



*Dedicated to the creation
and performance of new music*

A CONCERT OF NEW MUSIC

LEONARD NIMOY THALIA
PETER NORTON SYMPHONY SPACE
95TH STREET AND BROADWAY
NEW YORK CITY

JUNE 4, 2011 7:30 PM

The New York Composers Circle

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Poem for Guitar and Harp Roger Blanc

Roger Blanc, *guitar* Amy Berger, *harp*

River * Richard McCandless

Jude Traxler, *percussion* Matt Donello, *percussion*

Five Nights in Sofia * Robert S. Cohen

1. *Gypsy Bacchanal* - He was a big bear of a Romani man - King of the Gypsies. He spoke of Herdeljezi, a festival celebrating the seasonal renewal of life.

2. *Midnight Girl* - She was standing alone in front of a neon sign, the ghostly color reflected in her eyes.

3. *Dancing Snowflakes* - In Bulgaria there is a game for children called "Winter" in which one child is winter and the others are snowflakes. The snowflakes dance and the winter sings.

4. *Mourning Bells* - It was dark when the funeral ended and the setting sun set the golden dome of the church aglow as the bells began to ring.

5. *Banitza Bang* - The "Banitza" - a traditional Bulgarian cheese pie - can be found almost everywhere. At a local hangout, the Banitzas were flying as the boisterous crowd sang traditional Bulgarian songs.

Stanichka Dimitrova, *violin* Nana Shi, *piano*

Motorfogger * Joseph Pehrson

Brian Snow, *electric cello*

INTERMISSION

Elegy for Jane * John Eaton

Christina Ascher, *mezzo-soprano* Oren Fader, *guitar*
Joseph Brent, *mandolin* Jane Yoon, *harp*
Karl Kramer, *conductor*

Timbre Study No. 7 Hubert Howe

Linda Past, *dancer*

Polychrome Stride * ** Scott D. Miller

Mary Barto, *flute* Allen Blustine, *clarinet*
Stanichka Dimitrova, *violin* Peter Prosser, *cello*
Christopher Oldfather, *piano* Carl Bettendorf, *conductor*

* World premiere

** Winner, New York Composers Circle Competition

THE THALIA CAFE IS OPEN FOR REFRESHMENTS DURING
INTERMISSION AND FOLLOWING THE CONCERT

Yamaha is the official piano of the Leonard Nimoy Thalia.

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

Staff for this concert:
Eugene McBride, producer
Richard Russell, stage manager
Peri Mauer, at the door
Robert Anderson, sound recordist
Tamara Cashour, publicity
Jacob E. Goodman, programs

SONG TEXT

Elegy for Jane John Eaton

ELEGY FOR JANE
My Student, Thrown by a Horse

I remember the neckcurls, limp and damp as tendrils;
And her quick look, a sidelong pickerel smile;
And how, once startled into talk, the light syllables leaped for her,
And she balanced in the delight of her thought,
A wren, happy, tail into the wind,
Her song trembling the twigs and small branches.
The shade sang with her;
The leaves, their whispers turned to kissing;
And the mold sang in the bleached valleys under the rose.

Oh, when she was sad, she cast herself down into such a pure depth,
Even a father could not find her;
Scraping her cheek against straw;
Stirring the clearest water.

My sparrow, you are not here,
Waiting like a fern, making a spiny shadow.
The sides of wet stones cannot console me,
Nor the moss, wound with the last light.

If only I could nudge you from this sleep,
My maimed darling, my skittery pigeon.
Over this damp grave I speak the words of my love:
I, with no rights in this matter,
Neither father nor lover.

- Theodore Roethke

COMPOSERS

ROGER BLANC completed a Master's degree in Composition with teacher David Diamond at the Juilliard School, where he was an assistant teacher in Ear Training and Theory for five years. He has had concert music performed at venues including Alice Tully Hall, CAMI Hall, The Whitney Museum Sculpture Court, Saint Peter's / Citigroup Center, The New School, Brooklyn College, Baruch College, Clarion University of Pennsylvania, the Juilliard School, Connecticut College, and various locations overseas, and on concert series including Composers Concordance, Eclectix, New York Composers Circle, and Vox Novus. He has arranged, transcribed, composed, orchestrated, produced, or otherwise prepared/organized/supervised music for media including television (the Tonight Show, Saturday Night Live, David Letterman, Conan O'Brien, Arsenio Hall), film (ca. 70 feature films including *Frida*, *The Untouchables*, *Wag The Dog*, *Flirting With Disaster*, *Fargo*, *The Stepford Wives*, and *Cadillac Records*), the recording industry (many artists including Barbra Streisand, Yoko Ono, Michael Jackson, John Lennon, Paul Simon, Bruce Springsteen, David Bowie, Bette Midler, Luciano Pavarotti, and Kelly Clarkson), Broadway (*Welcome to the Club*, and *Catch Me If You Can*), and live performance (venues including Carnegie Hall, City Center, Radio City Music Hall, The Metropolitan Museum of Art, Madison Square Garden, and the United Nations, and events including Comic Relief, the 2004 Democratic National Convention, the 2006 Super Bowl, and Fashion Rocks 2008). He lives with his wife and son in New York, his instrument is the guitar, and he performs frequently at clubs around the city.

Poem, for electric guitar and harp, incorporates formal elements of small group jazz into a concert work via the presence of an improvised solo for the guitar during its middle section, the statement and (varied) recapitulation of a "head" (main melody) at its beginning and end, and the consistent use of 31-beat-long phrase groups throughout its course.

ROBERT S. COHEN has written music for orchestra, chamber ensemble, dance, and theatre, and has been the recipient of numerous awards and commissions, including a New Jersey State Council on the Arts Fellowship, an American Music Center Grant, a Meet the Composer Award, and several grants from the Geraldine R. Dodge Foundation. He was the selected winner of the 2008 New York Composers Circle Competition. His *Alzheimer's Stories* for soloists, chorus, and large ensemble, published by C.F. Peters, was commissioned and premiered by the Susquehanna Chorale in 2009 and recently performed by the San Antonio Symphony MasterSingers. His *Of Eternity Considered as a Closed System*, for soloists, chorus, and orchestra, was premiered at Carnegie Hall in 2007 and also performed by the Bulgarian Opera Orchestra and Chorus in 2008. Other recent works include: *Genesis Part I: Creation and Part IV: Noah*, for soloists, chorus, brass, and percussion; *The Mysterious Transformation of Johann B.*, for clarinet and percussion; *Homeland Security Suite*, for percussion (published by HoneyRock Music); *String Quartet #2 (A Day in the Life)*; *Edison Invents*, for baritone and orchestra; *Tiktaalik*; and the choral works *Sleep*, *Little Baby*, *Sleep* (published by Hal Leonard), *Three Spirituals*, *Before*, *Christmas Eve*, *Sprig of Lilac*, *Ode to a Toad*, *Ho Hosanna*, and *Peter Quince at the Clavier*. In addition, Bob co-authored the book and composed the score for the 2000 Richard Rodgers Award-winning Off-Broadway musical *Suburb*. Bob received his A.B. in music from Brown University; his M.A. in Composition from Queens College; and served time at Columbia University. He currently lives in Montclair, New Jersey with his wife Maryann and two cats, Fred and Ginger. His website is www.robertscohen.com.

He writes: "While I was in Sofia, Bulgaria several years ago, I heard a performance by the Bulgarian Radio Children's Chorus and fell in love with Bulgarian folk music and its often

complex rhythms. In the work, a number of Bulgarian folk songs are used either literally, as contrapuntal elements, or as the basis for developing my own tunes. The five movements are programmatic and inspired by my experiences in Sofia.”

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 1960s 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 magazine* following its premiere by the Santa Fe Opera. His TV opera *Myshkin* has been seen by an estimated 15,000,000 people. 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.

He writes: "*Elegy for Jane* was commissioned for an excellent ensemble comprising guitar, harp, mandolin, and mezzo-soprano in Chicago – however, by the time it was finished, the ensemble had broken up; so the piece was never performed there ... or anywhere. Because of the nature of the text, I have tried to increase the resonance of the plucked instruments by tuning some strings a quarter of a tone flat: the A and B strings of the guitar, the seven strings from the F an octave plus a fifth below middle C to the E above that F of the harp, and the D and A strings of the mandolin. In addition, the two E strings of the mandolin are tuned to E quarter flat and E quarter sharp."

HUBERT HOWE was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham, and Milton Babbitt, and from which he received the A.B., M.F.A., and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and was President from 2002 to 2011. Recordings of his computer music (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS-8771) have been released by Capstone Records.

Timbre Study No. 7 is based on overtone patterns, clusters, and the squeezing of the harmonic spectrum into smaller intervals. Each tone consists of a series of separate pitches that expand the harmony of the surrounding context. Separate passages are based on trichords, tetrachords, and pentachords. The first section unfolds 32 harmonic partials in an ascending manner but in an overall downward pattern. In all the remaining sections, these overtones are unfolded in various differing patterns. Beginning in the third section, overtones are progressively squeezed down to the seventh partial, and the fourth and fifth sections consist of these "scrunched" tones. In the sixth they expand progressively outward to the harmonic series.

RICHARD MCANDLESS has been writing and performing music for percussion with and without electronics since 1973. His performance of his composition *Childhood*, for solo speaking percussionist, prompted the *Washington Post* to report that "Mr. McCandless showed himself to be 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. Additional information is available at www.richardmccandless.com.

He writes: "*Rivers* is based upon remembrances and reflections of the many canoe trips I took in my youth while visiting the southern part of Missouri. Those rivers were calm and meandering, with only occasional small rapids. This allowed for plenty of time to marvel at the subtly changing beauty of the water and at the surrounding cliffs and forests.

SCOTT D. MILLER studied composition with Milton Babbitt and Paul Lansky, as well as clarinet with David Krakauer. A graduate of Oberlin Conservatory, Miller also earned an M.F.A. in composition from Princeton University and an M.A. in music education from Teachers College, Columbia University. He has received numerous awards and grants including ASCAP, NJSCA, and Meet the Composer. Miller has written for various classical ensembles and has long explored diverse genres. He has composed musique concrète, computer-generated sound, incidental music/sound effects for theater, structured improvisation, and jazz, and works in collaboration with poets, dramatists, and visual artists. Most recently, he finished his second string quartet, *Rude Synopsis* (2011). Recent recordings include *Pause = Pause* (2009), for piano, performed by Eric Huebner, and *Clarinet Primer* (2008), for solo clarinet, performed by Meighan Stoops. Miller's works have been performed at The Knitting Factory, Roulette, P.S. 122, CBGB's Gallery, La Mama Galleria, Brooklyn Arts Exchange, Greenwich House, New York University, Wesleyan University, Saint Peter's Church, and Lincoln Center Library. Beginning in 1988, Miller founded and directed the Inner Ear Music Series at the Brecht Forum and at Greenwich House, producing over seventy concerts of new music by many prominent experimental composers and improvisers. Miller has also been active as a music educator, teaching band in public schools in both Brooklyn and New Jersey.

He writes: "Stride, like the March, is a walk in rhythm. It is powerful, graceful, and sure. The stride of James P. Johnson has a certain ease, a fluidity of motion. Stride can be other things of course – it can hesitate, strut, or crawl. The important thing is that it keeps moving, regardless of circumstance. There is an inevitability about it."

JOSEPH PEHRSON has written works for a wide variety of media and they have been performed at numerous venues including Merkin Hall, Weill Recital Hall, and Symphony Space in New York, and throughout the United States, 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 "Jurgenson 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 United States with a piece Pehrson wrote for him. In 2008, 2009, and 2010, 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. For a complete bio, a list of works, and sound and video files, see www.composersconcordance.org.

He writes: "This work for electric cello was written for David Gotay. The electric cello has many characteristics not available on the regular cello, including many 'special effects,' and I wanted to make the most of these aspects in this piece."

PERFORMERS

CHRISTINA ASCHER, contralto, is a dedicated and courageous interpreter of modern music and modern music theater, a field in which she has made an international name for herself. She studied voice at the Oberlin Conservatory of Music (B.Mus.) and at the Juilliard Music School (M.S.), sang leading opera roles and guested with top orchestras, ensembles, and festivals throughout Europe for many decades, and has recently returned to New York, the city of her birth, where she works actively with many of this city's most interesting composers and teaches privately at the Voice Studio Christina Ascher. See also www.Christina-Ascher.com and www.VoiceStudioCA.com.

A former member of the Metropolitan Opera Orchestra, **MARY BARTO**, flutist, has performed in New York with the New York Philharmonic, New York City Opera, New York City Ballet, and American Ballet Theatre. Her major teachers include Julius Baker, John C. Krell, Herbert Levy, and Sandra Miller. She has toured Western Europe with harpsichordist Eve Kugler and across the United States as soloist for the legendary Skitch Henderson, founder of the New York Pops. She is a member of the New York Five, exclusively performing music composed by their pianist, George Quincy, and recorded on Albany Records. Mary Barto is also Instructor of Flute at Teachers College-Columbia University, Associate Professor at Mannes College – the New School for Music, and Adjunct Professor at Fordham University and Hunter College. She is the Director of the Mannes College Extension Division Flute Ensemble and is the Coordinator of the Adult Chamber Music program at the Lucy Moses School-Kaufman Center. She has given many solo concerts and master classes, as well as performed on WQXR's "Artists in Concert." She has recorded many film scores, including numerous works by Academy Award-winning composer John Barry. Her work for the Federal Music Society was performed on period instruments and recorded by New World Records.

AMY BERGER, harpist, received her Master of Music degree from Yale University School of Music. She has performed across the United States and internationally, including orchestral music, chamber music, opera, ballet, Broadway shows, film scores, and television commercials. Amy is the principal harpist with the Stamford Symphony and has performed with the New York City Opera, American Symphony, and New York Symphonic Ensemble. She was the principal harpist for many years with the Spoleto Festival Orchestra in both South Carolina and Spoleto, Italy. Amy has appeared as a harpist in films, including the recently released *August Rush*. She has recorded with Tony Bennett, Cy Coleman, and Juan Luis Guerra. Amy has also recorded with the String Orchestra of the Rockies, the Orchestra of the State of Mexico, and the Spoleto Festival Orchestra. As harpist with the Composer's Voice series, she has premiered numerous solo and chamber works. Amy recently appeared at Jazz at Lincoln Center for the American Songbook series, performing with Van Dyke Parks, Rufus Wainwright, and Sting. Her solo CD *On Golden Harp* was used in the soundtrack of the documentary *One Hundred Years of Baseball*.

CARL CHRISTIAN BETTENDORF is a New York-based composer and conductor. Born in Hamburg, Germany, he studied composition with Hans-Jürgen von Bose and Wolfgang Rihm in Munich and Karlsruhe before moving to New York, where he received his doctorate from Columbia University under Tristan Murail. He attended Sir Peter Maxwell Davies's Summer School for Young Composers in the Orkney Islands and was a fellow at the Composers Conference (Wellesley College, Massachusetts) and the Centre Acanthes (Metz, France). Bettendorf's works have been played at major new-music festivals and venues in Europe, North America, and Australia. He has received numerous awards, among them a fellowship from the German Academic Exchange Service (DAAD), a six-month residency at the Cité Internationale des Arts in Paris, and a Fromm Foundation commission. Increasingly active as a conductor, he has worked closely with ensembles in Munich (piano possibile) and New York (Wet Ink, Talea Ensemble, counter)induction), and has served as assistant conductor for the Columbia University and the American Composers orchestras. Mr. Bettendorf has recorded for Albany and Carrier Records, ArtVoice, Cybele, and Tzadik, and his music was broadcast on German, Swiss, Canadian, American, and Australian radio.

ALLEN BLUSTINE, clarinetist, is a member of the New York Chamber Soloists, the Festival Winds, and the award-winning new music ensemble Speculum Musicae (of which he is currently the President and Executive Director). An active proponent of new music for the clarinet, he has premiered many solo works including Milton Babbitt's *My Ends are My Beginnings*, Donald Martino's *Triple Concerto*, Elliott Carter's *Gra* (New York premiere), Pulitzer prize winner Wayne Peterson's *Peregrinations*, for solo clarinet and, most recently, Pulitzer winner Mario Davidovsky's *Synchronisms No. 12*, for clarinet and electronic sounds. He was principal clarinetist of the Japan Philharmonic in the early 1970s and the Musica Aeterna Orchestra at the Metropolitan Museum, and has frequently performed with the New York Philharmonic. He is currently on the faculty of Columbia University and is a founding member of the North Country Chamber Players. He is also the assistant artistic director of the Vermont Mozart Festival and the associate director of the Institute and Festival for Contemporary Performance at Mannes College of Music in New York.

Hailed internationally for his virtuosity and fluency across several genres, **JOSEPH BRENT** has been instrumental in bringing the mandolin into the 21st century. As a classical musician, he has given solo recitals and workshops across Europe, Asia, and North and South America, while maintaining an active career as a symphonic and chamber musician. Simultaneously, his performances with The Joe Brent Quartet and as a sideman with a multitude of popular bands have earned him worldwide acclaim as an improvisational and rock musician of unparalleled versatility. Joseph Brent is a faculty member at Mannes College – The New School for Music.

STANICHKA DIMITROVA, violinist, 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 Mozart (completed by Dr. Robert Levin) at the Sarasota Opera House, Florida, where she got to collaborate with world renowned clarinetist Charles Niedich. A winner of the 2010 Concerto Competition at Stony Brook University, Ms. Dimitrova has also 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 graduate of the Juilliard School, where she studied with Sally Thomas. She is currently pursuing her D.M.A. degree at Stony Brook University, studying with Philip

Setzer, Pamela Frank, Soovin Kim, and Philippe Graffin. An avid performer of contemporary music, Stanichka is currently involved in various new music groups such as the New York Composers Circle and Blind Ear Music, where she gets to work with new and upcoming composers from the New York City area. In 2007 she gave the premiere of Richard Russell's *Violin Sonata*, which was written for and dedicated to her.

MATT DONELLO is an active percussionist in the metropolitan area. Matt frequently appears as a section percussionist with the American Symphony Orchestra. He plays percussion and drums in a wide variety of settings including pop, theater, and contemporary.

OREN FADER (www.orenfader.com), guitarist, has performed hundreds of concerts in America, Europe, and Asia with a wide range of classical and new music groups, including the Met Chamber Ensemble, Orpheus Chamber Orchestra, New York City Opera, New York City Ballet, New York Philharmonic, Chamber Music Society of Lincoln Center, Mark Morris Dance Group, Da Capo Chamber Players, New World Symphony, Absolute Ensemble, Poetica Musica, and Speculum Musicae. Recent concerto performances include Rodrigo's *Aranjuez Concerto* with the New Jersey Symphony Orchestra, and a new concerto, *Zephyr*, by David Del Puerto, with the New Paths in Music Chamber Orchestra. A champion of contemporary music, he has premiered over 250 works with guitar. He also performs, tours, and records with the new music ensembles Cygnus and Fireworks. The past two summers he performed works of Carter, Davidovsky, and Chin at the Tanglewood Music Festival. Mr. Fader can be heard on over 40 commercial recordings and in film, including the classical guitar parts for the recent film *Everything is Illuminated*. His latest solo recordings include *Another's Fandango*, featuring 500 years of guitar music, and *First Flight*, a disc of ten premiere solos written for Mr. Fader by New York City composers. Mr. Fader has been on the guitar and chamber music faculty of the Manhattan School of Music since 1994.

Norwegian conductor **KARL KRAMER-JOHANSEN** studied conducting privately with the late maestro Jens Nygaard, and is the conductor for the American Composer Association and the Pocket Opera Players. Also a virtuoso horn-player, Mr. Kramer is a member of the Jupiter Symphony Chamber Players and the Dorian Wind Quintet. He is a winner of many prizes and awards – American Horn Competition in 1997 and 1999, the 2001 American Scandinavian Society Cultural Award, and a 2010 working grant from Northern Manhattan Arts Association. Mr. Kramer is a faculty member at Rowan University in New Jersey and at the International Festival Institute at Round Top, Texas.

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 immediately was 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.

Dancing since the age of 4, **LINDA PAST** loves moving to music. She has choreographed and danced to Joseph Pehrson's electronic compositions in New York, St. Petersburg, and Moscow. Trained in ballet, modern, and jazz, she especially enjoys giving electronic pieces a visual element. A highlight in her career was choreographing and dancing to Hubert Howe's *Timbre Study No. 7* in The New York City Electroacoustic Music Festival, a performance she's delighted to replicate for you tonight. She has also danced in 60x60 events - in Dance Parade and in a concert co-produced with Composers Concordance. She's looking forward to premiering her choreography and dancing to Hubert Howe's *19-tone Clusters* on June 13th on this same stage as part of the American Composers Alliance Festival.

Formerly the cellist of the Royale Trio and winner of the Manogue International and National Arts Club competitions, **PETER PROSSER** has had a multifaceted career, working as a soloist, chamber musician, teacher, record producer, and conductor. Highlights include recording the Saint-Saens, Lalo, and Dvorak concerti for Alabama Public Television, the Haydn *D major Concerto* for Kentucky Educational Television, making his Broadway conducting debut in 2003 with the production of *Gypsy* starring Bernadette Peters, and conducting the Paragon Ragtime Orchestra at the Centennial Gala for the Philadelphia Orchestra. He's also conducted on the American Mosaic series at Concordia College and at the Alabama Summer Music Center, and served as the associate conductor for the National Tour of Stephen Sondheim's *Into the Woods* starring Cleo Laine, as assistant conductor for the Broadway revival of *La Cage Aux Folles* and for the 2008 revival of *Gypsy* with Patti Lupone, and most recently as assistant conductor and principal cellist for the 2009 revival of *West Side Story*. Other recordings include contemporary solo cello works by Robert Dix and Joseph Levin, blues with Eric Clapton and B.B. King, and a Christmas album, *The Animals' Christmas*, with Art Garfunkel and Amy Grant. Radio and television appearances include The Listening Room and Young Artist Showcase on WQXR, Around New York on WNYC, West Coast Weekend on KQED (San Francisco), The Today Show with Bernadette Peters, The View and Good Morning America with Patti LuPone, the Today show with Eartha Kitt, Saturday Night Live, and Late Night with Jimmy Fallon. Having joined the faculty of the Mannes College of Music in 1991, he has also been a performance associate at Hunter College, has served as adjunct faculty at City College, and has taught at the Aspen Music Festival and the Meadowmount School of Music. A founding member of the ensemble *Serio Divertimenti*, he also performs in a duo with his wife, the flutist Lisa Arkis.

Born in Shenyang, China, pianist **NANA SHI** has recently made her Carnegie Hall Debut with violinist Alex Shiozaki and Saratoga Strings at Stern Auditorium. Her versatile and communicative playing was well recognized at Tanglewood Music Center 2010, where she worked with pianists Emanuel Ax and Peter Serkin and composers John Harbison and Yehudi Wyner, among others. She is returning to TMC this summer upon invitation. An avid chamber and recital collaborator, she has been coached by well known musicians such as Gilbert Kalish, James Tocco, Seymour Lipkin, Claude Frank, and members of the Juilliard and Emerson String Quartets, among others. She also attended Sarasota Chamber Music Festival in 2007 and Kneisel Hall Chamber Music Festival in 2008. As a soloist, Nana has appeared with the Cincinnati Symphony Orchestra and the Concert Orchestra of the University of Cincinnati College-Conservatory of Music. She was a first prize winner of CCM's Concerto Competition, CCM's Van Cliburn Scholarship Competition, and Lima Young Artists' Competition. She started her piano study in China at the age of five. She received a Bachelor and Master of Music in piano performance from the Cincinnati College-Conservatory, where she also served

as a graduate assistant and staff accompanist. She is currently pursuing a Doctorate of Musical Arts under the tutelage of Gilbert Kalish at SUNY Stony Brook.

Cellist **BRIAN SNOW** enjoys an active career performing music of various styles in and around New York City. He has performed with the Emerson String Quartet, the Mark Morris Dance group, Alarm Will Sound, Meredith Monk, and the All-American Rejects, and is a member of Newspeak Ensemble, the Manhattan Chamber Players, and Ashmont Hill Chamber Music (Boston). As a soloist, he has performed with the Riverside Orchestra (New York), the Crescent City Symphony (New Orleans), the Longy Chamber Orchestra, and the Hartt Symphony, and has won top prizes in the Paranov, Longy Concerto Soloists, and Emerson String Quartet Competitions. Currently a D.M.A. candidate at SUNY Stony Brook where he studies with Colin Carr, Brian also holds an M.M. from Yale, where he studied with Aldo Parisot and was featured on *Cello, Celli*, a recent CD release on Naxos by the Yale Cellos. A passionate advocate for new music, Brian has premiered works by Nico Muhly, Alexandra DuBois, and Richard Wernick, and has worked with numerous composers including Leon Kirchner, David Lang, and Martin Bresnick. He has been a regular guest with some of New York's most prominent contemporary music ensembles, including ACME, Alarm Will Sound, and Manhattan Sinfonietta, and has performed at Merkin, Carnegie, and Alice Tully Halls, as well as New York's The Cutting Room, Hiro Ballroom, and Rockwood Music Hall.

JUDE TRAXLER, percussionist, is a performer and composer of experimental and conceptual music living in New York City. He has received awards in both composition and percussion, including the prestigious Yamaha Young Artist Award in 2006, and has quickly become a respected member of the "new music" scene in New York as both a creator and performer. Traxler has played with a wide range of contemporary and experimental groups throughout New York City, including Syren Dance Company, Steelchase Arts, Parias Ensemble, futureCities, Mimesis Ensemble, TACTUS, the Claremont Ensemble, Sister Sylvester Theater Group, and Mantra Percussion, with which he is currently touring Michael Gordon's epic new percussion sextet *Timber*. Jude's works have been performed across the country by futureCities (New York), TACTUS (New York), Hamirüge (Baton Rouge), The Living Earth Show (San Francisco), The UMBC New Music Group (Baltimore), Tempus Fugit Percussion Ensemble (Washington), Pittsburgh New Music Ensemble (Pittsburgh), ThingNY (New York), wild UP (Los Angeles), and Ekmeles (New York). He regularly collaborates with Kathryn Hamilton and the Sister Sylvester experimental theater company as resident sound designer / composer. A native of Baton Rouge, Jude completed his Bachelor of Music degrees in Composition and Percussion Performance from Louisiana State University and his Master of Music in Contemporary Performance from the Manhattan School of Music. He is currently the Assistant Conductor of the Manhattan School of Music Percussion Ensemble and a staff engineer in the MSM Recording Department. His 6th grade music classes take place at the Lower Manhattan Community Middle School on Wall Street. He has performed and conducted works for Cat Crisis, Stanley Leonard Music, Vernon Palmer, and New World Records. He also plays in rock bands, enjoys video games, and reads poetry.

Of Korean descent, **JANE YOON**, harpist, was born in Boston. She began studying the harp when she was six and has recently won important competitions such as the Soka International Harp Competition and the Lily Laskine Competition in France.

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, and in March 2010 we collaborated with the Italian "No Borders" Quartet in presenting a program of works by American and Italian composers that was performed both in this country and in Italy.

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, is receiving its premiere performance at this concert.

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 institution, 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 and again at the Lenox Hill Neighborhood Senior Center. 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 at Bronx Science, another in January, by Cesar Vuksic, at Lenox Hill Center, and yet another last month at Hunter College High School by Sofia Dimitrova, this time with Tamara Cashour at the piano. So far we have presented ten 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 contribute to the organization in support of this worthwhile project.)

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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, or you may click on the "Donate Now" button on our website, www.NYComposersCircle.org.

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

New York Composers Circle
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The first of next season's four concerts will take place at 8:00 PM on Tuesday, December 20, 2011, at Saint Peter's Church, 54th St. and Lexington Ave. For more information, please check the NYCC website.