



*Dedicated to the creation
and performance of new music*

COBALT SAXOPHONE
QUARTET PLAYS NEW YORK
COMPOSERS CIRCLE

CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”
NEW YORK CITY

OCTOBER 30, 2019 7:30PM

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Grand Quartet in E-flat Minor ‡ David Mecionis

Three Madrigals ‡ Raoul Pleskow

- I. *Peasant Dance*
- II. *Prayer*
- III. *Madrigal*

Amsterdam, 1983 † Christopher Sahar

Raymond Kelly, *soprano saxophone solo*

The Source of The Beat Eric Heilner

— INTERMISSION —

Four-Play Richard Brooks

Inharmonic Fantasy No. 11 † Hubert Howe

Anthony Izzo, *alto saxophone solo* — *with fixed media*

Dappled light 'mid mountains gleams ‡ Timothy Lee Miller

Fantasy for Saxophones ‡ Bunny Beck

† World Premiere

‡ New York Premiere

Cobalt Saxophone Quartet

Raymond Kelly, *soprano in B-flat* Anthony Izzo, *alto in E-flat*
Ryan Mantell, *tenor in B-flat* Josh Lang, *baritone in E-flat*

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FOR A WINE & CHEESE RECEPTION

New York Composers Circle would like to thank Claudia Dumschat and the staff of Church of the Transfiguration for their kind assistance with this concert.

COBALT SAXOPHONE QUARTET

The **COBALT SAXOPHONE QUARTET** is comprised of four of the finest saxophonists from the New York metropolitan area. The ensemble is particularly interested in presenting modern pieces by living composers alongside the very best classics of the repertoire, as well as presenting lesser-known contemporary works, both original and transcribed. Since its founding in the summer of 2017, the ensemble has presented highly varied and exciting programs. On August 8, 2019 the Cobalt performed a concert of all new music as part of a series presented by Concrete Timbre and the Asian Woman Composers Association New York City. Other recent performances include collaborations with the Megalopolis Saxophone Orchestra and the Long Island Composers' Alliance. Upcoming performances include a self-produced concert in the spring of 2020, showcasing several substantial works from the canonical repertoire as well as a recent quartet by Bruce Reiprich.

* * *

ANTHONY IZZO received his masters in classical saxophone performance at the Aaron Copland School of Music. He has given world premieres of works by notable composers such as Leo Kraft, Saman Samadi and John Szto. He has performed all around the New York City area and in many venues in Long Island. In addition to performing, Anthony has written many solo and small ensemble works including concert music, animation music and video game music. At Aaron Copland School of Music, he was the president of the Composers Workshop, a notable group of student composers that hire professional ensembles and soloists to perform their music. Anthony studied saxophone with Dr. Paul Cohen and composition with Mikael Karlsson and John Wykoff. He is currently an elementary school music teacher in Corona, Queens and teaches grades Pre-K through 2nd.

Saxophonist **RAYMOND KELLY**, originally from the northeast, is a current Doctor in Musical Arts candidate at Rutgers University. He holds a Master's in Music degree from the Manhattan School of Music and a Bachelor's in Music degree from Oberlin Conservatory, all in saxophone performance. He is currently studying with saxophonist Paul Cohen and has studied with Timothy Ruedeman, James Umble, and Gary Bartz. He won Rutgers' 2016

Graduate Concerto Competition and performed *Ballade for Alto Saxophone and String Orchestra* by Frank Martin with the Rutgers Symphony Orchestra. He has performed throughout the United States and abroad with ensembles such as the Ridgefield Symphony Orchestra, The Metro Symphony Orchestra, Locrian Chamber Players, and the New Hudson Saxophone Quartet. He can be heard on the album *The Gift of Life* by composer and French horn player of the Imani Winds, Jeff Scott. In addition to being an avid performer, Raymond is a busy educator, serving faculty at Long Island University and the Mason Gross Extension Division as well as his own expanding private studio.

JOSH LANG is a saxophonist who lives in Brooklyn. He studied under Dr. Jonathan Bergeron at Northern Arizona University and has performed across the United States and in Germany and Poland. He maintains regular appointments with Cobalt Quartet, Convectus Quartet, and the New York Wind Orchestra, and he has performed and recorded new works by composers from the Manhattan School of Music, New York University, Asian Woman Composers Association NYC, Long Island Composers' Alliance, and New York Composers Circle. He recently finished the debut run of a new activist musical by Lauren Hlubny (director) and Thomas Giles (composer) called *Thoughts & Prayers*. Josh has also done quite a bit of engraving and arranging. Some notable highlights would include his editions of Zdeněk Lukáš's works for saxophone quartet and his work on a 15-song children's musical, *The Grouch and the Love Bug*, for which he did more than just typeset: he also harmonized, orchestrated, and produced backing tracks.

RYAN MANTELL is a New Jersey-based saxophonist and teacher. He has taught instrumental music in New Jersey at all levels, K through 12, and maintains a private studio of saxophone students as well. He is an active performer in New Jersey and New York, playing saxophone regularly for the New Jersey Wind Symphony, the Megalopolis Saxophone Orchestra, and the Hudson Valley Saxophone Orchestra. Ryan is the founder and director of the North Jersey Youth Saxophone Ensemble, an initiative to bring a unique chamber music experience to high school age saxophone students in northern New Jersey. Ryan earned a Master of Music degree in saxophone performance from Rutgers University, as well as a Bachelor of Music in Music Education degree with Performance Honors from Syracuse University.

COMPOSERS

Composer, jazz pianist, recording artist **BUNNY BECK** holds a Master of Fine Arts degree in Music Composition from the Vermont College of Fine Arts where she studied primarily with Andy Jaffe, Roger Zahab and Rick Baitz and where she was awarded the Women Composers Fellowship. Bunny composes contemporary classical music and jazz. Her music is dynamic and sensitive and is inspired by the world of nature, relationships, voice tones, rhythms, sounds, emotions and humor, and once an idea kicks in it flourishes and flows forward. Her musical imagination is also sparked by commission requests, writing for a particular group of instruments or an occasion. A native New Yorker, Bunny is a graduate of the High School of Music and Art (LaGuardia HS), SUNY Potsdam, NYU and the Alfred Adler Institute of New York. Currently, she's taking the Advanced Orchestration course at Juilliard. Trained as a classical pianist beginning at age 6, she studied with a range of teachers including the renowned concert pianist Selma Kramer as her only child student, and as an adult studied with excellent jazz mentors. A diverse selection of Bunny's compositions can be heard on her album *From the Spirit*, as well as on compilation albums, *Abrazo: The Havana Sessions* and *Patterns...Chamber Works*. All albums have been produced by Parma Recordings. She is a member of AFM Local 802, ASCAP and International Women in Jazz.

She writes, "*Fantasy for Saxophones* begins with the performers playing serious chorale style music. Unexpectedly, the music takes a subtle turn, and the performers suddenly find themselves playing swing riffs which morph into a down and dirty blues, grows in intensity and suddenly stops! The performers 'wake up' from their fantasy daze, become serious and the chorale begins once again—this time with more musical freedom. The work was premiered in Montpelier, Vermont in February 2018 by Ken Thompson, soprano; Peter Hess, alto; Ed RosenBerg, tenor; and Jay Rattman, baritone."

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. Ravello Records recently released *Places in Time: the Musical Journeys of Richard Brooks*, available on Amazon, iTunes and Spotify. www.richardbrooksmusic.com

He writes, “*Four-Play* (1992) for saxophone quartet is composed in one continuous movement but with several sections of contrasting tempi and moods. The musical materials in the piece derive from several sources. Initially I began with a twelve-tone row which emphasized diminished seventh chords and other triadic structures. There is also a quasi-tonal chord progression which recurs periodically. My continuing fascination with triads utilizing both major and minor thirds is in evidence as well as patterns of simple triads used in non-tonal but symmetrical groupings. Though these materials seem rather diverse I have attempted to construct musically potent relationships among them. The diversity of musical structures and techniques is mirrored by a variety of styles I associate with these instruments: jazz, blues, rock, and contemporary 'classical' gestures are all blended together into what I hope is a pleasing whole.”

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, “*The Source of The Beat* was inspired by recordings of music from the Dagomba region of Ghana and of polyphonic singing of the Aka Pygmies of Central Africa. Somehow the theme music for a well-known 1950s sitcom managed to sneak in when the composer was not paying attention. Audience participation at the end of the piece is encouraged but not mandatory.”

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, “While the background structure of *Inharmonic Fantasy No. 11* is 12-tone equal tempered, the spectra prolonging each of the notes is inharmonic, such that each partial above the fundamental is 15/24 of the frequency of a harmonic spectrum. This represents a frequency-shifted spectrum of about a minor sixth up. Each partial furthermore has its own amplitude envelope, so that there is a continuous shifting of the amplitudes emphasizing a different component over each portion of the duration, thus producing a continuously shifting timbre. The overall form of the piece is somewhat palindromic, representing a crescendo to a climax in the middle of the piece followed by a diminuendo to the ending, with a few softer interludes interspersed in the overall hairpin shape. In the middle of the piece, the partials change from the continuously shifting timbres to being attacked separately in a similarly shifting pattern. When the saxophone plays long notes, which is for most of the piece, the notes should be heard as the 'fundamental' of the inharmonic spectrum. In the middle sections, the saxophone plays some of the spectral components, but only those which are close to tempered pitches, as the saxophone obviously cannot play inharmonic spectra. The piece was composed in 2019, and the electronic fixed media part was generated by the Csound program.”

DAVID MECIONIS is a self-taught composer, arranger, instrumentalist and music copyist whose work has spanned a wide range of genres. He played guitar in Elliott Sharp's electric guitar quartet—known as 'Dyners Club—and played drums and bass with God Is My Co-Pilot, Baby Tooth, Mors Syphilitica, The Greys and others. He has written, produced and arranged for artists including Perio, Dominique A, and Godwin Peak. He has played the Knitting Factory, CBGB, Tonic, ABC No Rio, 92nd Street Y and other New York City venues, and performed on tours of the United States, France, and Scandinavia. David's commitment to composition began later in life. His first fully realized classical-style composition, *Grand Saxophone Quartet in E-flat minor*, was premiered in October 2009 at SUNY Fredonia by the Coleman Prize-winning Mana Quartet, who went on to perform it at a half-dozen other campuses. *Obstinate Duet* followed, a staunch twelve-tone piece for flute and clarinet, premiered in New Paltz, N.Y. by Marcia Gates and Larry Tietze of the Poné Ensemble for New Music. The past few years have seen the world premieres of *Die Sprechmasken von Hofmannsthal* for tenor, violin, English horn, bass clarinet and electric guitar; *Filidi/Setera* for trumpet solo; *Ahab* for woodwind quintet; and *Table Canon for Two Clarinetists*,

which dedicates Guido Arbonelli and Natalia Benedetti have continued to perform on tour in Italy. *Trio in Two Parts with an Interval Between* for oboe, bassoon and viola will receive its New York premiere May 19, 2020 at Little Church Around The Corner. In late 2016, he began composing under the guidance of Raoul Pleskow, a highly regarded composer of the Wolpe and Wuorinen circles. David serves as Concert Director of the New York Composers Circle, richly enjoying his role as art-music advocate and producer of a yearly series of concerts of new works by a host of member composers.

He writes, “*Grand Saxophone Quartet in E-flat minor* (2006-2007) arose from an irrepressible desire to hear a work for saxophone quartet in the late-Classical/early-Romantic style. The saxophone only came on the scene during the late-Romantic period—tentatively at that and with almost no representation in chamber music. My piece is basically a highly extended sonata-rondo with fugal finale. It owes its greatest compositional debts to the string quartets of Brahms and the string concertos of Mendelssohn and Schumann. However there is a more readily observable debt to Mozart's *String Quintet in C major*. During composition, I kept hearing a strong descending figure as a means to bring about the closing of one of my major thematic areas. However I was dubious as to its origin so I only allowed myself to incorporate it in part. I was well into the composition process when I finally, laughingly identified the figure as Mozart's. I decided to keep the reference in homage rather than remove it. In fact, the third time it occurs I complete the reference figure and let it lead unmistakably into a quote of the *Quintet's* development section, but here in 3/4 time instead of his 4/4 and with my own chord changes, attempting to develop my own materials through a Mozartean lens. I thank both Richard Brooks and James David Jacobs for their attentive criticism and guidance throughout the realization of this piece.”

TIMOTHY LEE MILLER (b. 1961) is an American composer, arranger, orchestrator, and publisher writing contemporary concert music for chamber ensembles, orchestra, wind ensemble, and voice, as well as jazz, film, and video game music. He has earned degrees from the University of Tennessee, the University of Miami, and Vermont College of Fine Arts. His principle composition teachers have been John Anthony Lennon, James Progris, Tamar Diesendruck, Jonathan Bailey Holland, Andy Jaffe, John Fitz Rogers, and Roger Zahab. He has received numerous commissions and awards, including several ASCAP awards. His works have been performed throughout the U.S. and Europe. Most recently, on September 27, 2019 at the prestigious Moscow Tchaikovsky Conservatory, his string trio *Carmina solis et lunae* was among several works featured as part of the *Musical Bridges* concert exchange program between NYCC and Russian composers. His music is distributed by Subito Music, Inc., and recordings are available on *ERMMedia*, Navona Records, Ansonica Records, and Phoenix Classics.

He writes, “Written for the Art Made Audible concert series, *Dappled light 'mid mountains gleams* is in response to the photographic art of Jan Arabas, and tries to depict the movement and light differences captured within a photograph of the Grand Teton Mountains. The opening passage mimics the shape and dramatic nature of the overcast skies seen at the top of the photo. The mid section, which is the bulk of the work, depicts the shapes and textures seen in the mountains. The final section relates to the calmness and depth of color exhibited in the lake and pebble beach. The beginning and end of the piece are highly chromatic in nature while the main body of the work finds itself centered around a dark and bluesy C minor, albeit deceptively playful. The piece was premiered December 7, 2017, performed by Sean Mix, Bennett Parsons, Morgan Smallwood and Andy Wilds at the Lilypad in Cambridge, Massachusetts.”

RAOUL PLESKOW was born in 1931 in Vienna, Austria. He immigrated to the U.S. 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, Pleskow earned a M.A. 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. 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 I.S.C.M. Ensemble, the Da Capo Chamber Players, the North/South Consonance Ensemble, and others. He has been commissioned by the Chamber Players of the Kennedy Center, the Aeolian Chamber Players, the New York Virtuosi Orchestra, The Unitarian Church of All Souls, and others. Pleskow's newest composition, *Contrasts* for violin and piano, will receive its world premiere on March 24, 2020 at National Opera Center in New York City.

He says of *Three Madrigals* (2004), “The highly accomplished saxophonist Marshall Taylor asked me to write three short saxophone quartet pieces for his group to play in his Philadelphia concerts. Since all of the other music on the program was to be 20th-century atonal music, I decided to write three madrigals—really quite tonal pieces—so there would be a contrast with the rest of the repertoire. I essentially wrote them as vocal pieces in the old style. In other words, the saxophones are meant to produce a sound which is close to that of madrigal groups, evocative of that distant past; it is instrumental music written in the manner of vocal music. The earliest

Renaissance music was written to be sung or played or both. We do not know exactly how the music was shared between the singers and players, since the only testimonials we have to what a concert was really like are paintings. When composers wrote *canzoni* they would include *figure dure*—scales and the like, which are considered less vocal today—and that's what I tried to do in the first and third pieces. There is counterpoint, as would be present between the soprano and tenor voices in music of that time. The second piece is a quite linear *preghiera*. The third is very much a *madrigal* in the sense that the four lines are contrapuntally involved rather than harmonically.”

CHRIS SAHAR is a composer of classical music who, like a good deal of others, freely adopts elements outside this genre when appropriate to achieving his musical aims. His birthplace is Jersey City, New Jersey but his home is in Astoria, Queens, with its many worlds encompassed in a small corner of New York City. He holds a Bachelor's degree from Oberlin College and a Master's degree from Queens College, City University of New York. Of all of his formal composition teachers, the most critical to his development was Conrad Cummings, a wonderful composer of opera at Juilliard's Evening Division. Sahar has continued his education as a member of the New York Composers Circle, which offers camaraderie as well as opportunities to continue to learn and write music. Outside of NYCC, Sahar has worked with such groups as Yarn/Wire in the composition and performance at their 2018 summer institute of a work for two pianists and two percussionists. He has had operatic works premiered by the Metropolis Opera Project and a work for gamelan and percussion performed by the New York City Balinese gamelan group Dharma Swara. His *Fantasy for Violin and Piano* was performed at the Moscow Tchaikovsky Conservatory this September 27, 2019 as part of NYCC's *Musical Bridges* concert exchange with Russian composers. Sahar earns his living as a church organist, private music teacher and accompanist in the New York metropolitan area. He is ever grateful for the support of his generous family and friends, which has enabled him to get this far as a composer and performer.

He writes, “*Amsterdam, 1983* for soprano saxophone solo is one of the miniatures I have been writing for the Cobalt Quartet since the fall of 2018. I am grateful to them for inviting me to a few of their rehearsals, affording the opportunity to hear some of their repertoire and learn about the capabilities of the instrument. The piece starts with a repeated-note motif that informs the whole structure of the work. The work consists of a slow rhapsodic section which grows more agitated and a dance-like middle section which is a bit manic at times. Material from the first section eventually returns and leads to a coda which underlines the main motif. The title, though having little to do with the music, refers to my first year abroad—in Amsterdam and the Netherlands—when I was 17, and my memories of the culture and cuisine, not to mention a wonderful late-night drunken bicycle ride.”

NEW YORK COMPOSERS CIRCLE

Now in its eighteenth 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, 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, NYCC offers the opportunity of a public performance to winners of its annual composers' competition. For the sophisticated concert-going public, NYCC offers as many as seven 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, 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 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 eight concerts including one evening of jazz. 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

March 2006 NYCC presented a joint concert with the performing ensemble ModernWorks, and 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, performed both here and in Italy, and, in December 2019, Trio Namaste from Perugia, Italy came to New York to perform a series of new works written for the occasion. In September 2012 we presented a concert under the auspices of the celebrated Bargemusic series "Here and Now". In 2014 we inaugurated our series of NYCC jazz concerts. Last season we worked with composers of the Birmingham Art Music Alliance (Alabama) in an exchange of home-city performances by members of each organization, and this season we initiated a series of *Musical Bridges* concerts with composers in Russia, in which their compositions are performed in New York by American musicians and ours are performed in Moscow by Russian ones.

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 friend and honorary member John Eaton, the competition was renamed the John Eaton Memorial Competition.

Eleven 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:

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Peter Kelsh and David Mecionis, stagehands

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Max Duykers and Gayther Myers, reception

Jeremy Tressler, recording engineer

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Virginia Chang Chien, <i>oboe</i>	Craig Ketter, <i>piano</i>	Lisa Pike, <i>horn</i>
Sofia Dimitrova, <i>soprano</i>	Gregor Kitzis, <i>violin</i>	Anthony Pulgram, <i>tenor</i>
Stanichka Dimitrova, <i>violin</i>	Michael Lipsey, <i>percussion</i>	Ricardo Rivera, <i>baritone</i>
Artie Dibble, <i>viola</i>	Michael Laderman, <i>flute</i>	Patricia Sonogo, <i>soprano</i>
Vasko Dukovski, <i>clarinet</i>	Jacqueline Milena Thompson, <i>soprano</i>	Ammon Swinbank, <i>flute</i>
Tiffany DuMouchelle, <i>soprano</i>	Daniel Neer, <i>baritone</i>	Anna Tonma, <i>mezzo</i>
Claudia Dumschat, <i>organ</i>	Maxine Neuman, <i>cello</i>	

Contact

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Our next concert will take place at 7:30 PM on Thursday, December 12, 2019 at Marc A. Scorca Hall, National Opera Center, 330 7th Ave., N.Y.C. Please pick up a flyer at the front or visit our website for more information.