



*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

FEBRUARY 15, 2011 8:00 PM

THE NEW YORK COMPOSERS CIRCLE

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Three Bagatelles * Jacob E. Goodman

1. *Vivace*
2. *Espressivo*
3. *Leggiero*

Christopher Oldfather, *piano*

Piano Variations (1957) John Eaton

Christopher Oldfather, *piano*

Suite for Violin and Piano * Carl Kanter

1. *Fantasia*
2. *Slow*
3. *Scherzo*

Andrea Schultz, *violin*
Christopher Oldfather, *piano*

INTERMISSION

Für Elitza Dana Dimitri Richardson

Christopher Oldfather, *piano*

Impromptus (1999) Paul Moravec

Christopher Oldfather, *piano*

* World Premiere

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AFTER THE CONCERT

Staff for this concert:

Jacob E. Goodman, producer

Robert Cohen, stage manager

Robert Anderson, recording engineer

Gayther Myers and Miki Nakanishi, reception

Debra Kaye, at the door

Tamara Cashour, publicity

Jacob E. Goodman, programs

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

COMPOSERS

JOHN EATON was called "The most interesting opera composer writing in America today" by Andrew Porter in *The London Financial Times*. Eaton's work has been performed extensively throughout the world. In the early 1960's he did perhaps the first live performances on modern sound synthesizers. They were put together for him by Paolo Ketoff (the Syn-Ket) and Robert Moog. Later, he performed on the new Eaton-Moog Multiple-Touch-Sensitive Keyboard, called "the most sensitive instrument to human nuance ever developed except for the human voice." A number of these early pieces were recently re-issued on a record called *First Performances* by the Electronic Music Foundation. He has written some twenty operas including *The Cry of Clytaemnestra*, which has received great public and critical acclaim at its nearly twenty performances. *The Tempest* was called a "formidable intellectual as well as musical achievement ... an opera of stark beauty" by Michael Walsh of *Time* following its premiere by the Santa Fe Opera. His TV opera *Myshkin* has been seen by an estimated 15 million viewers. In 1993 he formed the Pocket Opera Players, which has presented a dozen pieces by him in this new form, most recently *The Curious Case of Benjamin Button*. Martin Bernheimer raved in *Opera News*, "Everyone managed to focus the fuzzy line that connects whimsy to pathos." And Anthony Tommasini in *The New York Times* said "...opera is a form of drama, and *The Curious Case of Benjamin Button* kept me involved right through." Eaton has been the recipient of many awards, most notably the "genius" award from the MacArthur Foundation, three Prix de Rome, and two Guggenheim grants.

John Eaton wrote his *Piano Variations* in 1957 specifically to be included on the first of several tours (which, incidentally, included the first integrated concert in Selma, Alabama) dedicated to programs of contemporary music and jazz improvisation combined; however, the lateness of finishing them and their difficulty prevented his including them. One of the last of his purely chromatic compositions, the composer, although inspired by sets of variations by Bach, Beethoven, and Mendelssohn to sometimes tie together several variations as a unit of construction, proceeds much more freely in terms of developing elements of the theme – 1) the bass line, 2) the melody, 3) an ascending three-note line, and 4) a rhythmic fragment – by rhythmic and melodic expansion, the addition or elimination of notes, and alterations of the time scale in order

to create a spectrum of emotional moods and dramatic motion, all under the aegis of “developing variation” creating an overall form.

JACOB E. GOODMAN, founder of the New York Composers Circle in 2002, is Professor Emeritus of mathematics at City College (The City University of New York), the author of many books and research articles, and a founding editor of the journal *Discrete & Computational Geometry*. He has composed and improvised all his life, and has studied composition with, among others, Ezra Laderman and David Del Tredici. Recent compositions include a set of six intermezzi for piano, two song cycles, a set of variations on a Beethoven theme, a quintet for piano and strings, *Variations for a Rainy Afternoon* for flute, violin, cello, and piano, "Oui, J'Aime Brahms," for cello and piano, a set of nocturnes for violin and piano, and the score for the documentary film *Meet Me at the Canoe*, produced for the American Museum of Natural History by his daughter Naomi Goodman-Broom.

Three Bagatelles was inspired by Beethoven's *Bagatelles*, Opus 126, his last work for piano. The first bagatelle is in the style of Beethoven, the second flirts with atonality, and the third jumps back and forth between the 19th century and the present.

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.

Although the harmony and rhythms of this Suite are contemporary, the Suite is essentially an old-fashioned dialogue between the violin and piano, sometimes as comment-and-answer, sometimes at cross purposes, and sometimes in sync.

PAUL MORAVEC, recipient of the 2004 Pulitzer Prize for Music, has composed over 100 works for the orchestral, chamber, choral, lyric, film, and operatic genres. His catalog of recordings includes three Naxos American Classics CDs: *Tempest Fantasy*, *The Time Gallery*, and *Cool Fire*. He is University Professor at Adelphi, recently served as Artist-in-Residence with the Institute for Advanced Study in Princeton, and was elected to the American Philosophical Society in April. His website is www.paulmoravec.com, and his publisher is www.subitomusic.com.

Impromptus comprises seven short pieces for piano solo. Numbers 3 and 7 are essentially the same slow, chorale-like composition, but the pieces are otherwise unrelated thematically and harmonically.

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 Composers' 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 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 Dana Richardson, please go to www.dana-richardson.org.

Für Elitza is a theme and variations dedicated to the pianist Elitza Harbova.

PERFORMERS

One of New York's most gifted, trusted, respected, often-requested, and well-liked pianists, **CHRISTOPHER OLDFATHER** has devoted himself to the performance of twentieth-century music for more than thirty years. He has participated in innumerable world-premiere performances, in every possible combination of instruments, in cities all over America. He has been a member of Boston's Collage New Music since 1979 and of New York City's Parnassus since 1997, appears regularly in Chicago, and as a collaborator has joined singers and instrumentalists of all kinds in recitals throughout the United States. In 1986 he presented his recital debut in Carnegie Recital Hall, which thereupon was immediately closed for renovations. Since then he has pursued a career as a free-lance musician. This work has taken him as far afield as Moscow and Tokyo, and he has worked on every sort of keyboard ever made, including, of all things, the Chromelodeon. He is widely known for his expertise on the harpsichord, and is one of the leading interpreters of twentieth century works for that instrument. As soloist he has appeared with the MET Chamber Players, the San Francisco Symphony, and Ensemble Modern in Frankfurt, Germany. His recording of Elliott Carter's violin-piano *Duo* with Robert Mann was nominated for two Grammy Awards in 1990. Recently he has collaborated with the conductor Robert Craft, and can be heard on several of his recordings.

Violinist **ANDREA SCHULTZ** currently performs and tours with a wide array of groups, including Sequitur, Either/Or, the Cabrini Quartet, Riverside Symphony, and the Orchestra of St. Luke's. She was a member of the Mark Morris Dance Group Music Ensemble for many years, touring the United States, Britain, Japan, and Australia. She has also appeared as guest with Cygnus, the Da Capo Chamber Players, Locrian Chamber Players, Ensemble 21, Cassatt String Quartet, Apple Hill Chamber Players, Orpheus Chamber Orchestra, and Mostly Mozart, and has recorded contemporary chamber music for the Naxos, Albany, New World, and Phoenix labels. Ms. Schultz spends summers performing and teaching at the Wintergreen Music Festival and Academy, Kinhaven Music School, Caramoor Music Festival, and the Chamber Music Conference and Composers' Forum of the East. A graduate of Yale

University, the Cleveland Institute of Music, and SUNY Stony Brook, Ms. Schultz studied violin with Betty-Jean Hagen, Sydney Harth, Paul Kantor, Donald Weilerstein, and Joyce Robbins. She currently resides in New York City with her husband, cellist Michael Finckel, and their five-year-old daughter Talia.

The **NEW YORK COMPOSERS CIRCLE** is an artistic and educational organization of composers and performers, dedicated to new music, whose mission is to promote public awareness and appreciation of contemporary music through concerts, salons, and other events in the New York metropolitan area. For its members, the NYCC offers a variety of opportunities for testing works in progress, performing completed works in concert, and fostering collaboration and development, both artistic and professional. All who are enthusiastic about new music are welcome—composers, performers, dancers, poets, and listeners. This 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 and presentation 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 the first of its annual composers' competitions, open only to nonmembers. The winning work in the 2010 competition, our fourth,

Scott D. Miller's *Polychrome Stride*, for flute, clarinet, violin, cello, and piano, will receive its premiere performance at the final concert of this season, on June 4, 2011.

Two seasons ago the NYCC launched a new outreach initiative—the New York Composers Circle Community Encores program. We send performers out to institutions throughout New York City such as schools and senior centers, at no cost to the institutions, with the aim of acquainting previously untapped audiences with concert music of the 20th and 21st centuries. The first free outreach concert 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 then 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 by Eugene Marlow's Heritage Ensemble. A joint recital by violinist Stanichka Dimitrova and pianist Tomo Matsuo took place this past January, with other concerts in this series planned for later this season. So far we have presented eight community outreach concerts, the most recent ones under the sponsorship of NYCC contributors, and the list of schools and senior centers is expanding. (See the next page for how you can help support this worthwhile project.)

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

Contact

New York Composers Circle
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Our next concert will take place at 8 PM
on Tuesday, April 5, 2011 at Saint Peter's Church, Citigroup Center,
in Manhattan. For more information, please check the NYCC website.