



*Dedicated to the creation  
and performance of new music*

# A CONCERT OF NEW MUSIC

SAINT PETER'S CHURCH  
CITIGROUP CENTER  
NEW YORK CITY

APRIL 26, 2016 7:30 PM

THE NEW YORK COMPOSERS CIRCLE

APRIL 26, 2016 7:30 PM

*In Open Air*\* ..... Kevin McCarter

1. *A Calm Before*
2. *Raindrops*
3. *Soft-spoken Starlight*
4. *Shadows Dancing Under Trees*

Michael Laderman, *flute*     Craig Ketter, *piano*

*Pantomimes (excerpts)\*\** ..... Nataliya Medvedovskaya

1. *Serenade of the Dolphin*
2. *Trip of the Sunny Bunnies*

Alexander Negrutsa, *clarinet*     Nataliya Medvedovskaya, *piano*

*Redwood Prelude and Fugue*\* ..... David Picton

David Shuler, *organ*

*From Sapphire Cantos* ..... Frank Retzel

1. *Il Vento (The Wind)*
2. *The Dream (Part II)*
3. *The Stone*  
*Monofonica*  
*Polifonica (Fuga a 4)*  
*Monolitico*

David Shuler, *organ*

INTERMISSION

*Three Nudes*\* . . . . . Jacob E. Goodman

1. *Picasso*

2. *Gérôme*

3. *Manet*

Margaret O'Connell, *mezzo-soprano*   Michael Laderman, *flute*

Allen Blustine, *clarinet*   Craig Ketter, *piano*

*Audition* . . . . . Jennifer Griffith

Alexander Negrutsa, *bass clarinet*

*Agitation du Coeur*\* . . . . . Eugene Marlow

Virginia Chang Chien, *oboe*   Allen Blustine, *clarinet*

Gregor Kitzis, *violin*   Daniel Panner, *viola*   Troy Rinker, *double bass*

*Dutch Angle*\* . . . . . Scott Miller

Miranda Cuckson, *violin*   Kallie Ciechomski, *viola*

Chris Gross, *cello*   Liam Kinson, *bass clarinet*

\*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.

THREE NUDES  
by Jacob E. Goodman

1.

Picasso's young dancer  
Raises one leg high.  
Before her the Sultan reclines,  
Hands clasped on his paunch,  
Peering eagerly as she  
Stands on the toes of one foot,  
The other straight up, pointed  
In a grand battement.  
We see her back,  
Its supple curves, her arms,  
One bent above her head.  
Her face is to the Sultan, her sex  
Open to his eyes, while she,  
Nonchalant, looks off.

2.

Gérôme's slave girl stands  
On a platform at the market,  
Hiding her face behind her arm.  
Beneath her stands a crowd of men.  
The auctioneer raises his voice,  
"Inspect her one and all --  
Have you ever seen one finer?  
A good addition to your harem!"  
Some raise their hands to bid,  
Many are not sure. Is she strong?  
Will she be useful when her youth fades?  
Others stand nearby, waiting to be sold:  
Small children, weary from the long day.

3.

Manet's Olympia lies back on her bed,  
Expression half defiant, half ironic,  
A black cat looking on,  
Her customer's extravagant bouquet  
Neglected, in her servant's hands,  
Her nakedness accented  
By her gilded bracelet,  
By her shoes, the orchid in her hair,  
By the ribbon, tied, as on a gift,  
Around her neck.

# COMPOSERS

**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. His works have been performed in New York, Nebraska, Delaware, Toronto, Buenos Aires, and Tokyo. Recent compositions include a set of variations for piano trio; two song cycles; a set of variations for orchestra on a Beethoven theme; a quintet for flute, strings, and piano; a set of intermezzi for piano; a prelude for saxophone and piano; a duo, *Oui, J'Aime Brahms*, for cello and piano; a set of nocturnes for violin and piano; a set of variations for flute, violin, cello, and piano; and three bagatelles for piano; as well as 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.

He writes: "The three songs that Margaret O'Connell will sing are based on descriptions of three works of art depicting female nudes: by Picasso, Jean-Léon Gérôme, and Manet, in which the reactions of the women to their situations range from nonchalance to shame to irony. The Picasso is actually based on a drypoint etching of his, of a scene involving Salome, King Herod, Salome's mother, and a slave holding the head of John the Baptist—something I didn't realize when I wrote the poems that were later set to music: for this one picture I relied on my admittedly faulty memory of the work of art."

**JENNIFER GRIFFITH** moves among creative efforts as a composer, performer, and her work in jazz scholarship. Griffith currently studies voice with renowned free jazz vocalist Jay Clayton. She has written on composer/bandleader/bassist Charles Mingus's reanimations of early jazz and the legacies of vaudeville and minstrelsy (*Jazz Perspectives*, 2010; *Black Music Research Journal*, 2015). Jennifer studied composition with Donald Wheelock, Thea Musgrave, David Del Tredici, and Tania León, earning her doctorate at the Graduate Center in New York. Her chamber opera *Dream President* was presented in New York City Opera's VOX2004. Commissions include operas on transgender identity (*The Dressing Room*), extremism in the environmental movement (*Beautiful Creatures*), and an electroacoustic work for the Tempest Project (*Who is Miranda?*). She sings jazz at New York City venues and is a featured vocalist on saxophonist Steve Elson's CD *Mott and Broome*.

**EUGENE MARLOW**, Ph.D., is a composer/arranger, producer, presenter, performer, author/journalist, and educator. He has written over 240 classical and jazz compositions for solo instruments, chamber groups, and jazz big band. His indie label, MEII Enterprises, has released 17 CDs of his original compositions and arrangements. Three of his charts for big band appear on three Grammy-nominated albums. Marlow is founder/leader/pianist of The Heritage Ensemble, a quintet that performs his original compositions and arrangements of Hebraic melodies in various jazz, Afro-Caribbean, Brazilian, and classical styles. The group's latest album is *Changes* (MEII Enterprises 2015). Of the Ensemble's previous album *Mosaica*, Mike Longo, former Dizzy Gillespie music director, said: "It is more than just music. It is an experience." *The New York City Jazz Record* has described The Heritage Ensemble as "A cross-cultural collaboration that spins and grooves." Marlow received a 2010 "Meet the Composer" grant for his work with The Heritage Ensemble. The Ensemble has so far released six albums. A seventh album, *Obrigado Brasil*, is due for release in September 2016. Dr. Marlow is also in the throes of producing an all-Brahms album with virtuoso solo pianist Nada Loutfi. It is due for release on May 7, Brahms's birthday. Marlow is senior co-chair of the Milt Hinton Jazz Perspectives concert series (now in its 24th season) at Baruch College (City University of New York), where he teaches courses in media and culture. Author of eight books and 400+ articles, he has completed a draft of a book on jazz in China and is now working on the video documentary version. He was a recipient of the 2010 James W. Carey award for journalism excellence from the Media Ecology Association. Dr. Marlow is a former NYCC Membership Director, Treasurer, and member of the NYCC's Steering Committee.

*Agitation du Coeur* is one of Eugene Marlow's first attempts at mixed choirs in the classical genre. In this piece, he wanted to incorporate wind instruments—oboe and clarinet—and strings—violin, viola, and double bass. He purposely left out the cello in order to get an even deeper lower section. He also wanted to experiment using these instruments in multiple roles: as melody as well as accompaniment.

**KEVIN McCARTER** writes music for orchestra, chamber ensembles, chorus, solo instruments, and voice. His compositions have been performed in a variety of venues in the United States, Canada, and Europe. *Opening Ideas*, premiered by the Chicago Chamber Orchestra, was recorded by the Kiev Philharmonic and has been played on radio broadcasts from Maine to San Francisco. *Blossoms and a Breeze* was composed for the Ocean Wind Trio, performed on several of their concerts, and subsequently played by other woodwind trios in the United States and Canada. *Above the Clouds*, for violin and piano, can be heard on *Perceptions*, a recent CD from Navona Records. The Manhattan Choral Ensemble commissioned *As the Earth Brings Forth Her Bud* for a spring

program. *Three Songs on Poems of Emily Dickinson* received an Encore grant, leading to performances in Paris, Vienna, and Rome. Other artists have presented these songs on recitals in New York and Virginia. McCarter's education includes a Master of Music in accompanying from the University of Southern California and a Doctor of Musical Arts in composition from the University of Maryland.

Each movement of *In Open Air* is through-composed, though the third movement returns to the character of its opening without repeating it. An idea from the end of the first movement is recalled and reshaped in the concluding sections of the second and fourth movements.

**NATALIYA MEDVEDOVSKAYA** is an award-winning composer, concert pianist, and songwriter, whose compositions are hailed as "significant, amazing, dramatic" (*Los Angeles Times*). A graduate of the St. Petersburg Conservatory, Russia, with a double major in composition and piano performance, she moved to New York City in 2003. She won First Prize at the 1995 International Composers' Competition of the Gartow Foundation (St. Petersburg, Russia); Second Prize as a composer at the International Competition "Golden Channukia" (Berlin, 2005); "Best Classical Composition" and "Best Instrumentalist" from Indie Music Channel (Hollywood, 2015); Honorable Mention in the 14th Billboard Song Contest; Honorable Mention in the 2007 "Song of the Year" International Song Contest; Honorable Mention in the 11th Unisong International Song Contest; Honor Award at the 2006 Great American Song Contest; and Honorable Award at the "Young Virtuosi" International Piano Competition (Chechia, 1989). Her commissioned compositions have been performed in many festivals, including the "Wall to Wall behind the Wall" International Festival at Symphony Space (New York, 2010); at the Chamber Music America Conference (New York, 2007); Albuquerque Music Festival (2007); International Clarinet Convention (Georgia, 2006); Mohawk Trial Concerts (Massachusetts 2006); and Summer Mountain Festival (2005). She had a world premiere of her two-hour-length orchestral ballet based on the *Adventures of Nils* fairytale (Maryland, 2014). Her *String Quartet #1* was performed in Merkin Hall and Yale University, was broadcast by WQXR internationally, and acclaimed in the *Washington Post*, *Los Angeles Times*, *St. Paul Edition*, *Kalamazoo Gazette*, *Charleston Daily Mail*, and other publications. Her piano performances were favorably reviewed at [www.nyconcertreview.com](http://www.nyconcertreview.com) and in *New York Stringer Magazine*. She played the piano part of 21 Rachmaninoff songs for mezzo-soprano and piano on a Mapleshade Records CD release of 2006. She has given concerts in Weill Recital Hall, Symphony Space, Bechstein Pianos, Liederkrantz Concert Hall, Di Menna Center, and other venues. She has also performed as an ensemblist at the "Master Works" concert series, as well as played solo concerts of her own music and other contemporary composers as a part of the "Here and Now" series in Bargemusic since 2011.

*Serenade of the Dolphin* is a lyrical, calm movement with emotional ups and downs where the dolphin saves the life of a young boy who almost drowns in the abyss of the ocean waves where the dolphin has sung his serenade to a beautiful female dolphin he loved. *Trip of the Sunny Bunnies* is a vivid, shiny, child-like movement rendering the strolling of a sunbeam—the metaphoric image of a cute bunny in the Russian tradition—on the walls of a house.

**SCOTT D. MILLER** is a New York City-based composer who has written extensively for various classical ensembles and has long explored diverse genres. He has composed musique concrète, electroacoustic music, experimental jazz, structured improvisation, and works in collaboration with poets, dramatists, and visual artists. Miller's works have been performed at La MaMa, Symphony Space, The Knitting Factory, Roulette, CBGB, P.S. 122, Lincoln Center Library, and many other venues. 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, Meet the Composer, and the New York Composers Circle Award. Recent performances include: *Coots and Rails* (2014) for violin trio, premiered by Miranda Cuckson, Marina Kifferstein, and Ken Hamao at Saint Peter's Church; and *Mouth That Tears The Land* (1988), an electronic micro-opera for clarinet, organ, helicopter, air raid siren, and the voices of Joseph McCarthy and Richard Nixon, presented at the 2015 New York City Electroacoustic Music Festival. His work *riverthatflowsbothways* (2016), music for a three-channel video installation by Ellen Kozak, will be presented in May 2016. More information at: [sdmillermusic.com](http://sdmillermusic.com).

He writes, "Dutch angle... a cinematic technique created by tilting the camera to one side, so that the shot is viewed from an angle. It is often used to portray tension, imbalance or occasionally, a sense of comic befuddlement."

**DAVID PICTON** graduated from Mannes College of Music in 1980 with a B.M. in composition. He has had numerous performances of his original chamber works, including several NYCC performances over recent years. He has also performed his original jazz compositions in the NYCC annual jazz band concerts, held at the Zinc Bar in Greenwich Village. His works have been performed by oboist Keve Wilson with her Cabaret Oboe Trio, in Greenwich Village, and at the American Music Festival in Sag Harbor, Long Island. He has also performed his compositions with his own jazz group in various venues around New York City, California, and Japan. In 2010 Mr. Picton recorded his string orchestra work, *American Fatherland*, and in 2004, through a commission by Central Park Brass, he recorded his brass quintet, *Pilgrimage To The Sun*. In



the mid-1980's, 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, various kinds of vocal works (including choral), piano works, and other solo instrumental works. He has written in many genres, but leans most strongly toward 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.

He writes, "A couple of summers ago, I visited a redwood forest in California for my first time. I was so awestricken by the majestic size of these trees, as well as by their impressive age, that it inspired me to write this prelude and fugue for pipe organ."

Born in Detroit, **FRANK RETZEL** has had an accomplished career as a composer, conductor, performer, and educator. He began musical studies at an early age and holds several degrees from Wayne State University (B.Mus. and M.Mus.) and the University of Chicago where he received an M.A. and finally a Ph. D. in 1978. He is a student of Ruth Shaw Wylie and Ralph Shapey. Frank Retzel has been awarded numerous prizes, grants and commissions for his work. They include a prize from the League of Composers/International Society for Contemporary Music, fellowships from the National Endowment for the Arts, Fulbright Commission and Mellon Foundation. He was nominated for a Pulitzer Prize in 1988 and again in 2014 for *Tamarind*. Frank Retzel's compositions have been commissioned by numerous ensembles and solo artists 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 60 full-scale compositions for all mediums, many of which have been performed and recorded by major artists around the world. His compositions are highly original with a wide range of expression: a range that spans the highly innovative and dramatic, and lyrical simplicity and charm. Recent compositions include *Tamarind*, *Image: Night Neon* for orchestra; the song cycles *Daughter of Dawn*, *Summer Songs*, *Reflections*, and *Duets*; ensemble works *Blue-Line Strophes*, *Portrait in Fantasy*, *Lyric Suite*, and *Mosaic*; and *Landscapes* for piano solo. Dr. Retzel has taught on several university faculties. Presently, he is Professor of Music at St. John's University in New York.

*Sapphire Cantos* is a cycle of six pieces for pipe organ. Composed in 2008, it received its world premiere at a concert by David Shuler at St. John's University (New York City) in March of 2010.

## PERFORMERS

**ALLEN BLUSTINE** is a member of the New York Chamber Soloists and the award-winning new-music ensemble Speculum Musicae. He has appeared at the Bath and Warsaw Autumn festivals as well as at Festival Miami and the New York Philharmonic's "Horizons" series in the mid-1980s. He has been the principal clarinetist with the Japan Philharmonic, the American Ballet Theater orchestra, the Paul Taylor Dance Company orchestra, and the Musica Aeterna orchestra at the Metropolitan Museum. He has performed often with the New York Philharmonic and has played with the Chamber Music Society of Lincoln Center. A long time proponent of new music for the clarinet, he has premiered more than 100 new solo and chamber works including Milton Babbitt's *My Ends Are My Beginnings*, Donald Martino's *Triple Concerto*, and Elliott Carter's *Gra* (New York premiere); in addition, Pulitzer-prize winner Wayne Peterson's *Peregrinations* and, most recently, Pulitzer-prize winner Mario Davidovsky's *Synchronisms No. 12*. He is currently the assistant artistic director of the Vermont Mozart Festival as well as the general director of the North Country Chamber Players (New Hampshire). He has been on the faculty of Columbia University since 1983.

**VIRGINIA CHANG CHIEN** was born in Taiwan. She is a piano/oboe teacher, an active musician, and an orchestral performer. She received her Master of Music Performance Degree from Queens College of the City University of New York. She performs frequently in New York at venues that include Alice Tully Hall, Avery Fisher Hall, Merkin Concert Hall, Bohemian National Hall, Elebash Recital Hall of the Graduate Center, Tills Center for performing art, Whitehead Hall, LeFrak Concert Hall, and the U.N. International School. As a winner of the Festival Eleazar de Carvalho concerto competition, she has toured throughout the United States, Canada, Taiwan, the Czech Republic, and Brazil. In 2010, she was invited to be a guest soloist in Festival Eleazar de Carvalho in Brazil. In 2011, she received a full scholarship from the Domaine Forget Music Festival in Quebec, Canada. In 2012, she joined the U.N. Symphony Orchestra, which embodies the United Nations ideals and promotes peace, friendship, and cooperation between nations through music. In 2013, she was a Musician-In-Residence at Banff Centre, a leader in the development and promotion of creative work in the performing arts. During her residency, she gave a lecture on "Performance in the Romantic Period" and a recital. In 2015, she was invited as a guest artist in the 7th Youth and Art festival, and performed in its ceremony and concert at Carnegie Hall. Currently, she works as a soloist with the Eastern Chamber Orchestra.

**KALLIE CIECHOMSKI**, viola/violin, is a member of Hotel Elefant and Ensemble sans maître, and performs with International Contemporary Ensemble (ICE), American Contemporary Music Ensemble (ACME), Contemporaneous, TAK, and Ensemble Signal. Concert highlights include her solo debut with New World Symphony as part of their John Cage festival, the world premiere of Drake Andersen's viola concerto *Spring Flow*, and her solo debut at (le) poisson rouge with Hotel Elefant. Kallie's 2015-2016 season features a U.S. tour with Bollywood sensation Arijit Singh, performances with New York City Ballet, a run of *Tosca* with New York City Opera, concerts at the Lincoln Center Festival with film composer Danny Elfman, and performances of John Luther Adams' evening-length works with ICE. Feminist Counterpoint, Kallie's solo project, champions music written in her lifetime by composers who are women. Through this project, she advocates for underrepresented voices by commissioning new works, reinforcing the existing repertoire, and reaching new audiences through lecture/recital-style concerts in nontraditional venues. Last year, she gave 15 performances as part of Feminist Counterpoint, including a two-week West Coast solo tour. An avid chamber musician, Kallie is the violist of Osso String Quartet, violinist/violist with electro-acoustic band The Sound and the Light, and a founding member of the Fair Trade Chamber Music Society. She has been featured on NPR twice, both as a soloist and chamber musician.

Violinist and violist **MIRANDA CUCKSON** is in great demand as a soloist and chamber musician in a wide range of repertoire. *Downbeat* magazine recently wrote, "Miranda Cuckson reaffirms her standing as one of the most sensitive and electric interpreters of new music." Called "top-notch in all respects" (*Sequenza 21*) and "an artist to be reckoned with" (*Gramophone*), she performs at such venues as the Berlin Philharmonie, Carnegie Hall, Library of Congress, Teatro Colón, Miller Theatre, 92nd Street Y, Guggenheim Museum, BAM, Museum of Modern Art, Monday Evening Concerts in Los Angeles, the St. Paul Chamber Orchestra's Liquid Music, and the Marlboro, Bard, Lincoln Center, Bridgehampton, Music Mountain, Portland, and Bodensee festivals. She made her Carnegie Hall concerto debut in Walter Piston's concerto with the American Symphony Orchestra and Leon Botstein. Her nine solo/duo CDs include music by Nono (a New York Times Best Recording of 2012), Shapey, Hersch, Martino, Finney, Carter, Eckardt, Sessions, Haas, and Xenakis, and concertos by Korngold and Ponce, on the Centaur, Vanguard and Urlicht labels. Her first CD for ECM Records, of Bartók, Schnittke and Lutoslawski, will be released this year. Miranda is founder/director of the non-profit Nunc, guest curator at Brooklyn venue National Sawdust and a member of counter)induction. She studied at The Juilliard School, where she received her doctorate as well as the Presser and Richard French Awards. She is on the violin faculty at the Mannes School of Music at New School University.

Following his performance of cello music by Charles Wuorinen, *The Strad Magazine* wrote about cellist **CHRISTOPHER GROSS**: “The tone of Gross’s cello enveloped the crowd [as he] showed energy and intonational accuracy, even when racing around the fingerboard.” He is a founding member of the Talea Ensemble, and has appeared as guest with ensembles including I.C.E., Cygnus, Flux Quartet, and at venues including Weill Recital Hall, Alice Tully Hall, Disney Hall, and Bargemusic. He is currently on faculty at Lehigh University and is a Teaching Artist with the New York Philharmonic. He recently received his doctoral degree from Juilliard.

Critically acclaimed for “transporting the listeners to extraordinary heights” and “into a world beyond time and space,” pianist **CRAIG 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 Mobile Symphony, the South Orange Symphony, the Raleigh Symphony, the Garden State Philharmonic, 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, Barbados, France, Germany, Japan, and across the United States and Canada. Complementing his solo performances with collaborative ventures, 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, Ricardo Morales, and Jon Manasse, cellists Robert deMaine and Eric Bartlett, violinists Kelly Hall-Tompkins and Roy Malan, and singers Deborah Voigt, Margaret Jane Wray, Cynthia Lawrence, Samuel Ramey, Paul Plishka, Ben Heppner, Cliff Forbis, and Robert White. He has also performed with the esteemed actress Claire Bloom. Craig Ketter received his Bachelor’s and Master’s Degrees from the Eastman School of Music under the tutelage of Nelita True and Barry Snyder, where he also taught as Mr. Snyder’s assistant. He continued post-graduate studies with Yoheved Kaplinsky of the Juilliard School. He is currently on the faculty of New Jersey City University. Mr. Ketter resides in the New York area with his wife, Canadian soprano Valerie Gonzalez, and his two sons, Isaac and Daniel.

**LIAM KINSON** was born in Perth, Western Australia, in 1988, and began playing the clarinet at the age of 12. He was accepted into Perth Modern School

on a full scholarship less than a year later, and studied with jazz/classical clarinetist Neil Boon, who began teaching him (with great foresight) techniques such as circular breathing, double tonguing, and improvising. Twelve years later, Liam is now studying in the Contemporary Performance Program at the Manhattan School of Music, where these techniques have come in handy! He studied at the Australian National Academy of Music for two years, and was the finalist in the chamber competition at the Academy and also had the privilege of working with such musicians as Michael Collins, Pekka Kuusisto, Thomas Adès, Lisa Moore, and Martin Bresnick. He also performed David Stock's Klezmer clarinet concerto *Yerusha* with the orchestra of the academy. Now living in Manhattan and studying with David Krakauer, Liam has performed at music venues around the city with ensembles such as Ensemble Moto Perpetuo and Wet Ink. He is a full time member of TAK, an ensemble formed with colleagues from the Contemporary Performance Program. He has a desire to perform Australian music for the rest of the world.

Violinist **GREGOR KITZIS** plays regularly with The Orchestra of St. Luke's at Carnegie Hall and is a founding member of The Ouluska Pass Chamber Music Festival in Saranac Lake, New York. He has performed early music on period instruments with The American Classical Orchestra, premiered and recorded countless new works with ensembles including Orchestra of Our Time and Collide-O-Scope, arranged, performed, and recorded with David Bowie, been the string contractor for TV appearances with Enya, and performed with artists ranging from Anthony Braxton to John Cage, playing everything from solo and chamber music recitals to rock and tango in venues ranging from Carnegie Hall and the late CBGB's to Saturday Night Live, David Letterman, and new music and jazz festivals throughout the United States, Canada, and Europe. He plays an old Italian violin made in the 1690s by Giovanni Grancino. Of his performance of Vigeland's *Ives Music*, *The New York Times* wrote "scratchier and more mistuned than even Ives would have found amusing." And in a later *New York Times* review: "The important violin solos were excellently projected by Gregor Kitzis, sometimes with whistling purity, always with vivid presence." More recently, newmusicbox.org reviewed a solo performance with the Albany Symphony at Carnegie Hall in May of 2010 as "authentic, jaw-dropping fiddling," and *American Record Guide* reviewed the same performance, saying "Kitzis stole the show in his procession from one end of Carnegie Hall to another, his violin resonating brilliantly and vanishing with ghostly shivers in Carnegie's remarkable acoustic."

**MICHAEL LADERMAN** ([www.flutepерformer.com](http://www.flutepерformer.com)), a recitalist, freelancer, jazz musician, recording artist, and composer, has performed three times at NYCC jazz concerts of music composed by its members at Zinc Bar; at Weill

Recital Hall as an Artists International competition winner; three National Flute Association conventions; the 1995 New York Flute Club Flute Fair; the Settimana Musicale Senese at the Accademia Chigiana in Siena, Italy; twice at Merkin Concert Hall; at jazz festivals in New York with ZSound Collect band; and at three New York Flute Club concerts, one as a Young Artists competition winner. David Sherman wrote in a review of MMC Records CD #2087 (music by Matthew Fields) for [soundstage.com/music](http://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's flute teachers included Samuel Baron, Keith Underwood, Sandra Miller, Julius Baker, Thomas Nyfenger, and Trudy Kane, plus master classes with Alain Marion, Philippe Pierlot, and Peter-Lukas Graf, under a Javits Fellowship that also funded his last four years of graduate school at SUNY-Stony Brook, through a Doctor of Musical Arts degree. His article "The Power of Omnipotens," (*The Beethoven Journal*, Vol. 13/2 [Winter 1998]), addresses the structural, text-interpretive, and spiritual significance of the "Pater Omnipotens" section of the *Gloria* in the *Missa Solemnis*. Mr. Laderman also maintains a private flute studio.

**ALEXANDER NEGRUTSA** was born in Kishinev, Moldova in a family of musicians. After finishing "Stircha" Music School and "Nyaga" College of Music, he was accepted to the Kishinev Conservatory of Music. While still a student at the Conservatory, Mr. Negrutsa became a member of the Radio Symphony Orchestra of Moldova and two years later the Opera Studio Orchestra. After graduating in 1995, he became a clarinet professor at the conservatory. During his years of education and teaching, he traveled with various orchestras and chamber music groups to Italy, Spain, Austria, Switzerland, Germany, Romania, Russia, and Ukraine. In 1991 he was the prize-winner in the Inter Republican Competition in Minsk, Belarus, and in 1993 he received the First Prize at the Chamber Music Competition in Romania. In 2002 Mr. Negrutsa became a graduate student at Southeastern Louisiana University. After receiving a Master's Degree in Clarinet Performance, he was accepted to Mannes College of Music in New York to complete his professional studies. Mr. Negrutsa currently combines clarinet performance with active teaching and professional woodwind instrument repair.

**MARGARET O'CONNELL** recently performed the role of Dido in Purcell's *Dido and Aeneas* with ConcertOPERA Philadelphia. She has worked with composers John Harbison and James Primosch at the Festival of New American Song; sung in the revival of *Peter Grimes* at Tanglewood; and premiered the role of Emily Dickinson in *I Dwell in Possibility* by Miriam Raiken-Kolb. Other roles include: Dorabella in *Così fan tutte*, Florence Pike in *Albert Herring*, Maman in *L'Enfant et les Sortilèges*, Giulietta in *Tales of Hoffman*, Cathleen in

*Riders to the Sea*, Flora in *La Traviata*, Berta in *Il Barbiere di Siviglia*, and Martha in *The Secret Garden*. She can be heard as Aldonza in the Stage Stars recording of *Man of La Mancha*, and was also featured as the Soloist in *Traveling West* (North/South label) and in Bernstein's *Peter Pan* (Koch International). She holds degrees in violin and voice from McGill University and Oberlin College Conservatory.

**DANIEL PANNER** enjoys a varied career as a performer and teacher. As violist of the Mendelssohn String Quartet, he concertized extensively throughout the United States and Israel. He has performed at numerous music festivals, including Marlboro, Ravinia, Tanglewood, and Aspen, and he has collaborated with members of the Cleveland, Emerson, Guarneri and Juilliard String Quartets. As a member of the Whitman String Quartet, Mr. Panner received the 1998 Walter W. Naumburg Chamber Music Award and served as teaching assistant to the Juilliard String Quartet for two years. He has taught at the Juilliard School, the Mannes College of Music, SUNY Stonybrook, and Queens College, and he has given master classes at such schools as Peabody, Hartt, and the North Carolina School of the Arts. He has performed with the Chamber Music Society of Lincoln Center, the Metropolitan Opera Orchestra, the New York Philharmonic, and the Orchestra of St. Luke's; he has also toured with Musicians from Marlboro and the Orpheus Chamber Orchestra. As a guest artist, he has performed with the Juilliard String Quartet, the St. Lawrence String Quartet, the Daedalus String Quartet, the Flux String Quartet, and the Moscow Conservatory Trio. Mr. Panner has been heard on National Public Radio's "Performance Today," both as soloist and chamber musician. He has served as the principal violist of such orchestras as the New York City Opera and the Mostly Mozart Festival Orchestra. An active performer of new music, he is a member of Sequitur and the Locrian Ensemble and has performed as guest with such new-music groups as Speculum Musicae, the Da Capo Chamber Players, and Transit Circle; he has recorded solo viola works by Thea Musgrave and Victoria Bond, both for Albany Records. Mr. Panner studied with Jesse Levine at Yale University, where he earned a bachelor's degree in history. He continued his studies at the Curtis Institute of Music with Joseph dePasquale and the Juilliard School with Samuel Rhodes.

A member of several ensembles, bassist **TROY RINKER Jr.** has performed with the West Side Chamber Orchestra, New York City Chamber Orchestra, New York Symphonic Ensemble, Oratorio Society of New York, Paragon Ragtime Orchestra, Metamorphosen Chamber Orchestra, SONOS Chamber Orchestra, EOS Chamber Orchestra, SEM Ensemble, New York Pops, and the Stamford Symphony. Mr. Rinker teaches at the Third Street Music Settlement, the Noel Pointer Foundation, and Kinhaven. Troy Rinker's musical journey

began in the public schools of Jacksonville, Arkansas, and by age 15 he was playing professionally with the Arkansas Symphony Orchestra. Mr. Rinker's musical education continued at Indiana University, the University of Central Arkansas, and The Juilliard School, where he studied with bass luminaries Lawrence Hurst, James Hatch, and Homer Mensch. His summer festival credits include OK Mozart, Tanglewood, Spoleto, the Naumburg Bandshell concerts, the Kilkenny Arts Festival, and Caramoor. Mr. Rinker can be heard on the labels Sony Classical, Telarc, Naxos, and North/South, and in studio recordings for television and film.

**DAVID SHULER** was educated at the Eastman School of Music, Columbia University, and the Berkshire Music Center at Tanglewood. He studied organ with David Craighead and Leonard Raver, and composition with Joseph Schwantner, Samuel Adler, and Gunther Schuller. Mr. Shuler is presently Director of Music and Organist at the historic Church of Saint Luke in the Fields in New York City, where he oversees an extensive music program. In addition to an active children's choir program, a professional choir sings masses and motets from the fifteenth century to the present day at the principal services of the church throughout the year. The choir is featured in an annual concert series of early music, and has made numerous recordings. Mr. Shuler is also active as a synagogue musician and is the Music Director of the Dalton Chorale in Manhattan. Mr. Shuler has been particularly active as a champion of contemporary music. He has premiered organ works of Charles Wuorinen, William Albright, Ralph Shapey, Gunther Schuller, and Frank Retzel, among others. Mr. Shuler received a National Endowment for the Arts Consortium Commissioning Grant to commission works from Ralph Shapey, Charles Wuorinen, and Gunther Schuller, as well as a grant from the Washington, D.C. American Guild of Organists Foundation for the promotion of contemporary music. Mr. Shuler, a Fellow of the American Guild of Organists, was awarded the certificate at the age of 22, one of the youngest organists to achieve this distinction. He has served on numerous AGO committees, both at the national and local levels, and was for seven years the Director of the National Examination Committee of the A.G.O. He recently completed a term as President of the Association of Anglican Musicians.



The **NEW YORK COMPOSERS CIRCLE**, now in its fifteenth year, is a multifaceted artistic and educational organization of composers and performers, 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 at monthly salons open to the public, performing completed works in concert, and fostering collaboration and development, both artistic and professional. For composers who are not members, the NYCC offers the opportunity of a public performance to winners of its annual composers' competition. For the sophisticated concertgoing public, the NYCC offers at least four concerts a year of works by members and others, curated by a jury headed by distinguished composer Tania León. And for members of the public who have not yet been exposed to much contemporary music, the NYCC sponsors an outreach program, in which we send performers to various institutions including high schools and community centers, at no charge to the institution, to perform musical works of the 20th and 21st centuries.

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, along with the music of other composers, to a larger 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, John de Clef Piñeiro, Richard Brooks, and currently Hubert Howe, the NYCC's membership has quintupled since its inception, and the number of its concerts has grown from one each season to its current calendar of five concert presentations during the 2015-16 season. At the same time, our roster of performers has grown to include many of the world's leading instrumental and vocal artists specializing in new music.

This "valuable group" (*The New York Times*) 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 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 here and in Italy; in September 2012 we presented a concert under the auspices of the celebrated Bargemusic series “Here and Now”; and in 2014 we inaugurated a series of NYCC jazz concerts.

In the summer of 2007 the NYCC held the first of its annual composers' competitions, open only to non-members. The winning work in the 2015 competition, our ninth, Ross G. Griffey's *Tied by a Chance Bond Together*, for violin and piano, will receive its premiere performance at our final concert of this season, on June 4, 2016 at Symphony Space. Several months ago, following the death of our beloved honorary member John Eaton, the competition was renamed the John Eaton Memorial Competition.

Seven seasons ago the NYCC launched a new outreach initiative—the New York Composers Circle's Community Encores program. We send professional performers to institutions throughout New York City such as schools and community centers, at no cost to the institution, with the aim of acquainting previously untapped audiences with concert music of the 20th and 21st centuries; each concert is emceed by a member of the NYCC, who introduces the performers and the music they play. The first concert in this series, featuring pianist/composer Nataliya Medvedovskaya with commentary by John de Clef Piñeiro, took place to great audience acclaim on February 24, 2009, at the Hebrew Home in Riverdale. To date, we have presented 23 such outreach concerts, at public high schools (Bronx H.S. of Science, Stuyvesant, and Hunter College H.S.) and at additional community centers (Lenox Hill Neighborhood House at Saint Peter's Church and JASA, as well as two outreach concerts, by Eugene Marlow's Heritage Ensemble, at Lighthouse International); several more are planned for this season. A recent Community Encores concert at Stuyvesant High School featuring soprano Sofia Dimitrova and pianist Catherine Miller garnered a rapt audience of 350 students, whose probing questions were fielded by the performers and by composer Richard Russell, who acted as emcee.

These free outreach concerts are presented under the sponsorship of NYCC contributors, and the list of schools and community centers is expanding. See the next page for how you can become a sponsor of this important project, which is bringing new music to new audiences.

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Susan J. Fischer, page turner

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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.*

# New York Composers Circle

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## Contact

New York Composers Circle  
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[www.NYComposersCircle.org](http://www.NYComposersCircle.org)

Our next and final concert of the season will take place at 7:30 PM on Saturday, June 4, 2016, at the Leonard Nimoy Thalia, Symphony Space, Broadway and 95th St. in Manhattan. For more information, please see the NYCC website.