



*Dedicated to the creation  
and performance of new music*

# NEW MUSIC FOR STRINGS

BENZAQUEN HALL  
DIMENNA CENTER FOR CLASSICAL MUSIC  
NEW YORK CITY

NOVEMBER 14, 2017 8:00 PM

THE NEW YORK COMPOSERS CIRCLE

NOVEMBER 14, 2017 8:00 PM

*Gorman Quartet\**..... Frederick Boyle

Klang String Quartet

Gregor Kitzis, *violin*    Katie Thomas, *violin*

Artie Dibble, *viola*    Dave Eggar, *cello*

*Love Is Not a Subaru: Musical Meditations on 21<sup>st</sup>-Century Libidinal Economy, Greed Technomia, American Healthcare and the Rationing of Knowledge\**..... Tamara Cashour

1. Awareness = Consciousness
2. There Is Too Much Information
3. "Let's Go Places" (Toyota)
4. Waltz of the 1%
5. "Educated Sheep" Fail to Stump Trump
6. Healthcare 1: Obamacare – A Maze of Forms
7. Healthcare 2: Obamacare – Lost: My Family Doctor. Please Call  
xxx-xxx-xxxx If Seen
8. Healthcare 3: Trumpcare – Peel Off and Replace
9. Healthcare 4: Big Pharma – "Side Effects Include Death" but Both Your  
Heartbreak of Psoriasis and Your Opioid-Induced Constipation Will Be Cured!
10. Love Is Not a Subaru (Sung by Al)

Klang String Quartet    Grant Swift Glidden, *guitar*

*Hyssop*..... Jinhee Han

Gregor Kitzis, *violin*

INTERMISSION

*String Quartet No. 2\** . . . . . Peter Kelsh

1. *Moderato*

2. *Allegro molto*

Klang String Quartet

*Ikarus — Duo for Binya (rev. 2017)\** . . . . . Debra Kaye

Gregor Kitzis, *violin*    Artie Dibble, *viola*

*SQrt: Series 1, Episode 2\** . . . . . Eric Heilner

Klang String Quartet

*String Quartet No. 2\** . . . . . Craig Slon

1.

2.

3.

Klang String Quartet

\* World Premiere

PLEASE JOIN US AFTER THE CONCERT  
FOR A WINE & CHEESE RECEPTION

The NYCC would like to thank the staff and personnel of the DiMenna Center  
for their assistance with this concert.

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

## COMPOSERS

**FREDERICK BOYLE** has earned degrees in music composition from California Institute of the Arts (BFA) and the New England Conservatory (MM). His composition teachers include Stephen Mosko, Morton Subotnick, Thomas McKinley, and Robert Cogan. Frederick also has a Master of Divinity degree from Drew University School of Theology and is an ordained minister in the United Methodist Church. While working as a freelance jazz and classical musician, Frederick composed music for television, radio, and modern dance. His collaborators include WGBH in Boston, KPFK in Los Angeles, the Gus Solomon Dance Company in Los Angeles, and Dance Collective in Boston. Frederick also taught music theory and composition at Goddard College in Vermont, and computer assisted music at New England Conservatory in Boston. Groups that have recently performed his music include Telos Trio in Rochester, N.Y., Composers Concordance in New York City, and the Symphonic Society in L'Viv, Ukraine.

He writes, “The *Gormon Quartet* was composed from the bottom-up, which is to say that the cello voice was composed first and then harmony and counterpoint were added in the upper voices to enhance the expression and melody of the cello. With the warmth of the cello and the breathing phrases of the music, the quartet seeks to express a rising from the human condition to an aspiration of the soul, and finally a restful peace.”

**TAMARA CASHOUR** is a New York City-based composer of vocal and instrumental chamber music, incidental music, sacred organ and choral music, and also of opera/musical-theatre hybrid works in new forms. Her awards include five ASCAPPlus awards; the 2015 Bronx BRIO award in musical composition for *Queens Suite*, a seven-movement work for strings and harp (also a featured score at the 2015 International Conference of the International Alliance of Women in Music); and first place in the For Women Only Composition Choral Contest, sponsored by the New York Treble Singers, for *Girly Hurly Burly*, her 'choral-theatre burlesque' for SSAA women's voices, two violins, hurdy gurdy, piano, and actress. *Girly Hurly Burly* will be staged outdoors at Spuyten Duyvil Shorefront Park in the Bronx, N.Y. in October 2018 as part of OperAvant's Environmental Harmonies Series. Ms. Cashour's compositions have been widely heard in New York City at DiMenna Center for Classical Music, Symphony Space, St. Peters Church at Citicorp Center, Columbia

University's Casa Italiana, WINGS Theatre, Theatre Lab, and at Queens College's LeFrak Concert Hall. She is a collaborative pianist at The New School College of Performing Arts, Assistant Conductor at The Bronx Concert Singers, and Music Director/Organist at the Presbyterian Church of New Rochelle, where she regularly composes Introsits and Anthems for the PCNR Choir. She has also presented her compositions as part of conferences at Brandeis University and Truman State University, and has read academic papers on music topics at St. Louis University and Gettysburg College. Ms. Cashour holds degrees from Columbia University (BA) and New York University (MA) and is currently earning an MFA in Music Composition from the Vermont College of Fine Arts. She took part in the Interdisciplinary Humanities PhD-I cohort 2016-17 at the Global Center for Advanced Studies and is currently enrolled in continuing education classes at the Institute for Radical Imagination. A self-proclaimed artistic citizen and interdisciplinarian, Ms. Cashour is often interested in creating new forms of theatrically-infused musical composition which performatively address or highlight ideas/artifacts which are originally expressed in forms of non-live, repetitive, or static media, such as academic papers, digital media and books. Particularly in areas of socio-political concern: how does musical abstraction (in new 'concert' music) engage with semiotics, critical and cultural theory to offer a message of potency — particularly in live performance to a diverse audience?

She writes, “The too-long title of my piece takes its inspiration from an equally long-running automobile commercial (in the United States at least) which associates Love, a human emotion, with an extremely well-built hunk of steel, glass and rubber. My composition/performance piece for string quartet and country & western singer/guitarist — *Love Is Not a Subaru...* — hones in on how the libidinal economy of consumerist capitalism functions to sell a product by intimately connecting its technological prowess, essence and/or use with a human drive (such as the drive to remain healthy, or the impulse to succeed professionally). The composition further attempts to musically express and addresses imbalances in the civil institutions of healthcare and education via an interlocking system of musical vignettes and variations. The piece also owes influence to the 2016 U.S. Presidential election goings-on, and the political fallout thereof. An abridged string quartet version of *LINaS* was premiered in February 2017 at the Vermont College of Fine Arts by the 2017 Grammy-nominated Spektral Quartet. I later premiered the country & western song portion of the piece at VCFA's Songwriting Cabaret in August 2017. This evening represents the first time the piece is being performed as intended.”

Award-winning musician **JINHEE HAN** started composing in her late teens, influenced by Asian culture, her religious Christian upbringing and various generations of musicians. Ms. Han's promising musical gift earned her full-time scholarships for both her bachelor and masters studies, and she graduated with honors from Hanyang University in Seoul, Korea. She also studied composition with Dr. Robert Cuckson and earned a Professional Study Diploma in Music Composition as a scholarship recipient from The New School, Mannes College in May, 2015. Ms. Han has composed many concert pieces throughout her career, including for shakuhachi, harp, piano trio, string quartet, choir, and orchestra, as well as various chamber and Christian contemporary ensembles. Her works have premiered in New York, New Jersey, Connecticut and Texas; also in her hometown of Seoul, Korea, in Tel-Aviv, Israel, and in London, England; as well as Ukraine and Canada. Her pieces have been programmed for music festivals such as Vox Faminae, Musica per Archi, the Women Composers Festival of Hartford, and The Half Moon Project in New York City. Recently, Ms. Han has been selected by Groundswell for the Emerging Composer's Workshop. She recently founded the Asian Women Composers Association NYC ([awcanyc.com](http://awcanyc.com)) and serves as its director. In it, she collaborates with a variety of talented musicians and alumni of the New School.

She writes, "The word *Hyssop* is adopted from the Book of Psalms 51:7, 'Purge me with hyssop, and I shall be clean; wash me, and I shall be whiter than snow.' The hyssop plant is used for curative treatments. This word gives me inspiration to express a hope for finding answers from the bottom of the heart."

**ERIC HEILNER**, a life-long rock & roll keyboardist, finds himself venturing into the classical composition field for reasons that he does not fully understand. Although he spends most of his musical time composing chamber music, he still plays in various clubs and seedy bars in New Jersey.

He writes, "*SQrt: Series 1, Episode 2* partials is an homage to movement III of Beethoven's *String Quartet No. 15 in A minor, Op. 132* as filtered through Memphis R&B. The middle section was inspired by Bettye LaVette's version of *Where a Life Goes* (written by Randall Bramblett) from her album *Worthy*."

Acclaimed for her unique sound and her deep and visceral language, composer **DEBRA KAYE**'s music blends her classical roots with a wide range of influences including jazz, world music, folk, experimental improvisation, world events and sounds of daily life. She has been

honored with ASCAP Plus Awards for her "creative contributions to American music." With a steady stream of commissions, her upcoming premieres include a string quartet for the Voxare String Quartet, commissioned by the Howland Chamber Music Circle (Beacon, N.Y.), and an electro-acoustic sextet for the CompCord Ensemble to premiere at San Diego's New West Electronic Arts & Music Organization Festival in 2018. Recent highlights include music for the Portland Youth Philharmonic, a string duo for the Community Music Center of Portland, and a Fantasy for flute & piano commissioned by flautist Carl Gutowski. Support for Debra's music includes grants and awards from Meet the Composer, Mannes College, the Edward T. Cone Foundation, Fort Wayne Children's Choir, Atlanta Music Teachers Association, and The New School, as well as residencies at the Millay Colony and Wurlitzer Foundation. Her debut CD, *And So It Begins*, was included on Ted Gioia's top 100 list and recognized as "an album that will surely stand the test of time."

She writes, "*Ikarus - Duo for Binya* was commissioned by the Community Music Center of Portland, Oregon to honor the memory of Benjamin Klatchko, a boy of brilliance who died tragically at the age of seventeen. I got to know him through videos of his classical performances on viola and violin, and the brilliant rap songs that he wrote, sang and recorded. Two of his beats and melodies are woven into this duo. You can hear him at: <https://soundcloud.com/binyamin-yaphet-klatchko>."

Originally from Brooklyn, **PETER KELSH** is a Manhattan-based composer of tonal, thematic, melodic music who combines both lyrical and dissonant elements in his compositions. Coming late to music, he took up the trumpet at age seventeen and began piano a couple of years later. He received a BA in English Literature from Brooklyn College (where he spent more time in the piano practice rooms than in the classrooms) and went on to study music at various schools. Mr. Kelsh studied composition with Wayne Peterson and Henry Onderdonk at San Francisco State College and later studied privately with Hall Overton in New York City. Mr. Kelsh has composed in most forms, writing orchestral, chamber, vocal, dance and solo works. His *Serenade for Oboe and Orchestra* was recorded by the Moravian Philharmonic Orchestra and later played in concert by the Lake Placid Sinfonietta in 2005. His song *When Shall We Set Sail for Happiness?*, from *Three Songs on Poems of Jean Garrigue*, was originally performed by mezzo-soprano Angela Brown with piano accompaniment at CAMI Hall in New York. It was later arranged by the composer for chamber ensemble and performed at Symphony Space in 2009 by the ensemble Lunatics at Large, after which *New York Times* reviewer Allan Kozinn referred to "the warm almost

mezzo-like sound [soprano Katherine Dain] brought to Peter Kelsh's appealing, neo-Romantic" piece. *Saranac Sketches*, a suite for violin and viola and the composer's second most recent work, has been performed at several venues by the Kaganovskiy Duo. Mr. Kelsh has recently completed his *Rhapsody for Violin and Orchestra*.

He writes, "My *String Quartet No. 2* (2008) is a four-movement work. It is receiving its first partial performance (the first two movements) this evening. In contrast to my first string quartet (1980), I sought to make this piece more lyrical and free-wheeling in the first movement, with ideas growing out of one another as the piece proceeds but also with abrupt shifts of mood. The second movement fulfills the scherzo role and was actually composed after the last two movements had been completed. To give an idea of the shape of the entire piece, the movements not heard tonight (but hopefully in the future) are movement three, Adagio—Theme & Variations, and movement four, Allegro con spirito."

**CRAIG SLON** is a New York-based composer of concert, electroacoustic and film music. He studied rhythm, harmony, counterpoint, composition and music ethnography at Sarah Lawrence College and received a BA in Liberal Arts. He has scored over 40 films, which have been screened at the Tous Courts Arx Festival, Toronto International Festival, Eksjo Animation Festival, Anchorage International Film Festival, San Francisco Independent Film Festival, Tribeca Film Festival, ADH Film Festival, Clermont-Ferrand Festival, Annecy Festival, Female Eye Film Festival, Euro Festival, Transitio, and IAAC. He won a Craft Award for Original Score from New York University and received a grant from Artlink (Scotland). He has investigated the resonant signatures of glass, metal, wood, plastic, rubber and ceramic materials in the context of electroacoustic music. His music has been performed in Spain, Denmark, Australia, Peru, United States, Mexico, England, Scotland, Germany and China. He is employed as a recording engineer by various New York-based ensembles.

He writes, "*String Quartet No. 2* is an exploration of the origins of harmony."



## PERFORMERS

Juilliard-trained violist and violinist **ARTHUR DIBBLE** is enjoying a wonderful free-lance musician's life in New York City. Diverse styles of music have taken him all over the world, from touring with Barbra Streisand, Led Zeppelin, various string quartets and the St. Louis Symphony to right here at home on the major stages of New York City and the surrounding region with orchestras, chamber groups and Broadway stars. Arthur enjoys teaching and performing for the Chamber Music Society of Lincoln Center and the Midori Foundation in inner city schools. He is also the Director of Summertrios, a summer chamber music festival for amateur musicians. You can also often find him in recording studios during the day, Broadway show pits in the evenings, feeding his espresso obsession in a café, or ice skating with his high school-aged son and daughter.

Four-time Grammy nominee **DAVE EGGAR** has performed throughout the world as a cellist and composer, including solo appearances at the Barbican Center in London, Hollywood Bowl in Los Angeles, Carnegie Hall and the Lincoln Center Chamber Music Society in New York City, Aspen Music Festival in Aspen, Colorado, and many others. A virtuoso in many styles, he has performed, recorded and arranged with artists such as Paul Simon, Phillip Phillips, Foreigner, Frank Ocean, Amy Winehouse, Ray LaMontagne, and many others. Mr. Eggar is currently touring with The Evanescence Synthesis project. He holds a BA in composition from Harvard University, an MM and DMA from the Juilliard school, and a black belt in Shotokan from a Shotojuku dojo.

New York City native **GRANT SWIFT GLIDDEN** is a composer, multi-instrumentalist, and the acclaimed vocalist and guitarist of the acoustic duo mac/glidden. While studying at Fordham University, Grant served as the Music Director of two-time ICCA semi-finalists The Fordham Ramblers, the University's most storied acapella group. As he earned his BA in Music Composition, Grant led the group to their first Quarter Finals placement, with his characteristically intricate vocal arrangements. With his longtime songwriting partner Andy McCarthy, Grant wrote, performed and engineered mac/glidden's debut psychedelic-folk-rock album *Fall Into the Dark*, released in 2017, and is currently in publishing contract negotiations for film and television licensing. Their music video for the song *Mountains*, directed and animated by Laurie Berenhaus, is being

featured at Sidewalk Film Festival in August, 2017. *The Huffington Post* called their previous musical duo project The Candy Apples, one of "five must-see indie summer concerts in N.Y.C." in 2014. mac/glidden plays regularly in a wide variety of public and private venues throughout the Northeast, additionally earning a great reputation as a wedding band with their large cover song repertoire. Grant also performs as a soloist throughout the New York City area and is working on an upcoming album of original folk-rock material to be released in 2018. Most recently, he composed and recorded the scores for Abandoned House Productions' two upcoming premiere releases, *The Slightest Touch* and *The Shadow Scarf*, short psychological thriller films about abuse, betrayal, and revenge in the modern age. Trailers of these films can be viewed on vimeo.

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 and has premiered and recorded countless new works with many ensembles including Orchestra of Our Time and Collide-O-Scope. He has arranged, performed, and recorded with David Bowie, has been the string contractor for TV appearances with Enya and has performed with artists ranging from Anthony Braxton to John Cage. Gregor has played 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*, *Late Night with 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 Nils 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, calling it "authentic, jaw-dropping fiddling." *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."

Astonishing audiences with her musical vitality, violinist **KATIE THOMAS** brings incredible confidence, versatility, and artistry to her musical performances. Her performances attract both critical and professional praise, and reflect her adaptability as a soloist, chamber

musician, and an orchestral leader. Ms. Thomas has collaborated with many prominent orchestras, including the Mimesis Ensemble, North Carolina Symphony, New York Concert Artist Symphony Orchestra, New York City Master Chorale, Youth Orchestra of the Americas, Distinguished Concerts International New York, and the Orquesta Sinfónica Nacional in Santo Domingo. She has worked with luminary conductors such as Valery Gergiev, Kurt Masur, Carlos Miguel Prieto, John Rutter, and Philippe Entremont. Katie studied with Lucie Robert at the Manhattan School of Music where she attended on a merit scholarship and earned both Bachelors and Masters degrees. Her contributions while in school earned her the Hugo Kortschak Award for Outstanding Achievement in Chamber Music upon graduation. Her solo appearances with orchestras include the Blue Ridge Symphony Orchestra, I Solisti Chamber Orchestra, and the North State Chamber Orchestra, performing Tchaikovsky, Beethoven, Vivaldi, and Mendelssohn. She has given solo recitals on three continents and has performed in major halls all around the world including Carnegie Hall's Stern Auditorium and Weill Hall, Alice Tully Hall, Avery Fischer Hall, and Château de Fontainebleau. Her work has been aired by live streaming and radio broadcast, via the internet and the national public radio station of the *The New York Times*, WQXR.

# NEW YORK COMPOSERS CIRCLE

Now in its sixteenth year, the New York Composers Circle 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 concert-going 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 20<sup>th</sup> and 21<sup>st</sup> 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 seven concert presentations during the 2017-18 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. In January of 2015, following the death of our beloved honorary member John Eaton, the competition was renamed the John Eaton Memorial Competition.

Nine 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 20<sup>th</sup> and 21<sup>st</sup> 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, New York. 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.

Staff for this concert:

Tamara Cashour and David Mecionis, producers  
Kevin McCarter, stage manager  
David Mecionis, stagehand  
Monroe Golden and David See, reception  
Richard Brooks and Debra Kaye, at the door  
Jeremy Tressler, recording engineer  
Tamara Cashour, publicity  
David Mecionis, programs

## Friends of the New York Composers Circle

|                                      |                                    |
|--------------------------------------|------------------------------------|
| Judith Anderson                      | Debra Kaye                         |
| Naoko Aoki                           | Richard Kaye                       |
| Oliver Baer                          | Daniel Klein                       |
| William and Marilyn Baker            | Vladislav Klenikov                 |
| Roger Bermas                         | Alvin and Susan Knott              |
| Nancy R. Bogen-Greissle              | Andrea Knutson                     |
| Hervé Brönnimann                     | Susan Korn                         |
| Richard Brooks and Clifford Hall     | Leo Kraft                          |
| Arline Brown                         | Herbert and Claire Kranzer         |
| Barry Cohen                          | Michael Laderman                   |
| Robert Cohen                         | Raphael Laderman                   |
| Gloria Colicchio                     | Dorothy Lander                     |
| Mary Cronson                         | Arnold and Michelle Lebow          |
| David Del Tredici and Ray Warman     | Mr. and Mrs. Robert Leibholz       |
| Gary DeWaal and Myrna Chao           | Stephen and Ann Leibholz           |
| Margaret DeWitt                      | Nancy and Norman Loew              |
| Robert and Karen Dewar               | Erwin Lutwak                       |
| Mr. and Mrs. John Eaton              | Joseph and Nina Malkevitch         |
| Jeanne Ellis                         | David Martin                       |
| Michael and Marjorie Engber          | Martin Mayer                       |
| William and Harriet Englander        | William Mayer                      |
| Margaret Fairlie-Kennedy             | Eugene W. McBride                  |
| Anne Farber                          | Christopher Montgomery             |
| Allen C. Fischer and Renate Belville | William and Beryl Moser            |
| Amy Roberts Frawley                  | Gayther and Carole Myers           |
| Elizabeth Friou                      | Bill Nerenberg                     |
| Victor Frost                         | Linda Past and Joseph Pehrson      |
| Mark and Louise Gatanas              | Jeanette and Stuart Pertz          |
| Peter and Nancy Geller               | Murray S. Peyton                   |
| Lucy Gertner                         | Richard Pollack and Lori Smith     |
| Jacob E. and Josy Fox Goodman        | Bruce S. Pyenson                   |
| Dorine Gordon                        | Rochelle and Douglas Sauber        |
| Perry Gould                          | Marjorie Senechal                  |
| Stanley S. Grossel                   | John H. Solum                      |
| Martin Halpern                       | Abby Jacobs Stuthers               |
| Linda Hong                           | Al and Alice Teirstein             |
| Hubert S. Howe                       | Mr. and Mrs. Douglas Townsend      |
| Carl and Gail Kanter                 | Raymond Townsend                   |
| David Katz                           | Gary and Katrine Watkins           |
| Lou Katz                             | Sally Woodring                     |
| David Kaufman                        | Thomas Zaslavsky and Seyna Bruskin |
| Barbara Kaye                         | Martin Zuckerman and Susan Green   |

*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.NewYorkComposersCircle.org](http://www.NewYorkComposersCircle.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.*

# New York Composers Circle

## Board of Directors

John de Clef Piñeiro, Chair    Richard Brooks    Jacob E. Goodman

## Administration

Hubert Howe, Executive Director and Outreach Coordinator  
Max Giteck Duykers, Deputy Executive Director and Membership Coordinator  
Robert S. Cohen, Treasurer, and ASCAP and BMI Liaison  
Susan J. Fischer, Secretary  
Tania León, Program Committee Chair  
Tamara Cashour, Publicity Coordinator  
Dary John Mizelle, Salon Coordinator  
Emiko Hayashi, Coordinator of Readings  
Richard Russell, Webmaster and Editor of *In the Loop*

## Honorary Members

Elliott Carter (*dec.*)    John Eaton (*dec.*)    Ezra Laderman (*dec.*)  
Tania León    Paul Moravec

## Composer Members

|                    |                   |                        |                      |
|--------------------|-------------------|------------------------|----------------------|
| José Beviá         | Monroe Golden     | Andrey Komanetsky      | Catherine Neville    |
| Roger Blanc        | Jacob E. Goodman  | Patricia Leonard       | Joseph Pehrson       |
| Frederick Boyle    | Jennifer Griffith | Peri Mauer             | David Picton         |
| Richard Brooks     | Martin Halpern    | Richard McCandless     | John de Clef Piñeiro |
| Simon Brown        | Jinhee Han        | Kevin McCarter         | Raoul Pleskow        |
| Madelyn Byrne      | Emiko Hayashi     | David Mecionis         | Frank Retzel         |
| Tamara Cashour     | Eric Heilner      | Nataliya Medvedovskaya | Dana Richardson      |
| Robert S. Cohen    | Hubert Howe       | Yekaterina Merkulyeva  | Richard Russell      |
| Max Giteck Duykers | Sam Hoyland       | Scott D. Miller        | Christopher Sahar    |
| Jacob Elkin        | Carl Kanter       | Timothy Miller         | David See            |
| Susan J. Fischer   | Debra Kaye        | Dary John Mizelle      | Craig Slon           |
| Joe Gianono        | Peter Kelsh       | Gayther Myers          | Jeremy Stepansky     |

## Performer Members

|                                     |  |                                   |
|-------------------------------------|--|-----------------------------------|
| Demetra Adams, <i>soprano</i>       | Leonard Hindell, <i>bassoon</i>          | Javier Oviedo, <i>saxophone</i>   |
| Haim Avitsur, <i>trombone</i>       | Craig Ketter, <i>piano</i>               | Daniel Panner, <i>viola</i>       |
| Mary Barto, <i>flute</i>            | Gregor Kitzis, <i>violin</i>             | Lisa Pike, <i>horn</i>            |
| Allen Blustine, <i>clarinet</i>     | Michael Laderman, <i>flute</i>           | Anthony Pulgram, <i>tenor</i>     |
| Virginia Chang Chien, <i>oboe</i>   | Jacqueline Milena, <i>soprano</i>        | Ricardo Rivera, <i>baritone</i>   |
| Sofia Dimitrova, <i>soprano</i>     | Daniel Neer, <i>baritone</i>             | Stephen Solook, <i>percussion</i> |
| Stanichka Dimitrova, <i>violin</i>  | Maxine Neuman, <i>cello</i>              | Patricia Sonego, <i>soprano</i>   |
| Tiffany DuMouchelle, <i>soprano</i> | Margaret O'Connell, <i>mezzo-soprano</i> | Anna Tonna, <i>mezzo-soprano</i>  |
| Marcia Eckert, <i>piano</i>         | Christopher Oldfather, <i>piano</i>      | Arlene Travis, <i>soprano</i>     |
| Oren Fader, <i>guitar</i>           |  |                                   |

## Contact

New York Composers Circle  
20 Scott Drive East  
Westhampton, NY 11977-1015  
[NewYorkComposersCircle.org](http://NewYorkComposersCircle.org)

Our next concert will take place at 7:30 PM on Thursday, January 25, 2018  
at Marc A. Scorca Hall, National Opera Center, 330 7<sup>th</sup> Avenue.  
Please pick up a flier in the lobby or visit our website for more information.