



*Dedicated to the creation
and performance of new music*

CRAIG HULTGREN
PERFORMS
NEW MUSIC FOR CELLO

MARC A. SCORCA HALL
NATIONAL OPERA CENTER
NEW YORK CITY

JANUARY 25, 2018 7:30 PM

THE NEW YORK COMPOSERS CIRCLE

JANUARY 25, 2018 7:30 PM

*Sonatina** Dana Dimitri Richardson

- I.
- II.
- III.

*September 16th, for cello** Peri Mauer

*Cello Song** Carl Kanter

*Tacking** Kevin McCarter

*Suite II for Unaccompanied Cello** Dary John Mizelle

- 1. *A Touch of Spring — Lento*
- 2. *Sour Cherry — Andante*
- 3. *Creamy and Crunchy — Allegro*
- 4. *Fragments — Moderato*
- 5. *Dance — Allegretto*

INTERMISSION

Chimera Hubert Howe

Pinhoti, for cello and fixed media Monroe Golden

Dialogue With the Ghost Debra Kaye

Black Meadow Max Giteck Duykers

KC: Queen of Hoards (5th mvmt. of Queens' Suite)
..... Tamara Cashour

* World Premiere

Craig Hultgren, *cello*

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

The New York Composers Circle would like to thank the staff and personnel of the National Opera 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.

CRAIG HULTGREN

Cellist **CRAIG HULTGREN** remains active in new music, the newly creative arts, and the avant-garde. Recently leaving Birmingham after more than 30 years as a member of the Alabama Symphony, he now resides outside of Decorah, Iowa as the farmer-cellist. The New York Classical Review commented that he, "...played with impressive poise and sensitivity..." for Dorothy Hindman's 2016 chamber music retrospective at Carnegie Hall. At this point, more than 200 works have been created for him. A recipient of two Artist Fellowships from the Alabama State Council on the Arts, he was a member for many years of Thámyris, a contemporary chamber music ensemble in Atlanta. He is a founding member of Luna Nova, a new music ensemble with a large repertoire of performances available as podcast downloads on iTunes. Mr. Hultgren is featured in three solo CD recordings including *The Electro-Acoustic Cello Book* on Living Artist Recordings (1999). For ten years, he produced the Hultgren Solo Cello Works Biennial, an international competition that highlighted the best new compositions for the instrument. He taught at the University of Alabama at Birmingham, the Alabama School of Fine Arts, Wartburg College (Iowa), and Birmingham—Southern College where he directed the BSC New Music Ensemble. He is a founding member and former President of the Birmingham Art Music Alliance and was on the Board of Directors of the Metropolitan Youth Orchestras of Birmingham and their Scrollworks program. Currently, he is member of the Board of Directors for the Iowa Composers Forum and Vice President of the Oneota Valley Community Orchestra Board of Directors in Decorah.

COMPOSERS

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* (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 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, “*KC: Queen of Hoards* is the fifth movement of the 7-movement *Queens' Suite, for violin, viola, cello and harp*, which won the 2015 Bronx BRIO Award in Musical Composition and was a featured score in the IAWM 2015 National Conference. Each movement depicts a real-life or composite woman who is either a real monarch, or could be said to embody the moniker figuratively. In this case, *Queen of Hoards* depicts an octogenarian who walks daily in the neighborhood, picking up lost or seemingly worthless objects on the sidewalk, which she then carefully arranges in her domicile in a sort of ordered hoarding. She creates a personal and meaningful installation out of society's discards. I intend this composition as a loving tribute.”

MAX GITECK DUYKERS is a composer whose work is dedicated to unusual beauty. An album of his music featuring his group Ensemble Ipse will be released on New World Records in April 2019. Recent commissions include the experimental chamber opera *Both Eyes Open* to be premiered across the U.S. by the Paul Drescher Ensemble, with support from New Music USA and the Jerome Fund for New Music. Other commissions and premieres include Third Angle New Music, Beo String Quartet, PUBLIQuartet, 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 U.S. and abroad, including the Seattle Chamber Players' Icebreaker IV, curated by The New Yorker's Alex Ross. Mr. Duykers is co-director of Ensemble Ipse, a contemporary-music Pierrot sextet based in New York City. He has also been commissioned to compose music for over 35 theatrical, dance, film, and multimedia projects in the New York City area. He recently completed his PhD 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. He lives in Brooklyn with his wife Rebecca and sons Liev and Quinlan.

He writes, “The title *Black Meadow* is a loose visual association with the music — imagine looking out on a meadow at night. It's quiet and still. Lots of darkness with moments of glimmering beauty coming through as the clouds occasionally part. A study in solitude.”

MONROE GOLDEN is a composer from rural Alabama, now living in New York City, whose overtone-informed music has been called “delightfully disorienting,” “lovely, sumptuous, yet arcane,” and

“irresistible..., full of wit and beauty.” He has received an Individual Artist Fellowship from the Alabama State Council on the Arts, the AMTA/MTNA Commissioning Award, and commissions from solo performers and groups. His work *Incongruity, for piano and fixed media*, was the first-prize entry in the Chicago-based UnTwelve Competition. Beyond his own artistry, Mr. Golden has actively promoted the innovative arts in his resident community. A founding member and three-term President of the Birmingham Art Music Alliance, he has also led the Birmingham Art Association, Birmingham Improv Festival, Artburst performance series, and New Arts Stage — and implemented the inaugural Birmingham New Music Festival in 2014. He graduated from the University of Montevallo in Alabama and earned a doctorate in Music Composition from the University of Illinois, studying primarily with Ed Robertson, Ben Johnston, Sever Tipei, Herbert Brün, and Aurel Stroé. There are three complete audio releases of his music: *A Still Subtler Spirit* (Living Artist Recordings, 2003), *Alabama Places* (Innova Recordings, 2007), and *Incongruity* (self-published, 2011).

He writes, “*Pinhoti* was written for Craig Hultgren. The title is a Muskogee word meaning "home of turkeys" and also the name of a hiking trail that traverses northeastern Alabama and northwestern Georgia. Structurally, the piece tracks an elevation profile of the trail from Flagg Mountain near Sylacauga to the Georgia state line, from data points compiled by Chris Johnson. Sound sources are cello open string samples performed by Hultgren, and turkey calls provided by Glenn Howard. Cello sounds are detuned to a pitch collection representing the 6th through 27th partials of the overtone series. Turkey sounds (putt, cutt, cackle, kee-kee, purr, yelp, rattle, gobble, scratch, hush, and drum) are only transformed temporally, if at all.”

HUBERT HOWE was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. He was one of the first researchers in computer music, and Professor of Music at Queens College 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).

He writes, “*Chimera* is my first work for a solo melodic instrument. In it, I have tried to take advantage of the cello’s expressive features, as well as its ability to play across three octaves. The work consists of several short contrasting sections in different tempos. Each numbered section is a single unit, often ending with a *luftpause* before the next. To me, the cello is one of the most beautiful instruments. I rely on the cello’s ability to not only play melodies but also double stops, which are used throughout. The piece alternates slow and fast sections. The slow parts use lots of double stops and are generally in one register, while the fast sections contain both leaps and double stops connecting notes in different octaves. The double stops in the slow passages use similar intervals, usually thirds, either major or minor thirds dominating, except at the ending, where minor seconds and perfect fourths are used. The piece was written in the summer of 2011.”

CARL KANTER majored in music at Harvard College, graduating in 1953. Thereafter, he attended Harvard Law School and practiced law for about 40 years. After retiring he returned to composition and has written primarily chamber music compositions and a limited number of pieces for piano and for orchestra.

He writes, “You are at the opera house and are about to hear the big dramatic aria of the opera. The lead star can sing all the way from the lowest bass notes to the range of a coloratura soprano. That's what a cello can do! This *Cello Song* will cover that full range and drama.”

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." Recent highlights include commissions from the Portland Youth Philharmonic, the Community Music Center of Portland, and a flute and piano piece for flautist Carl Gutowski, to be premiered this spring. Support for Debra’s music includes grants and awards from Meet the Composer, Mannes College of Music, the Edward T. Cone Foundation, Fort Wayne Children’s Choir, Atlanta Music Teachers Association, New School University, as well as residencies at the Millay Colony and Wurlitzer Foundation. Her debut CD, *And So It Begins*, was recognized as "an album that will surely stand the test of time."

She writes, “*Dialogue With the Ghost* is a meditation on the lyric and percussive possibilities of the solo cello in a dialogue of opposites.”

Native New Yorker **PERI MAUER** has written works for solo instruments, chamber ensembles, orchestra, and theater. Her music has recently received performances in the Women Composers Festival of Hartford; Bargemusic's Here and Now Winter and Labor Day Festivals; Gamper Festival of Contemporary Music in Bowdoin, Maine; Concrete Timbre New Music Series; Music With A View Festival at the Flea Theater, for which she also served as cellist and conductor; and Composers Concordance Composers Play Composers Festival, among many others. She is the recipient of ASCAP Plus Awards; commissions to write orchestral works for the New York Repertory Orchestra, Jackson Heights Orchestra, and LaGuardia High School Symphonic Band; and was honored to be a featured composer in the 2017 Composers Now Festival. Her music has been played in Marvin Rosen's award winning *Classical Discoveries* radio program, broadcast from the studios of WPRB Princeton, NJ. She holds degrees from Manhattan School of Music and Bard College, and scholastic awards include a National Collegiate Music Prize and membership into Pi Kappa Lambda, the National Honor Society of Music. Also a professional cellist, she has worked with such groups as American Symphony Orchestra, Encompass New Opera Theater, Radio City Music Hall Orchestra, Darmstadt Ensemble, NYU Contemporary Players, American Chamber Opera, Manhattan Chamber Players, Playwrights Horizons, to name just a few. She can be seen playing her cello in the Golden Globe and Creative Arts Emmy Award-winning Amazon TV series *Mozart in the Jungle*. Visit her at <https://www.reverbnation.com/perimauer>.

She writes, “As I am a composer and cellist with a celebratory nature, it made perfect sense to me to write my own personal birthday song. I like to spend my birthday doing something enjoyable that is new to me, and in this case it was coming up with the idea to compose this piece. The music is intended to actively express reflection in a positive way while looking ahead with dancelike optimism in the spirit of playful rhythm, melody and color. Thank you to the NYCC and Craig Hultgren for performing the world premiere of *September 16th, for cello*.”

KEVIN McCARTER writes music for orchestra, chamber ensembles, chorus, solo instruments, and voice. *Opening Ideas* was premiered by the Chicago Chamber Orchestra, recorded by the Kiev Philharmonic, and subsequently broadcast by a number of radio stations. Other works that have received substantial attention include *Blossoms and a Breeze*, played by several woodwind trios in the U.S. and Canada, and *Three Songs on Poems of Emily Dickinson*, sung on recitals in Paris, Vienna,

and Rome in addition to programs in the U.S. Recent works include *From Far and Near*, premiered last April, and *Sketches from Nature*, which will be performed at Kansas State University in the spring.

He writes, “*Tacking* takes its name from sailing. When a sailboat is facing a head wind, it advances by tacking first a little to one side and then a little to the other side of its intended direction. In a similar way, this music moves forward by shifting among several types of musical gestures.”

DARY JOHN MIZELLE is an American composer of avant-garde classical and jazz music. He studied trombone at California State University, Sacramento where he earned a B.A. in performance. He earned a M.A. in composition from the University of California, Davis and a Ph.D. in composition from the University of California, San Diego. While at U.C. Davis, he participated in the New Music Ensemble, a pioneering free improvisation group that dispensed with scores. Mr. Mizelle was an original member of the group that founded *SOURCE: Music of the Avant-Garde* magazine. His mentors include Larry Austin, Richard Swift, Jerome Rosen, Karlheinz Stockhausen, David Tudor, Roger Reynolds, Robert Erickson, Pauline Oliveros and Kenneth Gaburo. His music involves mastery of instrumental, electronic and vocal resources as well as his own performance on several different instruments and voice. Mr. Mizelle works in many different genres and media. His *SPANDA* project consists of thirteen days of music with a coherent macrostructure, incorporating music theater, opera, orchestral works, choral works, electronic music, chamber music, solo instrumental and vocal music, as well as combinations and integrations of all these. A prolific composer with works in all media, he has composed over 500 compositions and more than 40 jazz tunes. He refers to his music as "multidimensional" in scope and practices his musical art in multiple tuning systems ("macrotonality") and simultaneous tonal, modal and atonal systems ("polyatonicity"), as well as multiple rhythmic systems (systemic polyrhythm). He creates electronic music using multiple techniques, including "microsynthesis," the mixing of very short (less than 50 millisecond) elements of different sonic energy components; "isomorphic synthesis," the compression of musical macrostructure to the level of waveforms; as well as more conventional techniques such as additive synthesis, granular synthesis and timbral transformation of acoustical sounds. Mr. Mizelle has held academic appointments at University of South Florida; Oberlin Conservatory of Music, where he was head of the Technology In Music And Related Arts (TIMARA) program; and State University of New

York at Purchase where he was Chair of the Composition Program. He makes his home in Westchester County, N.Y.

He writes, “*Suite II for Unaccompanied Cello* began life in 2015 with *A Touch of Spring*, composed on a warm April day as a birthday present for my cellist/singer friend Clara Kennedy. I later made the decision to expand it to make a second suite for solo cello in five movements. (I had composed a first suite in the 1990’s.) Movement one begins in the lowest register of the cello’s range and mixes a lyrical diatonic melody and atonal material derived from an all-interval set (also used in my 13-day complex of compositions named *SPANDA*). The melodic line gradually climbs over three octaves to the highest point and builds to a dynamic accent before returning to the very lowest range and soft dynamics. I employ both bowed and plucked timbres for contrast. The second and third movements use melodic materials from my jazz tunes of the same names: *Sour Cherry* and *Creamy and Crunchy* (referring to fruit preserves and peanut butter). I find that my jazz tunes often find their way into my classical pieces and vice versa through a stream of consciousness process when composing. The fourth movement uses musical fragments which are put together in a random manner with the use of both natural and artificial harmonics. The fifth movement is a kind of off-kilter dance in five-four time with mixed rhythms and ends like the first movement began, in the very lowest range of the instrument.

The music of **DANA DIMITRI RICHARDSON** has been broadcast over more than 70 radio stations in the U.S. and Greece including WNYC and ERT, Athens, where he spent three years teaching music theory. During that period he was interviewed by Bobby Kanas on ERT and became a member of the Greek Composer’s Union. After earning a PhD in Theory and Composition from New York University in 2001, he taught at Fredonia College, New York University and Kingsborough Community College in Brooklyn. In 2009 his article *Syntonality: A new System of Harmony* was published in the first issue of the SCI online theory journal. In parallel with his concert music composition, he has been writing syntonal rock music. The CD *Bonds of Life*, of his syntonal rock music, was released in August 2014. On September 25, 2016, he presented a program completely devoted to his work at Weill Hall. More recently in Fall 2017, Cathy Callis premiered the *Piano Variations*.

He writes, “The *Sonatina* is a work for solo cello in three movements; the outer lyrical movements bookend a scherzo that makes extensive use of pizzicati.”

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 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 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 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, 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:

Hubert Howe and David Mecionis, producers
Monroe Golden and David Mecionis, stage managers
Max Giteck Duykers and Peter Kelsh, reception
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 Loev
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

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 Sonogo, <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

Our next concert will take place at 7:30 PM on Tuesday, February 27, 2018
at Advent Lutheran Church, 2504 Broadway, New York City.
Please pick up a flier in the lobby or visit our website for more information.