



*Dedicated to the creation
and performance of new music*

A CONCERT OF
NEW MUSIC

ST. PETER'S CHELSEA EPISCOPAL
NEW YORK CITY

APRIL 17, 2018 8:00 PM

THE NEW YORK COMPOSERS CIRCLE

APRIL 17, 2018 8:00 PM

*Trombone Explorations** Joseph Pehrson

Jacob Elkin, *trombone* David See, *piano*

*Swansong Suite** Richard Brooks

- I. *Andante*
- II. *Allegro*
- III. *Moderato*

Erin Lensing, *English horn*

*The Witch** Catherine Neville

- I. *The Witch*
- II. *I am a Bird*
- III. *Dance*

Sammy Lesnick, *clarinet* Gregor Kitzis, *violin*
David See, *piano*

*Hippopololus** Frederick Boyle

Dave Eggar, *cello*

Expansions Hubert Howe

electronics

— INTERMISSION —

*Love Triangles** Robert Cohen

- I. *Down at Nookies Bar*
- II. *Next Morning*
- III. *What Were We Thinking???*

Hansol Choi, *percussion* Juan Herrera, *percussion*
Patrick Kennedy, *percussion*

*Exercise for Looped Cello** Eric Heilner

Dave Eggar, *cello and looping pedal*

*Piano Trio** Carl Kanter

- I. *Allegro*
- II. *Andante*
- III. *Allegro Vivace*
- IV. *Allegro*

Gregor Kitzis, *violin* Dave Eggar, *cello*
Craig Ketter, *piano*

*World Premiere

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

The New York Composers Circle would like to thank Monica Sanborn and the staff of St. Peter's Chelsea Episcopal Church for their assistance with this concert.

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

COMPOSERS

FREDERICK BOYLE (BFA, MM and MDiv) studied music composition with Stephen Mosko and Morton Subotnick at California Institute of the Arts, and with Thomas McKinley and Robert Cogan at the New England Conservatory. He is also an ordained minister in the United Methodist Church. Early in his career, Frederick composed music for television, radio, and modern dance including collaborations with WGBH in Boston, KPFK in Los Angeles, the Gus Solomon Dance Company in Los Angeles, and Dance Collective in Boston. Before entering seminary, Frederick worked as a freelance jazz and classical musician, taught music theory and composition at Goddard College in Vermont, and helped to develop the first computer assisted music studio at New England Conservatory in Boston. He retired from full-time ministry in 2015 and now devotes his time to composing music and playing folk harp.

He writes, “*Hippolopolus* was inspired by my imagination of how a heffalump may feel and behave in an urban environment (I always perceive of a heffalump as having some of the physical characteristics of a hippopotamus, and a voice somewhat similar to an elephant – but nobody really knows for sure). I think a hippolopolus would be alternately anxious and melancholy if it were suddenly displaced from the tranquil environment of a utopian forest into the hurried life of a dystopian city. *Hippolopolus* seeks to express the inner mind of this fantasy rather than the actual voice of an animal no human has ever seen.”

RICHARD BROOKS is a native of upstate New York and holds a B.S. degree in Music Education from the Crane School of Music, Potsdam College, an M.A. in Composition from Binghamton University, and a Ph.D. in Composition from New York University. From 1975 to 2004, he was on the music faculty of Nassau Community College, where he was Professor and Department Chair for 22 years. From 1977 to 1982, he was Chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.) and served as the Producer of the SCI Compact Disc Series until 2010. In 1981, he was elected to the Board of Governors of the American Composers Alliance and served as president from 1993-2002. In 2007, he was elected New Music Champion by The New Music Connoisseur in recognition of his work with Capstone Records. He served as Executive Director of the New York Composers Circle from 2010 to 2012. He served as Composer-in-Residence with Nancy Bogan's eclectic ensemble, The Lark Ascending. Among his many awards are a major grant in composition from the State University of New York Research Foundation and a Composer Fellowship from the National

Endowment for the Arts. In 2004, he was awarded the SUNY Chancellor's Award for Excellence in Creativity. He has composed over 100 works in all media, including two full-length operas. His children's opera, *Rapunzel*, was most recently produced by the Cincinnati Opera, giving 65 performances. Numerous performances of his work have been given at prominent festivals held at Memphis State University, Louisiana State University, Bowling Green State University, Florida State University, the University of Georgia, as well as other venues throughout the United States and Europe. www.richardbrooksmusic.com

He writes, "*Swansong Suite* (2013) for solo English Horn is in three movements: Andante, Allegro, Moderato. Probably the best known English Horn solo is Sibelius's *Swan of Tuonela*. I discovered this stunning piece around the age of thirteen and played the record over and over again. I cannot hear this instrument without, at least momentarily, thinking of Sibelius. So, the title of this suite had to be *Swansong*. All three movements are based on a twelve-tone row constructed from the name of my spouse Clifford Hall. That is, C-L(a)-M(I)-F-F(o)R(e)D-H (German for B natural), which gave me the first hexachord: c-a-e-f-d-b; the second hexachord comprises the remaining pitches of the chromatic set. (These are in concert pitch, so they actually sound a fifth below.) From these ideas I developed musical gestures representing the swan in song and flight. This piece is dedicated to my dear friend and former student, Tristan Willems, who performs beautifully on all the wind instruments."

ROBERT S. COHEN has written music for chorus, orchestra, chamber ensemble, dance and theatre and has been the recipient of numerous awards and commissions, including a New Jersey State Council on the Arts Fellowship, an American Music Center Grant, a Meet the Composer Award, New York Composer's Circle Award, the 2011 New England String Quartet International Composition Competition, Opera Kansas, and several grants from the Geraldine R. Dodge Foundation. His works have been performed in such prestigious venues as Carnegie Hall, Severance Hall, The Kimmel Center, Symphony Space, Bargemusic & the Sofia Opera House. His *Alzheimer's Stories* for soloists, chorus and large ensemble, commissioned by the Susquehanna Valley Chorale with a libretto by 2012 Grammy winner Herschel Garfein, has been performed in major cities throughout the U.S. and Europe. Other works include *Of Eternity Considered as a Closed System* for soloists, chorus and orchestra; *Edison Invents*, a monodrama for baritone and orchestra; *String Quartet #2 (A Day in the Life)*; *The Mysterious Transformation of Johann B.*; *Five Nights in Sofia* for violin and piano; *Dream Journal* for brass quintet; *Homeland Security Suite* for percussion; and an extensive catalogue of choral works. He is published by Peer Music Classical GmbH, Edition Peters, Hal Leonard, Shawnee Press, Dramatic Publishing, Zoec Music, Absolute Brass, HoneyRock Music, and his own Leapfrog Productions. He currently lives in Montclair, NJ with his

wife Maryann and two cats, Fred & Ginger. His website is www.robertscohen.com and he can be contacted at bob@robertscohen.com.

He writes, “As one of the tiniest yet sparkling members of the percussion family, the triangle has long been relegated to providing only occasional support to more muscular instruments such as the timpani and cymbal... until now. *Love Triangles* features triangle and its progeny, along with some other of its other percussive companions and surprise guests of questionable pedigree in a loosely programmatic study of, well... the dating scene. *Love Triangles* both literally and metaphorically explores one evening and its aftermath in a scene that many of us have all come to know and regret.”

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, “*Exercise for Looped Cello* employs a sound “looper.” Loopers are small portable electronic gizmos that allow a musician to record a short piece of music and then play along with the recording – all in real time. The player can continue to record and add additional loops – so a musician can end up being an entire ensemble, albeit limited to the structure imposed by the original loop. This amusing little piece starts off mysteriously – but where does it go? Each loop adds another hint, but it’s not until the 5th and final loop that the structure is revealed. The player is then free to improvise an ending of their own.

HUBERT HOWE recently retired from the Aaron Copland School of Music at Queens College of the City University of New York, where he had taught since 1967. In addition to composing, he is now Director of the New York City Electroacoustic Music Festival and Executive Director of the New York Composers Circle.

He writes, “*Expansions* is a piece that states a simple musical structure in the background, wherein each note is “expanded” by another group of notes. Textures are presented so that the expanded notes both fade into a complex envelope or are attacked individually. All notes are tempered pitches. The process gives rise to complex harmonies, but no inharmonic components. The piece was composed in the summer of 2016 and synthesized by csound.”

CARL KANTER majored in music at Harvard College, graduating in 1953. Thereafter, he attended Harvard Law School and practiced law for about forty 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, “Although I did not so intend when writing this *Piano Trio*, looking at it now, the Trio appears to be a study in hyper-activity. After a deceptively short introduction to the first movement, a luge ride begins. The second movement provides the only respite. Then the third movement goes into high gear for a roller coaster ride and the last movement simply goes off the tracks in high spirits.”

CATHERINE NEVILLE is a clarinetist and educator, making her debut as a composer in 2018 with the New York Composers Circle. As a freelance clarinetist since 2005, she has performed as a soloist in venues across Long Island, including the Northport Opera Night, the Steinway Piano Gallery in Melville, in the Commack, Greenlawn, Freeport, Half Hollow Hills, and Massapequa libraries, the Oakdale Arboretum, and the Patchogue Theater. As a chamber and orchestral musician, Mrs. Neville has performed with the Northport Symphony Orchestra, the Astoria Symphony, the Atlantic Wind Symphony, and the West Slip Orchestra, as well as the North Shore Wind Quintet, and she is a founding member of the Gold Coast Chamber Musicians. Mrs. Neville was a senior soloist at the Mercadante Clarinet Festival in Noci, Italy, in 2008, and performed in masterclasses at the Clarinetopia Conference in 2009 and 2010. As an educator with nearly 20 years in the classroom, Mrs. Neville has taught band, chorus, orchestra, music theory, and provided music therapy to a wide variety of children. She is an adjudicator for the New York State School Music Association and maintains a private studio for clarinet. Mrs. Neville graduated *cum laude* with a Bachelor of Music degree from SUNY Stony Brook, where she was the winner of the Concerto Competition and was awarded an Undergraduate Research and Creative Activities fellowship. Mrs. Neville double-majored in music and medieval history at Lawrence University in Appleton, Wisconsin, where she received the Conservatory Performance Award for two consecutive years. She holds a Master of Science in Education from Hofstra University; and a Conservatory Studies certificate from Cornish College of the Arts in Seattle, WA, which she attended after graduating from Interlochen Arts Academy. Mrs. Neville has studied clarinet with Fan Lei, Deborah Chodacki, Gregg Miller, and Lawrence Sobol, and has participated in masterclasses with Michael Webster, Stephen Williamson, and Charles Neidich. Mrs. Neville resides in Dix Hills, N.Y., with her husband and their two young children.

She writes, “*The Witch, trio for Clarinet, Violin, and Piano* is really a set of three vignettes of the life of a witch in the woods, seen from the witch’s perspective. In the first scene, the witch is a rather lonely figure, going about the day-to-day routines of survival in the wilderness. In the second scene, she becomes friends with local fauna and sings a song with the birds; and in the third, she dances as she enjoys the freedom of her solitude. The work is inspired by a clarinet lesson I had with Larry Sobol: as I played Brahms’ *Second Sonata for clarinet and piano*, he smoked a

cigar (as was his wont during our lessons), and yelled 'Be more gypsy! More free, as a gypsy!' It was a wonderful experience that provided instruction and advice far beyond clarinet technique.”

JOSEPH PEHRSON (b. Detroit, 1950), a composer-pianist, has written works for a wide variety of media. His works have been performed at numerous venues including Merkin Hall, Weill Recital Hall, Symphony Space, in New York and throughout the U.S., Eastern Europe and Russia. Since 1983, Mr. Pehrson has been a founding director of the Composers Concordance in New York. He studied at the Eastman School of Music and the University of Michigan (Doctor of Musical Arts, 1981). Mr. Pehrson visited St. Petersburg and Moscow, Russia in March 2008 for a series of concerts. In St. Petersburg, he participated in a Festival "From the Avant Garde to the Present Day," with a performance at the House of Composers. Linda Past-Pehrson also danced to three electronic pieces in alternate tunings as part of this festival. In Moscow, he had five chamber pieces presented at the Jurgenson Salon, and Linda Past-Pehrson again danced to the six electronic pieces at the Fireplace Hall of the Central Building for Workers of Art, (TsDRI). In 2009, Italian trumpeter Ivano Ascari toured the U.S. with a piece Mr. Pehrson wrote for him. In 2008 and 2009, several chamber works were presented by the Composers Concordance, the New York Composers' Circle and Dan Barrett's "International Street Cannibals." Mr. Pehrson has works recorded on Capstone and New Ariel CDs, and several pieces are published by Seesaw Music, Corp., now a division of Subito Music.

He writes, “*Trombone Explorations* is my attempt to combine lyricism and chromaticism without using a serial system. The harmonies come from the melodic content and, hopefully, everything is very well integrated. The piece was written within the last year or so.”

PERFORMERS

HANSOL CHOI is a percussionist and a second-year Masters composition student at The Manhattan School of Music. He was previously under the tutelage of Dr. Richard Danielpour and is currently studying with Dr. Marjorie Merryman. He holds an undergraduate degree from The Aaron Copland School of Music at Queens College in percussion performance with a concentration in composition. There he studied with percussionists Michael Lipsey, Dr. Matthew Ward, and David Cossin. He studied composition with Edward Smaldone in Queens College and had private lessons with Dr. James Ra. Mr. Hansol is an active freelance percussionist in the New York City area. He is currently the head of the percussion department at the Center for Preparatory Studies in Music (CPSM) in Aaron Copland School of Music. Mr. Choi was born in South Korea and is currently based in Queens, N.Y.

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.

JACOB ELKIN is a trombonist, composer and arranger based in Brooklyn, New York. His electronic music has been featured in the Lüneburg New Electronic Music Festival 2015-16 and FIGMENT art installation NYC 2017. In September 2017, his atmospheric work *Dreamscape* was broadcast on *The Cutty Strange* radio segment on WGXC. Recent performances of his work also include Kyiv Contemporary Music Days Electroacoustic Festival in Kyiv, Ukraine, SHE LIVES Chamber Composition Workshop in Budapest, Hungary, and Festival Dias de Música Electroacústica in Seia, Portugal. As a free-lance trombonist, Mr. Elkin is an advocate for new music in both chamber and solo settings. In 2017, he performed as soloist for New York Composer's Circle, Make Music New York and the Variousound Sessions. Mr. Elkin has premiered works with Mimesis Ensemble, Contemporaneous, Mise-en Scene, NYMF, David Taylor and the New York Trombone Consort, and many others.

JUAN HERRERA is a percussionist based in New York City. An avid learner, Juan has studied many styles of percussion including West African, Balinese, Middle Eastern, Brazilian, Afro-Cuban, Venezuelan, Colombian, choral, contemporary, orchestral, jazz/Latin jazz, improvisation, ragtime, and musical theatre. Juan received his MM in Percussion Performance from the Aaron Copland School of Music at Queens College.

PATRICK KENNEDY, a New York-native, is a percussionist based in New York City. He holds degrees from the Aaron Copland School of Music at Queens College. Patrick regularly performs throughout the N.Y.C. area. He currently teaches middle school in Queens, N.Y. as well as manages a non-profit organization, Chords of Peace, which teaches music to disadvantaged children who have been affected by conflict. Patrick has a passion for music and education and is always exploring ways to link the two. Patrick is well versed in a number of styles of percussion music including classical, contemporary, drum set, musicals, Afro-Cuban, Balinese, and more.

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 Mobile Symphony, the American Festival for the Arts Orchestra, and many others. 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, Atlapa in Panama City, the Savannah Music Festival, and others. He has collaborated with Eugenia Zukerman, Stephen Williamson, Ricardo Morales, Robert deMaine, Eric Bartlett, Kelly Hall-Tompkins, Deborah Voigt, Margaret Jane Wray, Robert White, and many others, as well as collaborated with esteemed actress Claire Bloom. Mr. 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. Mr. 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.

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."

ERIN LENSING is a New York-based oboist and educator. She has performed with many ensembles across the U.S. and Europe including the Charleston Symphony Orchestra, Spoleto Festival USA, the Klangspuren International Ensemble Modern Academy, Ensemble Signal, Ensemble Mise-en, the Slee Sinfonietta, and Contemporaneous, as well as many others in and around New York City. Erin has also performed with the Eastman Wind Ensemble and Lone Star Wind Orchestra, and can be heard on numerous recordings with the North Texas Wind Symphony on the GIA

Windworks label and the *Teaching Music through Performance in Band* series. Dedicated to sharing her love of music, Erin teaches oboe and piano lessons in New York City. She previously maintained a teaching studio in the Dallas-Fort Worth area and also taught oboe to undergraduates from the University of Rochester as a Graduate Teaching Assistant at the Eastman School of Music. Erin received her BM in Performance from the University of North Texas, and her MM in Performance and Literature with an Arts Leadership Certificate at the Eastman School of Music. Her principal teachers include Richard Killmer, James Ryan, and Charles Veazey.

SAMMY LESNICK is a clarinetist living in New York City, devoted to the performance of chamber and contemporary music. A recent graduate of the Eastman School of Music, his teachers include Kenneth Grant, Jon Manasse, Sean Osborn, and Kim Fay. Sammy was the winner of Eastman's 2013 clarinet concerto competition, performing Magnus Lindberg's *Clarinet Concerto* with the Eastman Philharmonia and conductor Brad Lubman. He was awarded first place clarinet at the Washington State solo competition in 2012 and in the same year won the Seattle Symphony Young Artist Competition, performing the final movement of Weber's *Clarinet Concerto No. 2* with the orchestra and conductor Ludovic Morlot. Sammy's passion for new music has led to performances at festivals in Italy, France, Spain, and Greece; and in such venues as Carnegie Hall, the Kennedy Center, and the Ace Theater in Los Angeles; as well as with various ensembles including Alarm Will Sound and Ensemble Signal. He has worked with many composers including Rand Steiger, Chaya Czernowin, Carlos Sanchez-Gutierrez and Ricardo Zohn-Muldoon, and with Steve Reich, performing his *New York Counterpoint* for solo clarinet at Eastman's Kilbourn Hall, with Mr. Reich in attendance. Sammy is an enthusiastic chamber musician, having performed much of the standard repertoire in addition to many contemporary works. He also has experience as a composer, arranger, and concert producer. In all his musical activities, he hopes to escape the boundaries of formality by approaching his art with a sense of adventure, spontaneity, and humor. To this end, he often uses improvisation, electronics, and interdisciplinary elements in his performances. Originally from Seattle, Sammy has had a life-long love for nature. When not playing music, he's usually out walking, biking, kayaking, and looking for funny animals.

Since returning to New York City in 2014 ostensibly to retire, **DAVID SEE** has enjoyed a varied and often pounding work schedule as collaborative pianist, choral singer, teacher and composer. A member of New York Composers Circle, his compositions include *Two Poems by Robert Herrick*, which will be performed on NYCC's May 15th concert; *The Argument Rag* for viola and piano, performed last year; a *Piano Concerto*, premiered by Symphony of the Mountains (Kingsport, Tennessee) with soloist Gary

Hammond of Hunter College; a *Theme and Variations* for cello and piano, which will have its New York premiere next season; many soundtracks for the “Don’t Touch That Dial!” Radio Theater productions on WETS-FM Public Radio (Johnson City, Tennessee) during its run in the 1990’s; and a series of two piano pieces often performed by the composer with his wife Lynn See. David is currently a staff pianist for the Mannes School of Music at the New School, and has been accompanist for Tapestry Choir, for Highbridge Voices and for two productions by Apotheosis Opera (*Capriccio*, and *Fanciulla del West*). Previous to the move, he was staff pianist at Middle Tennessee State University, performing in instrumental, vocal and musical theater productions, and principal keyboardist and choral pianist with Symphony of the Mountains (Kingsport). A CD of *Seven Franchetti Songs* composed by Michael Linton, with David on piano, is scheduled to be released by refinersfire.us in 2018.

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:

David Mecionis, producer and stage manager

Sam Hoyland and Peter Kelsh, stagehands

Monroe Golden and Timothy Lee Miller, reception

Debra Kaye and Peri Mauer, door

David Mecionis, page turner

Jeremy Tressler, recording engineer

Tamara Cashour, publicity

Monica Sanborn, St. Peter's Chelsea Episcopal promotion

David Mecionis, programs

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Contact

New York Composers Circle
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Westhampton, NY 11977-1015
NewYorkComposersCircle.org

Our next concert will take place at 7:30 PM on Tuesday, May 15, 2018
at The Little Church Around the Corner, 1 East 29th Street, New York City.
Please pick up a flier in the lobby or visit our website for more information.