Self-forgetful or in agony all the time

From the neck on out down through his hurting forearms?  
Are his fingers sleeping? Does he still feel his knees?  
Or has the shut-eyed blank of underearth

Crept up through him? Is there distance in his head?  
Alone and mirrored clear in love's deep river,  
'To labor and not to seek reward,' he prays

A prayer his body makes entirely  
For he has forgotten self, forgotten bird  
And on the riverbank forgotten the river's name.

*The Testament of Koheleth: Excerpts, edited, from the Book of Ecclesiastes* \* . . . . . Martin Halpern

THE TESTAMENT OF KOHELETH

Vanity of vanities! All is vanity!  
What profit has a man for all his labors?  
One generation passes away, then another;  
While the earth abides forever.  
The sun rises daily, and then goes down.  
The wind blows to the south, then blows to the north;  
Then south, then north again.  
Rivers run to the sea, and the sea is never full.  
What shall be *has* been, what shall be done has *been* done;  
For there is nothing new under the sun.  
The eye is not satisfied with seeing, nor the ear with hearing.  
And increase of knowledge brings increase of sorrow.

I, Koheleth, son of David and king over Israel,  
Achieved great knowledge and built great things  
For myself and my people throughout Jerusalem.  
Homes I built, with flourishing vineyards, gardens and orchards.  
Trees I planted, with all kinds of fruit, and lagoons to water them.  
Proverbs I wrote, to edify my people.  
The grandest of temples inch by inch I designed.  
And brought gold and silver from far distant mines to adorn it.  
And in all these labors, year upon year, my heart rejoiced.

But it came to pass that one day  
I looked on all that my hands had wrought,  
And behold, all of it, all of it, seemed vanity and vexation of spirit.  
For nothing made by man endures,  
And the wise man perishes along with the fool.  
The wicked shall still oppress, and the oppressed be comfortless.  
That which is crooked cannot be made straight by any human endeavor.  
So I despaired of my labors, and sought to find solace in fleshly pleasures and mirth.

But that, too, I found, was vanity and vexation of spirit.  
And I came to hate what life I still had to live.

Yet in the time that has passed since then, I have leaned to accept once more  
That there's a season for everything,  
And a time for all that happens under the heavens:

That there's a time to be born, and a time to die,  
A time to plant, and a time to reap,  
A time to mourn, and a time to celebrate.  
A time to break down, and a time to build back up again.

And therefore I, Koheleth, have found the will to resume my labors

By writing these words as my personal testament.

Though dust I am, and to dust will return,

May the supreme Creator, whose works cannot be numbered

And will never perish, bring me to a place where all *my* creations

No longer seem to be vanity and vexation of spirit.



*Four Songs Old and New* . . . . . Donald Hagar

THE OLD MAN ROCKS (Bruce Schmick)

The old man rocks in his chair on the porch  
And watches the children at play.  
He thinks of his youth and the fun he had  
And sits and thinks all day.

THE LOST MEMORIES (Bruce Schmick)

O to remember the forgotten mind,  
To remember the past and not be blind.  
The times and places of fun and joy,  
Of life and love when I was a boy.  
The ones I loved and those who loved me.  
The ocean and wind and sand and sea.

MUSIC WHEN SOFT VOICES DIE (Percy Bysshe Shelley)

Music, when soft voices die,  
Vibrates in the memory.  
Odours, when sweet violets sicken,  
Live within the sense they quicken.  
Rose leaves, when the rose is dead,  
Are heap'd for the beloved's bed;  
And so thy thoughts when thou art gone.  
Love itself shall slumber on.

SKELETON EARTH (Linda Brandt)

Cellophane fluid earth's gasoline chokes out life that keeps motors going.  
Polyester vegetables fill guts churning chemicals with names too long to  
pronounce. Solvent city U.S.A. comes through the airwaves a foggy haze or  
vapor spray inhaler filling your nose.

Graveyard city laden with insects and other microscopic bugs floats through  
faucets ending in a glass pouring liquid down throats. Sick earth rests in the  
universal bed its jagged toenails ripping holes in the blanket that covers her. Heat  
escapes a little at a time till all that's left a bony skeleton lying sadly dead.

# 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.). In 1981 he was elected to the Board of Governors of the American Composers Alliance. After serving two terms as Secretary and three terms as Vice President he was elected President and served from 1993-2002. He is an active composer with over ninety works to his credit, including two full length operas. His children's opera, *Rapunzel*, was most recently produced by the Cincinnati Opera, which gave it 65 performances. 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 also served as Composer-in-Residence with The Lark Ascending (New York City).

*Impressions* (2009) is a setting for high voice and piano of a set of two poems by Oscar Wilde with the same title. The poems are highly image-oriented and the composer has tried to provide accompaniments reflecting the essential images in each: the wave-like figures at the opening of the first and the birdcalls in the second are good examples. At the end of the second song the rippling chord effect of the opening returns, now representing the "gauze" of the moon. Structurally this unites the two musically, which reflects the poet's intent that they be understood as a set.

**DON HAGAR's** music spans a wide range of genres, from solo works to opera, music which has been described as fresh, rhythmically exciting, exhaustively inventive, imaginative, and clear in formal design. Reviewers for the Boston Globe have called his music "intimate," "finely structured," and "perky." Hagar's works have been performed by such ensembles and soloists as ALEA III, Boston Composers String Quartet, NuBotl Chamber Players, Wellesley Symphony Orchestra, Dominique LaBelle, Nancy Ellen Ogle, Patricia Sonogo, Patrick Dillery, and Geoffrey Burlison, among others. He has received commissions from The Carlisle Project for his ballet *The Awesome Fear of Imminent Fall* and from the New Boston Chamber Symphony for both *First Impressions* and *Promenade on the Esplanade*. Mr. Hagar recently received a commission from harpsichordist Elaine Comparone and violist Veronica Salas to write a piece for them; this was premiered at Merkin Hall in New York in June, 2008. In 2004, selections from his opera *Inspiration* were performed in New York City Opera's VOX Showcase, conducted by George Manahan. Mr. Hagar has produced several concerts in the

New York City area, including those with the Xanthos Ensemble of Boston and Sospiro Winds. In August, 2008 Mr. Hagar fulfilled an artist residency at the Virginia Center for the Creative Arts, where he worked on the completion of his second opera, an adaptation of the story *Why the Chimes Rang*. Heard on both sides of the Atlantic in theaters as well as on radio and television, Hagar's music has been recorded on Capstone Records and is published by Earnestly Music and Dorn Publications. Among the organizations that have honored Hagar with awards and grants have been ASCAP (Young Composers Award), Off-Off Broadway Review, American Music Center, Meet the Composer, and the Bossak/Heilbrun Charitable Foundation. Originally from Elmira, N.Y., Donald Hagar received his B.M. *cum laude* from Ithaca College, where he studied with Karel Husa and, at the Ithaca College London Center in England, with Justin Connolly. At Boston University, where he received his M.M., his principal composition teachers were Theodore Antoniou and Bernard Rands. Currently living in Brooklyn, Don is a teacher for the New York City Public Schools.

**MARTIN HALPERN** had a productive career as playwright, poet, and educator until, in 1994, he retired from the Theater Arts faculty at Brandeis University to earn a Master's degree at the Aaron Copland School of Music, Queens College, and pursue a second career in music composition. Since then, there have been more than eighty performances of his vocal and chamber works, and fifteen productions of his one-act and full-length chamber operas, in the New York area. On October 28, 29, and 30, 2010, his newest chamber operas, *The Sacrificed* and *The Sacrificer*, freely based on Euripides' *Alcestis* and *Iphigenia in Tauris*, will be produced at the New York New Church, 114 East 35th Street in Manhattan.

**EUGENE W. McBRIDE's** studies have been at William Paterson University, Juilliard, and the Center for Media Arts. He graduated with a B.S. in Music Ed from William Paterson University. Numerous composition/arranging courses throughout his academic career have confirmed McBride's decision to be a composer. His studies have been with Stanley Wolfe, Hugh Aitken, Nahum Amir, and Stephen Wolrab. Mr. McBride is on the staff at the New Music Connoisseur and has written reviews of new music concerts for that magazine. His interest in new music was initiated when he performed with the New Jersey Percussion Ensemble (Raymond DesRoches, dir.), during McBride's college years. Recent performances of his music include the premiere of *Intermezzo No 4* for piano solo, David Holzman, pianist, at a Bargemusic recital in Oct, 2009. His composition *The Players*, for violin and piano, was premiered in an NYCC program of new music in February, 2010. Those interested in hearing examples of McBride's compositions may visit his website: [www.eugenemcbride.com](http://www.eugenemcbride.com).

Mr. McBride writes: "The duo Zentripetal (Lynn Bechtold, violin, Jen DeVore, cello) premiered *Chancy* in May of this year. The work was composed with these two marvelous musicians in mind. Hearing Zentripetal perform in a new music

concert last year was the inspiration for *Chancy*, and the work is dedicated to the duo. I am happy that they are available to perform *Chancy* this evening. *Chancy's* melodic and harmonic materials are developed from intervallic relationships that begin the work. Contrasting material is introduced as the work unfolds, with a return to the opening intervallic material at the close."

**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 opera-oratorio 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.

**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](http://www.frankretzel.net).

## PERFORMERS

**HIROMI ABE** is an active free-lance pianist/keyboardist, an accomplished composer, and a recording producer/engineer, whose works have been performed in various types of productions throughout the United States and Japan. She began her music career in Japan as a concert pianist and has performed in diverse venues throughout the Tokyo area. A few years ago she was invited as the guest soloist to perform Gershwin's *Rhapsody in Blue* with a large ensemble in Japan, and she has been scheduled to perform Ravel's *Piano Concerto in G Major* in Sao Paulo, Brazil next season. After moving to the States, she not only continued performing in public but also started working at recording studios, where she acquired her strong and versatile technical music background, excelling in many styles of music. Her works have been released on major and minor labels and she has collaborated with other artists and DJs in New York. Ms. Abe currently works as digital media producer at Sony Music, Global Digital Operations. Her formal musical training started at age four in Japan where she attended the Yamaha School of Music, taking both composition and piano lessons. She holds two B.A.s, one in Piano Performance from the Kunitachi College of Music in Tokyo, the other in Jazz Composition from the Philadelphia College of Performing Arts. At the Philadelphia College of Performing Arts, she received the Jacobs Music Company Steinway Award for piano performance. She earned her M.A. in Music Composition from Queens College, where she was the recipient of the Aaron Copland School of Music Graduation Masters Award, and where she studied with Thea Musgrave, Sir Roland Hanna, and Harvey Weinberg.

Violinist **LYNN BECHTOLD** has appeared in recital throughout the United States, Canada, Holland, and Switzerland. An advocate of contemporary music, she has worked with composers such as Derek Bermel, Gloria Coates, George Crumb, John Harbison, Alvin Lucier, and Morton Subotnick, among others. As a member of groups including the Lumina String Quartet, the East Village Opera Company band, the SEM Ensemble, and the New York Symphonic Ensemble, Ms. Bechtold has performed around the world, and has been heard on CBC Radio, CBS-TV, NHK-TV, and WNYC. Other noted performances have been with Absolute Ensemble, Parsons Dance, Paul Taylor Dance Company, Vermont Symphony, Vision Into Art, and the VOX Opera Readings. In addition, she has performed with artists such as Boyz II Men, Sheryl Crow, Roberta Flack, J-Pop band SMAP, Smokey Robinson, and Donna Summer. Performance venues include Alice Tully Hall, the Blue Note, the Frick Museum, the Harvard Club, Joe's Pub, Joyce Theatre, LPR, Merkin Hall, St. John the Divine, and Zankel Hall. Ms. Bechtold received her Master's from Mannes, where she was a student of Felix Galimir. Prior to that, she received a double degree in Violin and English from the

New England Conservatory of Music and Tufts University in Boston. She is on the faculty of the Greenwich House Music School in New York.

Cellist **JENNIFER DeVORE** began studying the cello at the age of five and eventually went on to study Art History at Harvard before earning her Master's degree from the New England Conservatory, where her teachers were Colin Carr and Laurence Lesser. Hailed as “superb” by *The New York Times*, she has appeared at Lincoln Center, Merkin Hall, Zankel Hall and Weill Hall, the Kennedy Center in Washington, D.C., and London’s Barbican Center, and at the Musicorda, Yellow Barn, and Spoleto festivals. Other groups she has played with include the Brooklyn Philharmonic Orchestra, the Jose Limon Dance Company, Metamorphosen Chamber Orchestra, FLUX Quartet, and the Sweet Plantain Quartet. As a member of the Lumina String Quartet, Ms. DeVore has toured Russia and the Ukraine. A champion of contemporary music, Ms. DeVore has worked closely with composers John Cage, Ornette Coleman, and John Zorn, has premiered many solo and chamber works, played in the Bang-On-A-Can Marathon and on WNYC’s “New Sounds,” and has recorded pieces by Cage and Xenakis, as well as pieces by many American composers. Her diverse interests have led to recordings and performances with artists such as Il Divo, Suzanne Vega, DJ Spooky, Josh Groban, Laura Brannigan, the Trans-Siberian Orchestra, Pink Martini, and many independent bands in New York. Ms. DeVore lives in Brooklyn, where she teaches cello at the Packer Collegiate Institute.

**SETH GILMAN**, baritone, is currently freelancing in New York City, and frequently performs within the new and early music communities there. A graduate of the University of Michigan and the Mannes College of Music, he lists among his teachers Stephen Lusmann, Susan Ormont, Arthur Levy, and Tom Goodheart. Twice an alumnus of the Amherst Early Music Festival, in 2007 Mr. Gilman sang the role of Giove in Cavalli’s *La Calisto* and performed two roles in Campra’s *L’Europe Galante* in 2006. Other mainstage roles have included Chato in *La Purpura de la Rosa*, Liberto in the University of Michigan’s production of *L’incoronazione di Poppea*, and Starveling in Britten’s *A Midsummer Night’s Dream*. Past festivals at which Mr. Gilman has performed include The Aspen Music Festival, Opera Lirica di Orvieto, the Seagle Music Colony, and the Caramoor Festival Young Artists’ Program. Also experienced in operetta through engagements and recordings with the Comic Opera Guild of Ann Arbor, he can be heard in recordings supported by the Victor Herbert Society. In 2005, Seth sang the premiere of Osnat Netzer’s *Three Animal Songs*, and of Lin Mu-Xuan’s *Swimming the Hellespont zhi San* this April in Boston. He looks forward to debuting with his historical instrument and vocal ensemble, Ex Temporis, in the fall, at a concert that will include new works by Eric Shanfield, among others.

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.

**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 master's 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. Last year she was selected to participate in the Bright Sheng residency program at Queens College, and performed 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.

**PATRICIA SONEGO**, soprano ([www.patriciasonego.com](http://www.patriciasonego.com)), made her operatic debut in New York City in the world premiere of American composer Jack

Beeson's *Sorry, Wrong Number* with the Center for Contemporary Opera under the baton of Richard Marshall. Patricia appears as the "2<sup>nd</sup> Telephone Operator" on the live performance recording (*Albany Records, 2008*). A champion of contemporary, *avant garde*, improvisational, and electroacoustic music, Ms. Sonego is in demand to premiere new works, many of which have been composed for her. She recently appeared on the Composers Concordance concert at Chelsea Art Museum, where she performed songs by Gloria Coates and Patrick Hardish with pianist Taka Kigawa (search 'Patricia Sonego' on YouTube.com to see videos). In a new arrangement dedicated to her by the composer Terry Winter Owens, she gave the world premiere of *Messages for Raoul Wallenberg* at Carnegie Hall's Weill Recital Hall, with the Alaria chamber ensemble. She has appeared on several concerts of the ACA Festival of American Music at Symphony Space and of The International Electro-acoustic Music Festival at Levinson Hall. She gave the Canadian premiere of Seymour Barab's *The Rivals* at The Glenn Gould Studio in Toronto, where she recorded the song cycle for her debut album *A Simple Pleasure* (IMS, 2000). Patricia has appeared on several occasions for the NYCC, performing works by member composers Don Hagar, Terry Winter Owens, and Joelle Wallach. Patricia tours the globe as the singer member of the early music ensemble Le Nuove Musiche and with her own new music group Reizen Ensemble. She is set to premiere a new 18-minute work for soprano and computer composed for her by John Melby.

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 Award of the 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 *Psalm 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 Warwick's *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 the University of Louisville.



**ZENTRIPETAL** debuted in 2006, when Lynn Bechtold and Jennifer DeVore decided to explore the violin/cello duo repertoire and to premiere new works for the combo. They have been playing together since they were students at the New England Conservatory of Music in Boston. To date, the duo has performed at Galapagos in DUMBO, the Goethe-Institut New York, the Roerich Museum, the Players Theatre, and the Renee Weiler Concert Hall at Greenwich House, as well as on the Vox Novus Series in New York City, and series in New Jersey and Pennsylvania. They are finishing up their first CD, which will be released in early 2011 on the Composers Concordance label.

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, more recently of John de Clef Piñeiro, and currently of Richard Brooks, 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 2010-11 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 2010 competition, our fourth, will receive its premiere performance at the final concert of the season, on June 4, 2011.

Two seasons ago 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 20<sup>th</sup> and 21<sup>st</sup> 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 at the Hebrew Home, this time with Eugene Marlow's Heritage Ensemble. A joint recital by violinist Stanichka Dimitrova and pianist Tomo Matsuo is planned for later this season, with others to follow.

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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.*

# The New York Composers Circle

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Stanichka Dimitrova, <i>violin</i>	Margaret O'Connell, <i>mezzo</i>	

## Contact

New York Composers Circle  
252 DeKalb Avenue  
Brooklyn, New York 11205  
[www.nycomposerscircle.org](http://www.nycomposerscircle.org)

Our next concert will take place at 8 PM  
on Tuesday, February 15, 2010 at Saint Peter's Church, Citigroup Center,  
in Manhattan. For more information please check the NYCC website.