



*Dedicated to the creation
and performance of new music*

GALA CONCERT

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

JUNE 4, 2016 7:30 PM

NEW YORK COMPOSERS CIRCLE

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Imaginary Landscape for Piano 4-Hands Raoul Pleskow

Christopher Oldfather, *piano* Fredrica Wyman, *piano*

Northern Flight Madelyn Byrne

Shiau-uen Ding, *piano*

Three arias from *My Dearest Friend*
. Music by Patricia Leonard, words by Abigail Adams

1. *The Great Distance*
2. *Remember the Ladies*
3. *How Lonely Are My Days*

Wendy Bryn Harmer, *soprano* Christopher Oldfather, *piano*

Cut and Fold Max Giteck Duykers

Gregor Kitzis, *violin* Dave Eggar, *cello*
Christopher Oldfather, *piano*

INTERMISSION

Thought's Torsion Peri Mauer

Michael Laderman, *flute* Gregor Kitzis, *viola*
Dave Eggar, *cello*

*Inharmonic Fantasy No. 4**
. Music by Hubert Howe, video by Sylvia Pengilly

*Tied by a chance bond together * ***. Ross Griffey

Gregor Kitzis, *violin* Christopher Oldfather, *piano*

Sacred Songs Brian Fennelly

1. *Love (I)*
2. *The Temper (I)*
3. *Love (II)*

Ricardo Rivera, *baritone* Joshua Groffman, *piano*

* World Premiere

** Winner, 2015 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.

TEXTS

Three arias from *My Dearest Friend*
Music by Patricia Leonard, words by Abigail Adams

THE GREAT DISTANCE

I dare not express to you at 300 miles distance
how I ardently long for your return.

The idea plays about my heart,
unnerves my hand whilst I write,
awakens all the tender sentiments.

The great distance between us
makes the time appear very long to me.
It seems already a month since you left me;
a month since you left me.

Sunday seems a more lonesome day to me
than any other when you are absent.
I may be compared to those climates
which are deprived of the sun half the year.

I hope soon to receive the dearest of friends
and the tenderest of husbands
with affection which has for years past,
and will whilst the vital spark last,
burn in the bosom.

The great anxiety I feel for my Country,
for you and for our family
renders the day tedious,
and the night unpleasant.
The rocks and the quicksand appear upon every side.
What course you can or will take
is all wrapped in the bosom of futurity; uncertainty!

The great distance between us
makes the time appear very long to me.
It seems already a month since you left me;
a month since you left me.

REMEMBER THE LADIES

I most sincerely wish that some more liberal plan
might be laid and executed to benefit the rising generation;
and that our new constitution
may be distinguished for learning and virtue.

If we mean to have heroes, statesman and philosophers,
we should have learned women.
The world perhaps would laugh at me and accuse me of vanity.

But you, I know, have a mind too liberal
to disregard the sentiment.
Men should give up the harsh title of master
for the more endearing one of friend.

Remember the ladies,
be more favorable to them;
do not put such power
in the hands of the husbands.
If particular care and attention is not paid to the ladies
we are determined to form a rebellion!

Remember all men would be tyrants if they could,
why not then put out of power
the lawless and their custom to mistreat us;
do not hold women bound by laws
in which we have no voice or representation.

If much depends on educating the youth
the first principles instilled take the deepest root;
great benefits must arise from the accomplishments of women.

But you, I know, have a mind too liberal
to disregard the sentiment.
Men should give up the harsh title of master
for the more endearing one of friend.

Men of sense throughout the ages
abhor the customs which treats us
as only vassals of your sex.
Regard us then as beings placed under your protection;
and make use of your power only for our happiness.

Remember the ladies,
be more favorable to them;
do not put such power
in the hands of the husbands.
If particular care and attention is not paid to the ladies
we are determined to form a rebellion!

HOW LONELY ARE MY DAYS

I recollect the untitled man to whom I gave my heart;
and the agony of recollection
when time and distance present themselves together,
wish he had been any other?

How Lonely are my days?
How solitary my nights?
The vast ocean divides us,
but it can't divide the heart.

Do you not recollect
that eighteen years have passed on since we pledged our faith?
And the torch was lighted, our altar of love;
and yet, yet it still burns with unabating fervor;
old ocean has not quenched it.

Who will give me back time?
Who will compensate to me those years I can't recall?
How dearly I have paid for a titled husband.

How Lonely are my days?
How solitary my nights?
The vast ocean divides us,
but it can't divide the heart.

Sacred Songs

Music by Brian Fennelly, words by George Herbert

LOVE (I)

Immortal Love, author of this great frame,
Sprung from that beauty which can never fade,
How hath man parcel'd out Thy glorious name,
And thrown it on that dust which Thou hast made,
While mortal love doth all the title gain!
Which siding with Invention, they together
Bear all the sway, possessing heart and brain,
(Thy workmanship) and give Thee share in neither.
Wit fancies beauty, beauty raiseth wit;
The world is theirs, they two play out the game,
Thou standing by: and though Thy glorious name
Wrought our deliverance from th' infernal pit,
Who sings Thy praise? Only a scarf or glove
Doth warm our hands, and make them write of love.

THE TEMPER (I)

How should I praise thee, Lord! How should my rhymes
Gladly engrave thy love in steel,
If what my soul doth feel sometimes,
My soul might ever feel!

Although there were some forty heav'ns, or more,
Sometimes I peer above them all;

Sometimes I hardly reach a score;
Sometimes to hell I fall.

O rack me not to such a vast extent;
Those distances belong to thee:
The world's too little for thy tent,
A grave too big for me.

Wilt thou meet arms with man, that thou dost stretch
A crumb of dust from heav'n to hell?
Will great God measure with a wretch?
Shall he thy stature spell?

O let me, when thy roof my soul hath hid,
O let me roost and nestle there:
Then of a sinner thou art rid,
And I of hope and fear.

Yet take thy way; for sure thy way is best:
Stretch or contract me thy poor debtor:
This is but tuning of my breast,
To make the music better.

Whether I fly with angels, fall with dust,
Thy hands made both, and I am there;
Thy power and love, my love and trust,
Make one place ev'rywhere.

LOVE (II)

Immortal Heat, O let Thy greater flame
Attract the lesser to it; let those fires
Which shall consume the world first make it tame,
And kindle in our hearts such true desires.
As may consume our lusts, and make Thee way:
Then shall our hearts pant Thee, then shall our brain
All her invention on Thine altar lay,
And there in hymns send back Thy fire again.
Our eyes shall see Thee, which before saw dust,
Dust blown by wit, till that they both were blind:
Thou shalt recover all Thy goods in kind,
Who wert disseized by usurping lust:
All knees shall bow to Thee; all wits shall rise,
And praise Him Who did make and mend our eyes.

COMPOSERS

MADELYN BYRNE is a Professor of Music at Palomar College, where she has been on the faculty since 2000. She is an active composer of both acoustic and computer music. Some recent pieces include *A Snow Day!* (composed for the Pacific Coast Concert Band), *The Decorah Eagle Violin Concerto* (composed for Ulli Reiner and the Palomar Symphony Orchestra), *In A Winter Landscape* (for bass flute and computer, commissioned and recorded by Peter Sheridan for MOVE Records), *Arrival* (computer music with video art by Lily Glass, recorded to DVD for Everglade Records), and *Northern Flight* (for piano and computer, recorded by Peter Gach for Innova Records). Her music has been presented in a variety of venues in Europe, Asia, Australia, and North America. Some recent performances include the Society of Composers, Inc.'s National Conference in March 2014 and the Morningside College Composition Competition in April 2014, where her composition, *Winds of May* took first place. Madelyn's music has also been selected for a wide range of new music festivals such as The International Computer Music Conference, The Aries New Music Festival, The Australasian Computer Music Conference, College Music Society Conference, Electronic Music Midwest, Kansas City Electronic Music Association, Western Illinois University's New Music Festival, Imagine II, and Merging Voices, among others. Madelyn completed her D.M.A. in Composition at The Graduate Center in 1999. Her composition teachers include Charles Dodge, John Corigliano, and David Olan. The compositions for her dissertation were done while she was a guest composer at Columbia University's Computer Music Center.

She writes, "*Northern Flight* is a composition for piano and computer generated sounds. This piece is intended to showcase the beauty of the piano and the technical power and thoughtful expression of the pianist. It also seeks to blend the timbre of the piano with the computer program's (SuperCollider) sounds. The power and beauty of winter holds endless fascination for me, perhaps because I grew up in Florida and New York. This piece is an expression of that fascination."

MAX GITECK DUYKERS is a composer whose work is dedicated to unusual beauty. Recent commissions include the experimental chamber opera *Both Eyes Open* to be premiered across the United States by the Paul Dresher Ensemble in 2017-18, with support from New Music USA and the Jerome Fund for New Music. Other commissions and premieres include Third Angle New Music, PUBLIQuartet, the Avian Orchestra, The Stony Brook Symphony Orchestra, the Oakland Youth Orchestra, The Seattle Chamber Players, The

Glass Farm Ensemble, Iron Works on the Edge, Anti-Social Music, HERE Arts Center, and PS122. His *Glass Blue Cleft* was recently released by the Escher String Quartet on Bridge Records. This piece and others have been featured at music festivals throughout the United States and abroad, including the Seattle Chamber Players' Icebreaker IV, curated by *The New Yorker's* Alex Ross. Duykers is co-director of Ensemble Ipse, a contemporary music pierrot sextet based in New York which will have its inaugural concert in the Fall of 2016. Ipse's mission is to find common threads in works whose stylistic profiles appear, on the surface, as divergent. Ipse will present recent music that transcends aesthetic categorization and strive to create a forum for composers on the edges of the mainstream of contemporary music. Duykers has also been commissioned to compose music for over 35 theatrical, dance, film, and multimedia projects in the New York City area. He earned a B.M. from Oberlin Conservatory and has recently completed his Ph.D. at Stony Brook University, where he studied with Sheila Silver. At Stony Brook he was also honored with the 2012 Ackerman Award for Excellence in Music.

Cut and Fold was originally commissioned by the Glass Farm Ensemble and has since been revised. The piece explores driving rhythmic textures and their eventual transcendence into melodic fragments. Imagine little glimpses of rich language or emotion, spliced together to create a mosaic of colors and edges. The piece breathes with moments of repose that fold into stillness, or are cut up again into hard shapes.

The late **BRIAN FENNELLY** (1937-1215) studied music composition and theory at Yale (M.Mus. '65, Ph.D. '68). He was Professor Emeritus of Music in the Faculty of Arts and Science at New York University, where he taught from 1968 to 1997. In addition to a Guggenheim fellowship, his awards included three fellowships from the National Endowment for the Arts, three composer grants from the Martha Baird Rockefeller Fund, two Koussevitsky Foundation commissions, and an award for lifetime achievement from the American Academy of Arts and Letters. His musical works include 16 titles for orchestra, 44 pieces of chamber music and 24 pieces for solo instruments, as well as electronic music, choral music, and solo songs. His music was awarded prizes in such prestigious competitions as the Louisville Orchestra New Music Competition and the Goffredo Petrassi International Competition for orchestral music, and was recorded on several CDs on the Albany, CRI, New World, Pro Viva, and First Edition labels, among others.

Before his death last June, Dr. Fennelly provided the following program note: "*Sacred Songs* consists of three intense religious poems by the English poet George Herbert (1593-1633). The texts of the first and third poems, *Love (I)* and *Love (II)*, are similar in form and are set with identical musical materials, so that the third song is a kind of variation on the first; the middle poem, *The*

Temper (I), is more discursive and conversational and its setting is more varied musically; at the heart of this song is a series of variations on a repeated bass line. Begun in 2010 for presentation at the fall 2011 George Herbert conference in Wales, the cycle was completed in early January 2011. The texts used come from the 1633 publication of Herbert's *The Temple*."

ROSS GRIFFEY is the recipient of several national and regional awards, including an ASCAP Morton Gould Young Composer Award, first prize in the 2015 New York Composers Circle Composition Competition, first prize in the 2012 Voices of Change/Dallas Symphony Orchestra Texas Young Composers Project, second prize in the 2011 National Association of Composers USA Young Composers' Competition, and two honorable mentions for the Brian M. Israel Prize. His works have been performed by the Juilliard Orchestra, Ensemble Signal, Voices of Change, the Foundation for Modern Music, the Graduate Association of Music and Musicians at the University of Texas, the River Oaks Chamber Orchestra Brass Quintet, the American Festival for the Arts, and the Houston Ballet Academy. Born in 1990, Mr. Griffey was educated in the Houston area, and in 2012 he graduated magna cum laude from Rice University, where he studied composition with Drs. Shih-Hui Chen, Pierre Jalbert, Anthony Brandt, and Richard Lavenda. In 2014, Mr. Griffey received a Master of Music degree from the Juilliard School, where he studied with Dr. Samuel Adler. Mr. Griffey is currently continuing his studies at Juilliard as a C.V. Starr Doctoral Fellow in the studio of Dr. Robert Beaser.

He writes, "I composed *Tied by a chance bond together* in the fall of 2014 for violinist Han Shi and pianist Robert Fleitz. The piece begins with the violin and piano opposed to each other, and as it progresses they gradually come into accord. After a triumphant climax, however, a pair of cadenzas for each instrument leads to a wistful coda in which the two struggle to agree once more."

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 Professor of Music at Queens College of the City University of New York, where he served as Director of the Aaron Copland School of Music for over ten years. He also taught at the Juilliard School from 1974 to 1994. He is currently Director of the New York City Electroacoustic Music Festival and Executive Director of the New York Composers Circle. Recordings of his music have been released by Capstone Records (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS-8771), Ravello Records (*Clusters*, RR 7817) and Ablaze Records (*Electronic Masters*, Vol. 2, AR00013).

Inharmonic partials are sounds without the overtones that we hear in most instrumental or vocal sounds, because they do not combine to create a sense of pitch; they are sounds that have a spectrum but not a "timbre" in the way that we usually think. This work was conceived from a desire to create complex, evolving inharmonic sounds that include many different components that fade in and out over the course of a tone. The sounds were created by combining the pitches that occur in many different octaves and compressing them into the interval of an octave and a fifth, or a twelfth. The work consists of numerous short passages that include different numbers of notes, densities, and rhythmic distributions. The inharmonic components are presented in ways that fade both in and out over the course of the tone or are attacked and decay separately.

A native of Boston, **PATRICIA LEONARD** began her early musical training on the piano, followed by composition studies at The New England Conservatory. She received a degree in Composition from The Boston Conservatory of Music. Principal composition teachers include Larry Thomas Bell and Pulitzer Prize-winning composer David Del Tredici. Ms. Leonard was a semi-finalist for the American Prize in Composition for her piano trio *Strangely Close, Yet Distant*; this trio is also featured on the CD *Songs for Mahler in the Absence of Words*, released by Urlicht Records. Ms. Leonard's compositions have been reviewed as "arresting and evocative with innovative harmonies" by *New York Concert Review*; *New Music Connoisseur* reviewed her musical style as "revealing musical sophistication and a high level of craftsmanship" and "wildly imaginative and vivid storytelling with virtuosic variety." Her music is performed frequently in the United States and in Europe, and her music has been premiered by acclaimed ensembles and artists such as the New York Piano Quintet, featuring members of the Metropolitan Opera Orchestra; Broadway singer Timothy Shew; Grammy Award-winning clarinetist Eddie Daniels; and renowned contemporary music pianist Christopher Oldfather.

These three select arias from the opera *My Dearest Friend* are based on letters from Abigail Adams in correspondence to her husband John Adams during the Revolutionary War. *My Dearest Friend* will be mounted as an opera in the summer of 2016 at Peacefield, the Adams family home in Quincy, Massachusetts. This production is made possible, in part, by funds from Ms. Leonard's 2015 Opera America Prize in support of female opera composers.

A recipient of ASCAP Plus Awards for her work in 2014 and 2015, **PERI MAUER** is honored to have been awarded a grant from New Music USA for the premiere of her orchestral work *Illuminations of the Night* by the New York Repertory Orchestra, *Life on Earth* for chamber ensemble with Music With a View, and a commission from the Music Department of Fiorello H. LaGuardia

High School of Music & Art and Performing Arts to compose a piece for the LaGuardia Junior Band. Upcoming performances of her music include *Red Sky* for trumpet in The Firehouse Space as part of the Composers Voice Concert Series, *In Concert*, a new chamber music work for Make Music New York at the Bard Graduate Center, and *All Along the Heights* for the Jackson Heights Orchestra. Also a professional cellist, Ms. Mauer can be seen playing her cello in the Golden Globe award-winning Amazon TV series *Mozart in the Jungle*.

She writes, "The process of torsion essentially means twisting or spiraling. All organic and inorganic objects have their own signature torsion fields, and by shaking physical objects, by vibrating them, by altering them, they are made to generate measurable torsion waves, static as well as dynamic in the realm of time and space. My composition *Thought's Torsion* attempts to translate this into the musical realm, unfolding in a single movement with expressive, colorful turns of event. My lyrical/harmonic landscape (or 'torsion field,' if you will) is basically a linear chromatic progression that fuels the music of this composition."

RAOUL PLESKOW was born in 1931 in Vienna and educated in New York City. His principal teachers in composition were Karol Rathaus, Otto Luening, and Stefan Wolpe. He has been the recipient of many honors, the most recent of which include awards by the National Endowment for the Arts, the Martha Baird Rockefeller Fund for Music, and the National Institute of Arts and Letters, and a fellowship from the John Simon Guggenheim Memorial Foundation. His works have been performed by the Cleveland Philharmonic, the Tanglewood Festival Orchestra, the Plainfield Symphony, the Orchestra de Camera, the South Dakota Symphony, the Pierrot Consort, the Stony Brook Contemporary Chamber Players, the Queens Symphony Orchestra, and many others. Commissions include those by the Chamber Players of the Kennedy Center, the Aeolian Chamber Players, the New York Virtuosi, Camarata, the North/South Consonance, and the Unitarian Church of All Souls. He was chairman of the music department at C.W. Post University from the late 1960s until 1994. His work can be found on CRI, Serenus, Ars Nova-Ars Antiqua, Golden Crest, Centaur, CRS, Capstone, and North-South Records. His music is available from the American Composers Alliance.

Imaginary Landscape is a 12-tone piece in one movement, with a slight prelude. The sections are played without pause.

PERFORMERS

A native of Taiwan, pianist **SHIAU-UEN DING** is an energetic performer of traditional and contemporary repertoire. She studied piano with Eugene Pridonoff, Elizabeth Pridonoff, and Lina Yeh, computer music with Mara Helmuth and Christopher Bailey, and contemporary improvisation with Alan Bern at National Taiwan Normal University and University of Cincinnati, where she received her doctoral degree. She lives in New York City. She has performed in France, Germany, Belgium, China, and throughout the United States and Taiwan. Most recently, she premiered Christopher Bailey's *Empty Theatre*, a quasi-concerto for piano and orchestra, at SinusTon Festival in Germany. She was called a “daredevil” by *The New York Times* for her performance at Bang on a Can Marathon and a “powerful force on the new music scene” by *Array* for her performance at Spark Festival in Minneapolis. She directed and co-founded NeXT Ens, the first chamber ensemble in the United States performing solely electroacoustic music with national recognition. She has collaborated with internationally renowned performers and composers including Steve Reich, Michael Kugel, George Tsontakis, who refers to her rendition of his *Ghost Variations* as a “monster performance,” and Moritz Eggert, who dedicated his *Hämmerklavier XIX: Hymnen der Welt (Afghanistan bis Zimbabwe)* to her. She has recorded for Capstone, Centaur, Innova, and Electric Music Collective.

A musical prodigy as a child, **DAVE EGGAR** began playing the cello and piano at age three, performed on Broadway and with the Metropolitan Opera at age seven, and debuted at Carnegie Hall at age 15. He is a graduate of Harvard University and the Juilliard School's Doctoral Program. Dave Eggar has performed worldwide as a solo cellist and pianist. A virtuoso of many styles, Dave has performed and recorded with artists in numerous genres including Evanescence, The Who, Michael Brecker, Josh Groban, Coldplay, Beyoncé, Pearl Jam, Fall Out Boy, Dave Sanborn, Kathleen Battle, Ray Lamontagne, Roberta Flack, The Spin Doctors, Dianne Reeves, Brandy, Carly Simon, Phil Ramone, Hannah Montana, Duncan Sheik, Sinéad O'Connor, Bon Jovi, Manhattan Transfer, Corinne Bailey Ray, and many more. His list of awards and accomplishments includes accolades from *Time Magazine*, ASCAP, the National Endowment for the Arts, Sony Records Elevated Standards Award in classical music, and the Geraldine Dodge & Leonard Bernstein Foundations, and at 15 he was the youngest winner in the history of the Artists International Competition. Dave's fourth solo release, *Kingston Morning*, was recorded in Brooklyn, New York, Kingston, Jamaica, and Big Stone Gap, Virginia. It was

released on Domo Records in 2010. Dave's mission to "not just cross over, but to cross through" multiple genres of music is apparent with all of his releases. Whether it's classical, reggae, bluegrass, jazz, pop, or world music, he finds a common voice within his musical vocabulary and introduces it with his own unique imaginative vision.

JOSHUA GROFFMAN's music draws on experiments in time and form, a background as a performer of rock, jazz, and art music, and a strong sense of the specificity of place. His works have been performed by groups including the American Composers Orchestra, Ensemble Laboratorium, Aspen Contemporary Ensemble, New York New Music Collective, Delaware Valley Chorale, Poné Ensemble for New Music, Ars Musica Chorale, Duo 231, Bard College Vocal Arts Program, and the Indiana University Contemporary Vocal Ensemble, and have been selected for performance at the Aspen Music Festival, June in Buffalo, SEAMUS National Conference, Fordham University's *Voices Up!* Series, Florida State University New Music Festival, Cal State Fullerton New Music Festival, New York City Electroacoustic Music Festival, Midwest Composers Symposium, and the 60x60 VoxNovus East Coast Mix. His current project is *Unfinished*, an opera written in collaboration with poet Sarah Heady. As a pianist, he has premiered works by Stephen Gorbos, Aleksandra Vrebalov, Sky Macklay, and David Werfelmann. Groffman is currently Assistant Professor of Music at the University of Pittsburgh at Bradford and has taught previously at Sarah Lawrence College and the John J. Cali School of Music at Montclair State University. A native of New York's Hudson Valley, he is founder of One Quiet Plunge, a group devoted to the promotion and performance of new music in that area.

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 and 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 review: "The important violin solos were excellently projected by Gregor

Kitzis, sometimes with whistling purity, always with vivid presence" (Paul Griffiths, *The New York Times*). 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.fluteperformer.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 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.

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, New York City's Parnassus since 1997, New York Philomusica since 2007, 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. He collaborated with the late Robert Craft, and can be heard on several of his recordings.

RICARDO RIVERA, baritone, made debuts at the Lyric Opera of Chicago, Houston Grand Opera, and San Diego Opera as Acalán in the first performances of *El pasado nunca se termina*. He has sung leading and supporting operatic roles with the following opera companies: Santa Fe Opera, Opera Philadelphia, Opera Orchestra of New York, El Paso Opera, Knoxville Opera, Chautauqua Opera, and Opera Company of Middlebury. Next season he will make his debut with Opera San José. In 2013 and 2014 he was an Apprentice Singer at the Santa Fe Opera. He is a recipient of the Richard F. Gold Career Grant and was a semi-finalist in the Metropolitan Opera National Council competition and has won prizes from competitions sponsored by the Gerda Lissner Foundation, Licia Albanese-Puccini Foundation, and Opera Index. He is a graduate (B.M., M.M., & PDPL) of Mannes College the New School for Music.

FREDRICA WYMAN, pianist, has performed as a soloist and collaborative artist in numerous concerts and recitals in New York. For 15 years she was Artistic Director of GraceMusic in Nyack. She has been a featured performer in programs for GraceMusic, Carnegie Concerts, New York Philomusica, Wave Hill, Kosciusko Foundation, and The Roerich Museum, and as the distaff side of the Oldfather-Wyman duo. She is a dedicated teacher with a private studio in Nyack, New York, and is currently President of the Rockland County Music Teachers Guild (RCMTG). Ms. Wyman is a graduate of the Boston University College of Fine Arts.

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 nonmembers. The winning work in the 2015 competition, our ninth, Ross G. Griffey's *Tied by a chance bond together*, for violin and piano, is receiving its premiere performance at tonight's concert. 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 25 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). 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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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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