



*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

APRIL 5, 2011 8:00 PM

THE NEW YORK COMPOSERS CIRCLE

APRIL 5, 2011 8:00 PM

Sock Monkeys, Three Canonic Pieces for Two Clarinets *

..... Brian Fennelly

1. *Monkey See*
2. *Mirror, Mirror*
3. *The Chase*

Adam Berkowitz and Vasko Dukovski, *clarinets*

Sonata Solo * Gayther Myers

1. *Moderato*
2. *Andante*
3. *Allegro assai*

Edward Ziegman, *bassoon*

Rhapsodance * Peri Mauer

Vasko Dukovski, *clarinet* *Nina Yenik, piano*

*Three Pieces for Woodwind Trio** Eugene Marlow

1. *Enigma*
2. *The Procession*
3. *The Chase*

Michael Laderman, *flute* Vasko Dukovski, *clarinet*
Javier Oviedo, *alto saxophone*

INTERMISSION

Music for the Birds * David Picton

1. *Early Spring*
2. *In the Dunes*
3. *Flight*

Michael Laderman, *flute* Keve Wilson, *oboe*
Vasko Dukovski, *clarinet* Lis Rubard, *horn*
Timothy Emerson, *bassoon*

Fast Tides, Slow Tides ** Richard D. Russell

Michael Laderman, *flute* Marcia Eckert, *piano*

Tango Variations * Cesar Vuksic

Adam Berkowitz, *clarinet* Cesar Vuksic, *piano*

Finding Accord Debra Kaye

Amy Kimball, *violin* Arthur Cook, *cello*
Marcia Eckert, *piano*

* World Premiere

** New York Premiere

PLEASE JOIN US FOR A RECEPTION
AFTER THE CONCERT

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

The New York Composers Circle gratefully acknowledges support by a grant
from the Alice M. Ditson Fund of Columbia University.

COMPOSERS

BRIAN FENNELLY (b. 1937) studied at Yale with Mel Powell, Donald Martino, Allen Forte, Gunther Schuller, and George Perle (M.Mus 1965, Ph.D. 1968). From 1968 to 1997 he was Professor of Music in the Faculty of Arts and Science at New York University. His awards include a lifetime achievement award from the American Academy of Arts and Letters, fellowships from the Guggenheim Foundation and National Endowment for the Arts, and commissions from the Koussevitsky Foundation, Fromm Foundation, Meet the Composer, and several American orchestras and chamber ensembles. He has held composer residencies at the Rockefeller Foundation Center in Bellagio, Italy, the Camargo Foundation in Cassis, France, and Copland House in New York. His music has been awarded prizes in competitions such as the Goffredo Petrassi Competition for Orchestral Music (1993), International Trumpet Guild Competition (First Prize, 1990), the Louisville Orchestra New Music Competition (First Prize, 1986), Shreveport Symphony Competition (1981), and the Premio Citta di Trieste (1981). Twenty-five of his works appear on CD, with orchestral and chamber music released on the New World, CRI, Albany, Pro Viva, First Edition, Capstone, and New Ariel labels, and recorded by The Louisville Orchestra, Polish Chamber Orchestra, Prague Radio Orchestra, Slovak Radio Symphony Orchestra, and the Polish Radio National Symphony, as well as by acclaimed American chamber ensembles and soloists. Further information is available at amc.net/BrianFennelly and at composers.com/brian-fennelly.

Sock Monkeys is a revision and elaboration of an earlier piece titled *Miniatures*, a diversion written for Meyer Kupferman. The canons operate as follows: In (1) the time delay is equal to a full statement of the relaxed "tune"; in the dramatic (2) the canon is entirely by inversion and is obscured by the early entry of commentary by the "following" voice; and in (3) the canon is at a very close interval, creating amusing hocketing.

Composer **DEBRA KAYE** has received a steady stream of commissions since 2003. An ASCAP Plus winner several years running, support for her music includes grants from Meet the Composer, Mannes College of Music, the Edward T. Cone Foundation, Fort Wayne Children's Choir, and New School University. Artist residencies at the Millay Colony and Wurlitzer Foundation have influenced several of her recent works. With roots in the classical tradition, her music is also influenced by jazz and by Dalcroze Eurhythmics with its understanding of momentum. Whether writing in a serious or lighter/funny style, she aims to communicate viscerally, often along a wide range of emotion. Debra's music has been heard in note-able venues in New York City and beyond

including Carnegie's Weill Recital Hall, Mannes College of Music and Steinway Hall; and streaming live and on the radio on Chicago's WFMT and other regional stations. In 2009 and 2010, Ms. Kaye invited those who had premiered her music to return to the stage. Tonight's ensemble played a central role in Music of the Beehive, this set of concerts of her recent works. Among the music currently on the drawing board is a piece for trombone wizard David Taylor. Ms. Kaye is on the faculty of Mannes College of Music Preparatory Division.

About *Finding Accord*, she writes, "The voices of a piano trio go in and out of agreement." Commissioned by Alaria.

EUGENE MARLOW is a composer/arranger, producer, presenter, performer, author/journalist, and educator. He has written over 200 classical and jazz compositions for solo instruments, chamber groups, and jazz big band, and produced six CDs of original compositions and arrangements. Marlow is senior co-chair of the Milt Hinton Jazz Perspectives concert series at Baruch College (The City University of New York), where he teaches undergraduate and graduate courses in media and culture. Dr. Marlow is founder/leader/pianist of The Heritage Ensemble, a quintet dedicated to the concert performance of Hebraic melodies in various jazz, Afro-Cuban, and Brazilian styles, with a touch of classicism for good measure. The group's latest album, *Celebrations* (MEI Enterprises 2010), has garnered over two dozen reviews in leading jazz publications and extensive radio play in the United States, Canada, and Europe. A third album, *A Fresh Take*, is due in late spring 2011. Author of eight books and 130+ articles, he is currently drafting a book on jazz in China. Marlow received a Meet-the-Composer grant in early 2010 and was a recipient of the 2010 James W. Carey award for journalism excellence from the Media Ecology Association. Dr. Marlow serves as Membership Director for the New York Composers Circle.

Three Pieces for Woodwind Trio is Eugene Marlow's first foray into scoring a classical work for clarinet, flute, and alto saxophone.

PERI MAUER, M.M., B.M. Manhattan School of Music, B.A. Bard College, and graduate of the High School of Music and Art, has composed works for solo instruments, chamber music ensembles, orchestra, and theater. Most recently she conducted a performance of her piece *Blogarhythm* for chamber ensemble, in Music With a View Festival 2011 in Tribeca. Her composition *Afterwords* for clarinet, cello, and piano was also recently performed by Cross Island. Both were world premieres, as is tonight's performance of *Rhapsodance*. Last year her piece *Morning, Night, & Noon* received a wonderful performance by Grneta Duo+ on a New York Composers Circle Concert. Her music has also been heard at Gamper Festival of Contemporary Music in Bowdoin, Maine, NYU Composers Forum, Sound Minds: New Music Series at the Living Theater, and Manhattan

Composers Orchestra, among others. She has composed incidental music scores to several Off-Broadway classic theater productions including Aristophanes' *Thesmophoriazusae* and *Ecclesiazusae*, Euripides *The Bacchae*, and Aphra Behn's *The Emperor of the Moon*, and has received grants for her work from Meet the Composer, Composers Guild of Utah, and National Federation of Music Clubs. Peri is also a professional cellist and conductor, and has performed with such groups as American Symphony Orchestra at Carnegie Hall, Encompass New Opera Theater at Alice Tully Hall, Astoria Symphony, Radio City Music Hall Orchestra, Manhattan Chamber Orchestra, Playwrights Horizons, NYU Contemporary Players, Prospect Theater Company, and American Chamber Opera.

She writes, "I composed *Rhapsodance*, for clarinet and piano, in 2010. It is a lively, spirited piece, a projection of optimism moving forward."

GAYTHER MYERS studied at the Oberlin Conservatory, Salzburg Mozarteum, Yale Drama School, and other schools. He has directed most energy toward operatic and dramatic works with New York productions of several pieces, among them *The Benz*, a musical comedy, and *Hot Gilly Mo*, a play. He won an award from the American Theatre of Actors. *Sonata Solo* results from a lifelong love affair with the bassoon.

The sonata is dedicated to the performer, Edward Zeigman.

DAVID PICTON graduated from Mannes College of Music in 1980 with a B.M. in composition. He studied with Peter Stearns and David Loeb. Recently, Mr. Picton was commissioned by Central Park Brass, in New York City, which resulted in the recording of his brass quintet, *Pilgrimage To The Sun*. In the mid-1980s, Mr. Picton was commissioned by the Girl Scouts of America to write and record music for promotional videos. He has written numerous chamber works, orchestral works, vocal works of various kinds (including choral), piano works, and other solo instrumental works. He has written in many genres, but leans most strongly towards classical and jazz. He has been performing regularly as a jazz drummer and pianist in New York City and the area since the 1970s, and has been teaching music since the 1980s. Mr. Picton has two jazz CDs out, both of which can be found on cdbaby.com. His music has had radio airplay on WBAI in New York City, WPKN in Bridgeport, Connecticut, and Estonia National Radio in Estonia.

He writes, *Music for the Birds* was inspired by local birdcalls which I had heard, transcribed, and collected over a period of time. I worked within the limitations of the familiar 12-note system of equal temperament, keeping the piece tonal for the most part. My primary interest was in capturing the essence of the birds and their calls, through free development and interplay.

A multi-year ASCAPPlus winner, **RICHARD D. RUSSELL** has had his music performed internationally and at prominent venues in New York. Highlights include a September 11, 2002 memorial performance of *Remembrances* at Merkin Concert Hall, and a performance of *Design for Lightning* by trombonist Haim Avitsur in Israel. His music has also been performed in Bulgaria and Japan. In New York, some venues have included Symphony Space Thalia, CAMI Hall, the Ethical Culture Society, and Mannes College of Music. In addition, Richard is the creative consultant of New Jersey-based In Mid Air Productions, and he leads the Extension Division of Mannes College of Music. Richard's most recent success was an awarded commission by Fordham University's "Poets Out Loud" faculty group; this commission was refereed by the esteemed musicologist Lawrence Kramer. More information can be found at RDRussell.com.

Fast Tides, Slow Tides was inspired by Lutoslawski's *Subito* (for violin and piano) and Jackson Pollock's drip paintings.

CESAR VUKSIC, composer, pianist, and painter, has appeared throughout the United States, South America, Europe, and Japan as a recitalist, soloist with orchestra, and chamber musician. He has premiered numerous compositions by South and North American composers, some of them written especially for him. As a composer, his own works have been performed in the United States and Latin America by outstanding musicians and presented in concerts and festivals by music organizations such as Buenos Aires New Music Association, Americas Society, North-South Consonance (New York), New York University, Western Michigan University, InterAmerican Music Festival (Washington, D.C.), etc. He has been a recipient of several grants from Meet the Composer and the Queens Council on the Arts. His composition *Nana*, on a poem by Garcia Lorca, for mezzo-soprano, cello, and piano, was performed at the International Festival of Spanish Music held in Granada, Spain. His more recent composition *Wind*, for choir and piano, was written with a grant from New Music Collective. Barry L. Cohen wrote in *The New Music Connoisseur*, "...It was Mr. Vuksic's playing that, to us, made for as fine an event as anyone will ever come across." And more recently, in the last issue: "Cesar Vuksic was the pianistic inspiration for the new work... He played it like the master among us he has become, perfectly satisfying the composer's intentions."

He writes, "*My Tango Variations* uses tango rhythms in some moments, but most of the time consists of just the 'flavor' or feeling of the Buenos Aires tango, represented by some typical melodic turns and dramatic mood changes."

PERFORMERS

ADAM BERKOWITZ, clarinet, has built a reputation as an energetic teacher and performer. After studying with Maureen Hurd and completing a DMA in Clarinet at Rutgers University, Adam's current focus is on pedagogy. Based in West Hartford, Connecticut, he is on the faculty of the Hartt School of Music's Community Division. There, he teaches a studio of private students and coaches chamber music. Recently, Adam completed his first method book, *Advanced Contemporary Techniques for the Clarinet*. The book guides students who wish to learn about double tonguing, circular breathing, singing while playing, and multiphonics. This August (2011), he has been invited to present this work at the International Clarinet Association convention in Los Angeles. However, Adam's interests in teaching do not stop at the clarinet. He has also taught a wide range of courses and lectures including music theory and music history. In 2009, he was granted the opportunity to teach the University of Hartford's first course in Jewish Music. When not teaching, Adam enjoys learning about such diverse subjects as electronic music using Max/MSP, conversational Hebrew, and martial arts.

Cellist **ARTHUR COOK** is Co-Artistic Director with pianist Deborah Gilwood of Blue Door Chamber Music at the Provincetown Art Association and Museum in Provincetown, Massachusetts. Their performance on *Censored by Hitler: the Rediscovered Masterpieces* under the Centaur label earned praise from the German music magazine *Fonophone* as "deserving wide attention from the public." Mr. Cook's recent concert appearances include Philadelphia, Northampton, Massachusetts, the Metropolitan Museum of Art, and Concordia College. He plays on the 1798 Josef Gagliano given to him by the Gandolph Foundation.

With his virtuosity and mellow sound, the Macedonian born clarinetist **VASKO DUKOVSKI** has mesmerized audiences throughout the United States, Europe, and Asia. Mr. Dukovski is a winner of numerous competition prizes and awards including: First Prize at the International Woodwind Competition in Stara Zagora, Bulgaria; Special Prize at the Jeunese Musicales Clarinet Competition in Bucharest, Romania; Second Prize at the National Clarinet Competition and Third Prize at the National Chamber Music Competition in Macedonia and at the first Andreas Makris Clarinet Competition in Fort Collins, Colorado; Fine Arts Award from the Interlochen Arts Academy; and Honors Award from the Eubie Blake Foundation in New York. Dukovski is a great admirer, advocate, and champion of contemporary music. He has collaborated with many young and up-coming composers, as well as some of the most established composers of the

20th and 21st centuries, and has premiered over one hundred newly composed works. In addition, Mr. Dukovski is a member of the Grneta Ensemble, Future In REverse F.I.RE Ensemble, Mimesis Ensemble, and Ensemble 212, and performs regularly with the Argento Ensemble. As an orchestral player, Mr. Dukovski has played under the batons of many important conductors of our time such as James Conlon, Michael Tilson Thomas, Yves Abel, David Atherton, Otto-Werner Mueller, Diego Mason, Anne Manson, and Thomas Wilkins, among others. Furthermore, Mr. Dukovski is the principal clarinetist of the Manhattan Symphonie, Garden State Philharmonic, and Paragon Ragtime Orchestra. Mr. Dukovski holds Bachelor and Master of Music Degrees from the Juilliard School as a student of Charles Neidich and Ayako Oshima.

A native of Terre Haute, Indiana, **MARCIA ECKERT** is active as a piano soloist and collaborative artist and has appeared in the Mostly Mozart Festival, as well as at Merkin, Alice Tully, and Weill concert halls, and at London's Leighton House. She has traveled throughout the United States, presenting lecture-recitals on piano music by women composers and on the music of Charles Ives. The Ehrlich/Eckert Duo, a violin and piano duo, recorded music of Germaine Tailleferre which was released on the Cambria label in March, 1995. Ms. Eckert recorded *Songs by Women* with soprano Susan Gonzalez for Leonarda Records, and *20th Century Music for Recorder and Piano* with Anita Randolfi. She has performed with Blue Door, Albany Chamber Players, Polyhymnia, Sarasa, Dulcinea Piano Trio, and the Eckert/Gilwood Piano Duo. She has given numerous premieres, including works by Eleanor Cory, Ursula Mamlok, Roger Zahab, Kevin McCarter, and Jacob E. Goodman. Ms. Eckert has served on the keyboard, chamber music, and theory faculty of Hunter College, where she was a 1998 recipient of the President's Award for Excellence in Teaching. She has been teaching piano and chamber music in the Mannes College of Music Preparatory Division since 1983 and is the director of Pianophoria!, and Teen Pianophoria!, summer piano intensives.

TIMOTHY EMERSON received his Bachelor of Arts degree from the Eastman School of Music and his Master of Music in Bassoon Performance from the Juilliard School. An active freelance musician in New York, Timothy has served as Principal Bassoon in the Grace Church Orchestra since 1992; he began principal bassoon duties with Brooklyn's One World Symphony Orchestra in 2010. In addition to performing with orchestral ensembles in the New York metropolitan area, Timothy plays regularly in the Willow Ensemble, a chamber music group he founded in 1996. Timothy has performed with the Rochester Philharmonic Orchestra, the San Jose Symphony, and the San Francisco Symphony. From 1989 to 1991, Timothy was the principal bassoon in the Filarmónica del Bajío in Guanajuato, México.

AMY KIMBALL is a freelance violinist based in New York who performs in chamber music and orchestral ensembles, as well as rock, pop and Broadway. She plays with the Princeton and Albany Symphonies, DiCapo Opera Theatre, and throughout the country with the star-studded Beatles tribute band, the Fab Faux. Her recent chamber music recitals have been with Blue Door Chamber Music in Provincetown and at the Mannes School of Music. Amy has performed contemporary music throughout her career, in New York with the SEM Ensemble, North-South Consonance, and Downtown Music Productions, and with composers Elliot Sharp and Johnny Reinhard. She graduated from Oberlin Conservatory and also studied at Boston University and the New England Conservatory. She was awarded full scholarships to the Aspen and Bowdoin Summer Music Festivals.

MICHAEL LADERMAN (fluteperformer.com) is a recitalist, orchestral and chamber player, jazz musician, and recording artist. David Sherman wrote in a review of the *Kabala* album (MMC Records CD #2087) of music by Matthew Fields for soundstage.com/music that "Michael Laderman flawlessly negotiates the lengthy programmatic work *Rooster's Court Ball* in a studio recording that is a pleasure to listen to." Mr. Laderman has performed in the New York area and internationally, including a 1996 Weill Recital Hall debut as a winner of Artists International and in concerts at National Flute Association conventions (1996, 2002, 2009); the 1995 New York Flute Club Flute Fair; the Settimana Musicale Senese at the Accademia Chigiana, Siena, Italy; twice at Merkin Hall with the Stony Brook Contemporary Chamber Players; and at festivals in New York City with the jazz band, ZSound Collect. He took part in two NYFC concerts at CAMI Hall – one as winner of their Young Artists competition – and a special NYFC concert at the Stephen Wise Synagogue in memory of Samuel Baron. His teachers include Mr. Baron, Keith Underwood, Sandra Miller, Julius Baker, Thomas Nyfenger, and Trudy Kane, and he has taken part in master classes with Alain Marion, Philippe Pierlot, Peter-Lukas Graf, et al., under a Javits Fellowship. His article "The Power of Omnipotens" (*The Beethoven Journal*, Vol. 13/2 [Winter 1998]) addresses the structural, text-interpretive, and spiritual significance of the setting of the *Pater Omnipotens* section of the *Gloria* in the *Missa Solemnis*. Mr. Laderman is an Adjunct Professor of Music at Polytechnic Institute of NYU and at the Preparatory Center for the Performing Arts at Brooklyn College.

Acclaimed for his lustrous tone and formidable technique, **JAVIER OVIEDO** has traveled across the United States and to three continents, bringing the significant but underplayed classical saxophone repertoire to new and appreciative audiences. His engagements with orchestras such as the New Jersey Symphony, The Louisiana Philharmonic, and Orchestre Padeloup were great

crowd-pleasers and have garnered invitations to perform around the world. He has a special affinity for France and its history with the saxophone, and his musicological detective work has unearthed some forgotten gems of music for solo saxophone and orchestra. His impassioned performances of this repertoire have led to his highly successful orchestral debut in Paris, and to a recording with Orchestre Pasdeloup entitled *The Classical Saxophone: A French Love Story*. As both a soloist and a chamber musician, Mr. Oviedo has performed in many of New York's most prestigious locations such as the Dag Hammerskjöld Auditorium at The United Nations, Alice Tully Hall at Lincoln Center, and Weill Recital Hall at Carnegie Hall. He is also the managing director and performer for The F.R.E.D. Chamber Players, a group specializing in new and less frequently heard music.

A versatile player known for her work across genres, Brooklyn hornist **LIS RUBARD** applies her warm and ringing tone and subtle musical sense to a broad range of performances in classical music, rock, and jazz. Her interests in chamber and contemporary music have led her to perform and teach at festivals and clinics in the United States, United Kingdom, Canada, Finland, and Panama. Lis holds a B.M. from the Oberlin Conservatory of Music (2004), where she studied horn performance with Roland Pandolfi and David Brockett, played in the Oberlin Contemporary Music Ensemble under conductor Tim Weiss, and studied chamber music with renowned instrumentalists James DeSano, Richard Hawkins, and Michel Debost. Later, her continued interest in experimental music and improvisation led to jazz horn studies with New York hornist Mark Taylor. Lis performs and tours often with her primary project, Brooklyn indie sextet The Loom, which features her horn, trumpet, and vocals. Called "beloved" by *The New Yorker*, and "the next big thing" by *The New York Times*, The Loom was recently selected as the "Best of What's Next" by *Paste Magazine*, and is a showcasing artist at SXSW 2011 in Austin, Texas. Lis also regularly plays horn in the Nathan Parker Smith Large Group and for the Pulse Composers Federation. Other engagements include the J.C. Hopkins Biggish Band, the Kevin Blancq Big Band, the Chelsea Symphony, Tom Abbott's Big Bang Big Band, the Bottomless Cup Jazz Orchestra, the New York Chamber Players, Rob Reddy's Small Town, Rob Mosher's Storytime, and Bill Apollo Brown.

Hailed by *The New York Times* for her "magnificently sweet tone," oboist **KEVE WILSON** has captivated audiences with her imaginative programming and electric personality. Her 2011 CD *Pure Imagination* was released on CCR/Naxos and resulted in a two-year contract with Baird Artists Management to promote her show "Cabaret Oboe." A past winner of Concert Artists Guild, Keve is solo oboist with Kristjan Jarvi's Absolute Ensemble and can be heard on the group's numerous albums, including the Grammy-nominated *Absolute Mix*.

She premiered *After Hearing Bach*, for oboe and strings, by Peter Schickele, won a coveted position in 2004 with Opera Pacific, and co-founded the innovative chamber music series “Project Accidental” while living in Los Angeles. A fellow at the Tanglewood Institute, she has performed at many summer festivals including Chamber Music Northwest, Bremen Musikfest, Savannah Onstage, Juneau Jazz and Classics, and New Zealand International Arts Festival. Radio appearances include NPR’s Performance Today, WQXR, and A Couple of Musicians, a weekly radio show she and her husband hosted and produced on Mountain Public Radio. A graduate of the Eastman School of music, Keve studied oboe with Richard Killmer, piano with Judith Handman, and dance with Elizabeth Clark. Her YouTube video *Do You Know What the Oboe Is?* has been a favorite among oboists and other musicians.

Pianist **NINA YENIK**, a recent graduate of Manhattan School of Music, began studying music at a young age in her native Japan. At the age of fifteen she came to the United States to pursue her piano studies, and completed her high school degree at the Interlochen Arts Academy. Upon graduating, she continued her Bachelors Degree at the Cleveland Institute of Music and later at Manhattan School of Music. She received her Masters degree from Manhattan School where she studied with the pianist Andre-Michel Schub. Nina has performed solo and chamber music recitals at festivals in France, Italy, Japan, China, and the United States.

EDWARD ZIEGMAN is originally from New York City, where he began his bassoon studies with Roberto Sensale. Ziegman received Bachelors and Masters Degrees from Manhattan School of Music in Bassoon Performance, where he was a student of Stephen Maxym. He also studied with Frank Ruggieri. Mr. Ziegman has been active as a freelance player in New York City and the tri-state area for many years. He has performed with the Opera Orchestra of New York, as first bassoonist with the Royal Danish Ballet appearing at Lincoln Center, and with the national tour of *Jesus Christ Superstar*. He has also played in the Hamilton Philharmonic of Canada. Ziegman’s music experience includes being a member of the Concertante Wind Quintet, L'Arema Trio, and the Prevailing Winds. Until recently, he was first bassoon with the Independence Sinfonia in suburban Philadelphia.

Staff for this concert:
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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 regularly 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 concert was repeated at a JASA community center on May 1, 2009. A new outreach concert, 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 yet other concerts in this series, including one at Hunter College High School, 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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Peter Dizozza	Stephen Leibholz	Christopher Montgomery	Inessa Segal
Brian Fennelly	Patricia Leonard	Gayther Myers	Cesar Vuksic
Jacob E. Goodman	Eugene Marlow	Miki Nakanishi	Matt Weber

Performer Members

Demetra Adams, <i>soprano</i>	Marcia Eckert, <i>piano</i>	Lisa Pike, <i>horn</i>
Christina Ascher, <i>contralto</i>	Oren Fader, <i>guitar</i>	Anthony Pulgram, <i>tenor</i>
Haim Avitsur, <i>trombone</i>	Leonard Hindell, <i>bassoon</i>	Ricardo Rivera, <i>baritone</i>
Mary Barto, <i>flute</i>	Jill Jaffe, <i>viola</i>	Stephen Solook, <i>percussion</i>
Adam Berkowitz, <i>clarinet</i>	Sibylle Johner, <i>cello</i>	Patricia Sonogo, <i>soprano</i>
Virgil Blackwell, <i>bass clarinet</i>	Craig Ketter, <i>piano</i>	Jacqueline Thompson, <i>soprano</i>
Allen Blustine, <i>clarinet</i>	Michael Laderman, <i>flute</i>	Anna Tonna, <i>mezzo-soprano</i>
Sofia Dimitrova, <i>soprano</i>	Maxine Neuman, <i>cello</i>	Arlene Travis, <i>soprano</i>
Stanichka Dimitrova, <i>violin</i>	Margaret O'Connell, <i>mezzo</i>	
Tiffany DuMouchelle, <i>soprano</i>	Javier Oviedo, <i>saxophone</i>	

Contact

New York Composers Circle
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Brooklyn, New York 11205
www.NYComposersCircle.org

Our next and final concert of the season will take place at 7:30 PM on Saturday, June 4, 2011 at the Leonard Nimoy Thalia, Symphony Space, Broadway and 95th St. in Manhattan. For more information, please check the NYCC website.