



*Dedicated to the creation
and performance of new music*

CRAIG KETTER
PERFORMS
NEW MUSIC FOR PIANO

MARC A. SCORCA HALL
NATIONAL OPERA CENTER
NEW YORK CITY

MARCH 19, 2018 7:30 PM

THE NEW YORK COMPOSERS CIRCLE

MARCH 19, 2018 7:30 PM

*Conversations with Michael** Madelyn Byrne

*Sonata for Piano** Emiko Hayashi

*Fantasy of Fragments*** Raoul Pleskow

A Little New Year's Flair Peri Mauer

Arborescence Max Giteck Duykers

INTERMISSION

*The Major Scale in Octaves** Scott D. Miller

Piano Variations Dana Dimitri Richardson

*Blues for Sal – in memoriam Sal Mosca**
. Dary John Mizelle

*Three-Card Monte Suite** Christopher Sahar
I.
II.
III.

* World Premiere
** New York Premiere

Craig Ketter, *piano*

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 KETTER

Critically acclaimed for “transporting the listeners to extraordinary heights” and “into a world beyond time and space,” pianist **CRAIG KETTER** is known for “playing with powerhouse sonority combined with long-lined, dulcet lyricism.” Mr. Ketter has performed as soloist with the Grant Park Symphony Orchestra, the North Carolina Symphony, the Sacramento Philharmonic, the Oakland East Bay Symphony, the Mobile Symphony, the South Orange Symphony, the Raleigh Symphony, the Garden State Philharmonic, the Durham Symphony, the Rocky Ridge Music Festival Orchestra, and the American Festival for the Arts Orchestra. His solo concerts have taken him to Mexico, Argentina, Barbados, France, Germany, Japan, and across the United States and Canada.

Complementing his solo performances with collaborative ventures, Mr. Ketter regularly joins forces with international singers and chamber groups. Venues include NPR’s Performance Today series; CBS Sunday Morning; Sirius Satellite Radio; Carnegie Hall; Avery Fisher Hall; the Teatro Colon in Buenos Aires; La Huaca; Atlapa in Panama City; the Savannah Music Festival; Bay Chamber Concerts in Rockport, Maine; “Music in the Mountains” in Colorado; and The Marilyn Horne Foundation. Musicians he has collaborated with include flutist Eugenia Zukerman; clarinetists Stephen Williamson, Ricardo Morales and Jon Manasse; cellists Robert deMaine and Eric Bartlett; violinists Kelly Hall-Tompkins and Roy Malan; and singers Deborah Voigt, Margaret Jane Wray, Cynthia Lawrence, Samuel Ramey, Paul Plishka, Ben Heppner, Cliff Forbis, and Robert White. He has also performed with the esteemed actress Claire Bloom.

Craig Ketter began piano studies at the age of seven, giving his first solo recital at the age of ten. Shortly thereafter, he began to win top prizes in numerous competitions including the Young Keyboard Artists Association International Piano Competition, the North Carolina Symphony Young Artists Competition, and the Kingsville International Piano Competition. He later won first prizes in the Bartok-Kabalevsky-Prokofiev International Piano Competition, the Richardson Awards National Piano Competition and the South

Orange Symphony of New Jersey Young Artists Competition. He was also awarded the Saunderson Award at the Coleman Chamber Music Competition in Los Angeles, California with the Meliora Winds.

Craig Ketter received his Bachelor's and Master's Degrees from the Eastman School of Music under the tutelage of Nelita True and Barry Snyder, where he also taught as Mr. Snyder's assistant. He continued post-graduate studies with Yoheved Kaplinsky of the Juilliard School. Complementing his performing with teaching, Mr. Ketter has presented master classes throughout the United States and Argentina, and has served as a guest professor and adjudicator in several institutions and venues. He has been a faculty member of the Rocky Ridge Music Festival in Colorado and has served as Chair of the Piano Faculty at the American Festival for the Arts in Houston, Texas. He is currently on the faculty of New Jersey City University. Mr. Ketter currently resides in the New York area with his wife, Canadian soprano Valerie Gonzalez, and his two sons, Isaac and Daniel.

COMPOSERS

MADELYN BYRNE is an active composer and a Professor of Music at Palomar College, where she has been on the faculty since 2000. She composes both acoustic and computer music. Some recent pieces include *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). Madelyn's music has been presented in a variety of venues in Europe, Asia, Australia and North America. Some recent performances include The New York City Electroacoustic Music Festival, The Society of Composers, Inc. (National Conference), The International Computer Music Conference, The Australasian Computer Music Conference, College Music Society, and Electronic Music Midwest, among others. Madelyn completed her DMA 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, "*Conversations with Michael* is the first of three movements from a recently composed piano sonata. This piece is dedicated to my dear friend Michael Friedrich, who we lost two years ago. Michael was the first person for whom I played my original compositions and his early encouragement and belief in me was a guiding force in my choice to be a composer. This movement is a reflection on those early days of our friendship, our first tentative and shy meeting when we were fifteen, and the quick transformation into a multi-faceted and youthful friendship. We shared this part of our respective journeys with each other with exuberance and optimism, tempered by the poignancy of growing up."

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, "*Arborescence* (2010, arranged in 2017) was originally commissioned by Avian Orchestra for pierrot sextet plus accordion. The piece is based on a row of 89 pitches, divided into 14 pitch collections. I attempt to portray a kind of fractal growth – reaching out from a center spine or trunk. Grand and still music emerges from burgeoning and ephemeral music – we begin to hear unique and unrepeated shapes among a clustery centerpiece. The piece has three large sections and so moves through the row three times, each time cadencing on F# with a clear melodic motive to mark the sections. Thanks to Craig for his hard work on this performance!"

EMIKO HAYASHI is a composer, arranger and performer, currently living in New York. She was born and raised in Japan. She started classical piano studies at age three, later moving into jazz and contemporary music. She has an undergraduate degree from Jochi University (Japan) in Far Eastern Philosophy and a Masters in Jazz Piano Performance from Purchase Conservatory of Music (New York). Emiko has performed at various clubs in Tokyo, the Bay Area in California and in New York City. In 2005, she shifted to composing contemporary music. Her work *Continuous Strand of Twisted Threads*, for string trio, was selected and performed by Women Composers Festival of Hartford. Her *Piano Sonatina* was

performed by Martha Locke at Tenri Gallery, sponsored by Orchestra of Our Time. Her jazz originals have been performed at Birdland Jazz Club, Zinc Bar, and The Vault in Santa Cruz, California. She states, "I use my compositions as a vehicle to explore music from a visual and a visceral perspective. My attempt is to paint sounds with my own version of color, texture and depth."

She writes, "This is a short sonata work that I wrote in 2016. It has a propulsive energy about it that captures an aspect of myself that loves intensity. I hope to write movements 2 and 3 eventually."

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 Com-posers 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, "*A Little New Year's Flair* was composed for the Bargemusic 2014 Winter Festival. Like *September 16th*, my recently premiered piece for solo cello, *A Little New Year's Flair* is a joyous, celebratory piece, in this case intending to ring in a new year with musical flair."

SCOTT D. MILLER is a New York City-based composer and the Artistic Director of the Tilted Head Ensemble, which he founded in 2017. Mr. Miller has written extensively for various classical ensembles and has long explored diverse genres. He has composed musique concrète, electroacoustic music, experimental jazz, structured improvisation, and works in collaboration with poets, dramatists and visual artists. Mr. Miller's works have been presented at La MaMa, Symphony Space, The Knitting Factory, Roulette, CBGB, P.S. 122, Lincoln Center Library, DiMenna Center, and many other venues. His music has been premiered by Miranda Cuckson, Blair McMillan, Eric Huebner, Fred Ho and other notable performers. Mr. Miller studied composition with Milton Babbitt and Paul Lansky, as well as clarinet with David Krakauer. A graduate of Oberlin Conservatory, Mr. Miller also earned an MFA in composition from Princeton University and an MA in music education from Teachers College, Columbia University. He has received numerous awards and grants including ASCAP, NJSCA, Meet the Composer and the New York Composers Circle Award. Starting in 1989, Mr. Miller founded and directed the Inner Ear Music Series at the Brecht Forum and at Greenwich House, producing over seventy concerts of new music by many prominent experimental composers and improvisers.

He writes, “I composed *The Major Scale in Octaves* directly after the 2016 U.S. election. I wanted to write something that was classical in form and based upon musical fundamentals, perhaps because so many other fundamental things seemed to be in danger. I had never before composed with scales in mind, so I decided to write a piece that was very *obviously* based upon a scale, and to use what is, to Western ears, the most obvious one.”

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, "From 2005 until his death in 2007, I was acquainted with and studied jazz piano with the great jazz pianist and teacher Sal Mosca, who had himself studied in depth with Lennie Tristano, and maintained a studio of some 30-40 students into his 80th year. Sal had heard my *Sonata II – Polyvalence* (1982), which contains a blues in memory of Thelonious Monk, who had died while I was composing the sonata. After he turned 80, Sal told me he had accomplished everything he wanted to in music and increased his heavy smoking, which caused him a case of emphysema. I had tried to convince him that music is an infinite system and that you could never reach the end of it, however he didn't want to continue, probably because he had experienced some years of ill health and lived with a good deal of physical discomfort. A few weeks before his death, he asked me to compose a blues in his memory and title it: 'Blues for Sal.' After he died, I composed *Blues for Sal* in his memory during July of 2007."

RAOUL PLESKOW was born October 12, 1931 in Vienna, Austria. He immigrated to the US in 1939 and became a naturalized citizen in 1945. From 1950 to 1952, he attended the Julliard School of Music. He earned his B.M. at Queens College, where he studied composition with Karol Rathaus. In 1958, Mr. Pleskow earned an M.M. at Columbia University where he studied composition with Otto Luening. In 1959, he joined the faculty of the department of music at C.W. Post College of Long Island University. There he worked together with Stefan Wolpe, then chairman of the department. Mr. Pleskow became chairman of the department of music and in 1970 became full professor. He retired from teaching and was then composer in residence at C.W. Post College. He has received awards from the Ford Foundation, the National Endowment for the Arts, the National Institute of Arts and Letter, the Guggenheim Foundation, and others. His works have been performed in the U.S. and Europe by the Group for Contemporary Music, the Contemporary Chamber Ensemble, the ISCM Ensemble, the Da Capo Chamber Players, and others. Mr. Pleskow has been commissioned by the Chamber Players of the Kennedy Center, the Aeolian Chamber Players, the New York Virtuosi Orchestra, the North/South Consonance Ensemble, and others. With regard to Mr. Pleskow's compositions, composer Bill Hammel wrote, "Structures both large and small fit together with the clarity of a brilliant crystal, requiring only the light of performance and listening ears to gleam in their just balance and proportion. There is a virtuosity not simply of technique but a virtuosity, elegance and integrity, of composition, of structuring that has not been heard or seen in the world of music since Mozart."

He writes, "*Fantasy of Fragments* was written in my mid-80's, so if I cannot attend tonight's concert it is not because of a busy schedule but rather the infirmity of old age. The piece starts with a short bagatelle, moderato in character. Its partial return serves as a ritornello. The music around these is in sharp contrast: an allegro forte; an andante of quasi-octatonic scale, against a left-hand melody; an allegro fortissimo carrying the ritornello on its back, interrupted by fragments of parallel organum (sounding like bad Debussy, I fear); and concluding with a coda. Perhaps a mish-mash or, perhaps, a *Fantasy of Fragments*."

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. *Bonds of Life*, a CD 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 theme is presented, after which it is varied in various textures and forms including a scherzo and a fugue."

CHRISTOPHER SAHAR was raised in New Jersey, not too far from the once-famous "Pizzaland" featured in the opening credits of an old television series about a Jersey mafia family. However, instead of being swayed by such entertainment into a life of crime, Mr. Sahar chose music, in particular composition, a profession seemingly carrying the tinge of the outlaw judging from the reticence of public funding of music in the U.S. Mr. Sahar has studied and continues to study composition, piano and organ privately and, when possible, through the generosity of academia. However, he has found lately his greatest lessons have come from his membership with New York Composers Circle and its salons. A famous music theorist long ago wrote that the most important components of a composer's training are refining their ears in order to listen with greater profundity, and studying music history to better articulate one's thoughts both in word and sound. I am greatly indebted to NYCC and its supporters for helping me to develop these skills crucial to a composer's maturation. Furthermore I am gastronomically indebted to this group for providing the oft-touted nutritional supplements of red wine, enzyme-rich cheeses and heart-healthy pita bread, essential for the composer-athlete who sojourns to far flung reaches of the New York City-metropolitan area. Without such benefaction there might very well be nothing going on but the rent (oh, and time frittered on coveting the cornucopia of cheap calories from discount Happy Meals).

He writes, "*Three-Card Monte Suite* was written for sheer fun over several years, with the first movement composed and revised during 2012-2016. The second and third were composed 2015-2016.

It is an homage, and an unabashed one, to Gershwin – but to the Gershwin of the *Piano Concerto in F major*. It is my favorite work for how ambitious Gershwin was and how much more he wanted to do before he reached maturation. My own work is imperfect, but complete despite its blemishes. I ask listeners to enjoy the ride. Movement one is based on very simple musical materials: a running scale transposed, inverted and rhythmically altered throughout the three movements and leaping discordant, jazz-tinged chords that infect the first and second movements. As an aside, initially I called this 'Leftover Suite' because of its sporadic development and eagerness to grasp things today considered a little old-fashioned and a tad gauche. I do not think my work is that, but as its title suggests, the piece does pull a few tricks with listeners' expectations – much like the card sharks that used to populate the old seedy Times Square with promises of quick cash to the gullible newcomers and foolish dreamers that frequented this district.”

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.

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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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Oren Fader, <i>guitar</i>		

Contact

New York Composers Circle
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NewYorkComposersCircle.org

Our next concert will take place at 8:00 PM on Tuesday, April 17, 2018
at St. Peter's Chelsea Episcopal Church, 346 West 20th Street, New York City.
Please pick up a flier in the lobby or visit our website for more information.