



*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

DECEMBER 12, 2019 7:30PM

NEW YORK COMPOSERS CIRCLE

DECEMBER 12, 2019 7:30PM

Three in Three † Eugene Marlow

- I. *Valse de Pedale (Pedal Waltz)*
- II. *Une Nouvelle Amour (A New Love)*
- III. *La Nageuse Incessante (The Relentless Swimmer)*

Piano Sonata (for Michael) Madelyn Byrne

- I. *Youth*
- II. *Constellations*
- III. *Water*

Variations on Stravinsky's "Les Cinq Doigts" † Eric Heilner

- I. *Andantino*
- II. *Allegro*
- III. *Allegretto*
- IV. *Larghetto*
- V. *Moderato*
- VI. *Lento*
- VII. *Vivo*
- VIII. *Pesante*

— INTERMISSION —

Orpheus and Eurydice † Sam Hoyland

Sonata XV † Dary John Mizelle

- I. *Scherzo*
- II. *Dies Irae*
- III. *September Half Moon*
- IV. *Postlude*

Vistas † Dana Dimitri Richardson

- 1. *Vista*
- 2. *Joy After Grief*
- 3. *After Dante*

† World Premiere

Craig Ketter, piano

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

New York Composers Circle would like to thank the staff of
National Opera Center for their kind assistance with this concert.

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 de Atlapa in Panama City, the Tanglewood Music Festival, 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 flutists Eugenia Zukerman and Carol Wincenc, clarinetists Stephen Williamson, Ricardo Morales, and Jon Manasse, cellists Robert deMaine and Eric Bartlett, violinists Kelly Hall-Tompkins, Roy Malan, and Paul Huang, and singers Renee Fleming, Deborah Voigt, Margaret Jane Wray, Samuel Ramey, Paul Plishka, Nathan Gunn, Ben Heppner, Cliff Forbis, Francisco Casanova, 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 Fair Lawn, New Jersey 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, “*Sonata for Piano* is dedicated to my dear friend Michael Friedrich, who we lost in 2016. 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 become a composer. Movement One (*Youth*) is a reflection on the early days of our relationship—our first tentative and shy meeting when we were fifteen, and the quick transformation into a multi-faceted and youthful friendship. After a slow introduction, this movement makes use of some of the harmonies from the earliest pieces that I composed. It is my intention that this will create an open and youthful mood. Movement Two (*Constellations*) is a reflection on our many philosophical talks, which usually took place late in the wee hours of the morning and in a place where we could sit under the stars. Movement Three (*Water*) is a more global view of our friendship, and it is a reflection on the deep sense of gratitude that I feel for having been friends with Michael. The movements are played continuously and use a low D-flat pedal to connect them. I am grateful that we were able to share this part of our respective journeys with each other—with exuberance and optimism, tempered by the poignancy of growing up.”

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, “In the winter of 1921, Igor Stravinsky composed eight short piano pieces for his youngest children. As Stravinsky later explained, he wrote these so that ‘the five fingers of the right hand, once on the keys, remain in the same position sometimes even for the whole length of the piece, while the left hand, which is accompanying the melody, executes a harmonic or contrapuntal pattern of the utmost simplicity.’ Or to put it in plain language, they were designed to be really easy to play (actually they’re not, but that’s a separate story). Stravinsky then published these eight pieces under the title *Les Cinq Doigts*—which translates as *The Five Fingers*—and even recorded them in 1925. In these *Variations on Stravinsky’s Les Cinq Doigts*, I have done my best to imagine what Stravinsky might have composed had he not limited himself to just five notes. Each of these eight little pieces starts off as written by Stravinsky (more or less), but then goes off in a different direction free of the five-key limit while still respecting the feel that Stravinsky established for each piece. The one exception is the final piece, which both starts and finishes as written by Stravinsky.”

SAM HOYLAND (b. 1985) is a composer whose often fast-paced, often atonal music emphasizes texture and juxtaposition. His music has been performed by PubliQuartet, InnoVox, Tajujon, Choral Chameleon, and Quartet Plus 1, among others. Mr. Hoyland holds a Bachelor’s degree in music and mathematics from Wesleyan University and a Master’s degree in music composition from Queens College. He has studied with Anthony Braxton, Jeff Nichols, and Bruce Saylor. Hoyland is currently a DMA student at the University of Georgia, studying under Adrian Childs. He draws musical inspiration from the great modernists of the first half of the 20th century as well as from the music of György Ligeti.

He writes, “*Orpheus and Eurydice* is a 14-minute solo piano piece in one movement. The piece is a tone poem of sorts, depicting the Greek myth of Orpheus and Eurydice, which has been an inspiration for many composers, from Monteverdi to Gluck to Stravinsky. The story is about Orpheus, a gifted lyre player (already a good start for a musical setting) and it has all the highs and lows of a great opera: love, the two deaths of Eurydice, and a long search through the underworld. Briefly, the story is about Eurydice, whose playing is so beautiful that birds and other animals are entranced by its sound. One day, he meets Eurydice and they fall in love. They are married and on the night of the wedding, a viper bites and kills Eurydice. Orpheus plays his lyre to lament Eurydice’s death and the gods

have sympathy on him, allowing him to travel through the underworld (Hades) to rescue her. Orpheus travels for a long time through Hades and eventually finds her. He is allowed to leave with Eurydice—she will follow behind him—but only on condition that he does not look back to see her. Of course, only a few feet away from the exit, Orpheus loses his faith and looks back, causing Eurydice to instantly be swept back to Hades. Orpheus returns alone and plays his lyre to lament Eurydice again.”

EUGENE MARLOW, Ph.D., is a composer/arranger, producer, presenter, performer, author/journalist, and educator. He has written 280-plus classical and jazz compositions for solo instruments, chamber groups, and jazz big band. His indie label, MEII Enterprises, has released 24 CDs of his original compositions and arrangements. Three of his charts for big band appear on three Grammy-nominated albums. Marlow is founder/leader/pianist of The Heritage Ensemble, a quintet that performs his original compositions and arrangements of Hebraic melodies in various jazz, Afro-Caribbean, Brazilian, and classical styles. *The New York City Jazz Record* has described The Heritage Ensemble as “a cross-cultural collaboration that spins and grooves.” Marlow received a 2010 'Meet the Composer' grant for his work with The Heritage Ensemble. The Ensemble has released eight albums including *A Not So Silent Night*, which received four stars from Downbeat Magazine in 2017. Marlow curated the Milt Hinton Jazz Perspectives concert series for 18 years (2000–2018) at Baruch College (City University of New York), where he has taught courses in media and culture since 1988. Author of nine books and 400-plus articles, his book Jazz in China: From Dance Hall Music to Individual Freedom of Expression (University Press of Mississippi, 2018) was hailed as “... a sweeping, informative work of history” by Kevin Canfield in the November 2018 issue of the *New York City Jazz Record*, and called “a pioneering study” by JazzHistoryOnline. Marlow is also a documentarian. He is a recipient of the 2016 John Culkin Award for his DVD *Zikkaron/Kristallnacht: A Family Story*. He is a former NYCC Membership Director, Treasurer, and member of the NYCC's Steering Committee.

He writes, “In 2006 I released an album of twenty 'character pieces' composed for solo piano entitled *Les Sentiments D'Amour* (in English, *Feelings of Love*). The pieces were recorded by Lebanese-born piano virtuoso Pianist Nada and released on my independent record label, MEII Enterprises. *Three in Three* are three more 'character' pieces—all in three-quarter time—intended for a second album of solo piano pieces entitled *Chansons du Coeur* (*Songs of the Heart*). They will be recorded by Pianist Nada in mid-2020 and released on my MEII Enterprises label in the second half of 2020. These three pieces have never before been heard.”

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, "I composed Sonata XV between October 20, 2018 and January 2, 2019. It is dedicated to the memory of Larry Austin, who was my first mentor in composition, and who died in December of 2018, a few days before I finished the sonata. Among my many piano compositions I have so far titled fifteen of them sonatas. I generally use the term in its original meaning of a sounded piece rather than a sung piece (cantata). Some (including sonata XV) have rough outlines similar to classical piano sonatas. Sonata XV is in four main sections: a scherzo in 15/8 meter with a rather fast tempo; a slow sections based on the Gregorian chant of *Dies Irae* with freely composed counterpoint; a longer variation form based on my jazz tune *Early*

September (theme with four variations); a slow postlude which contains quotes from the *Dies Irae* and the BACH motive along with new material.”

DANA DIMITRI RICHARDSON was born in Long Beach, California in 1953. His music has been broadcast over more than seventy 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. Mr. Richardson’s record released on the Dionysian label in 1987 features The American Chamber Ensemble. After earning a Ph.D. in Theory and Composition from New York University in 2001, he taught at Fredonia College and New York University. Since then he has taught music theory and history at Cooper Union, Nassau Community College, and Kingsborough Community College in Brooklyn. In August 2007, Mr. Richardson delivered a lecture at the Aspen Composer’s Conference on the relationship between syntonality, his original system for musical composition, and his compositional practice, and in 2009 his article *Syntonality: A New System of Harmony* was published in the first issue of the SCI online theory journal. In 2008, his *Ballade* for piano solo was awarded first prize in the New York Composers Circle Competition. In parallel with his concert music composition, he has been writing syntonal rock music. The CD, *Bonds of Life*, of his syntonal rock music was released in August 2014. His music is regularly performed in New York City and internationally. On September 25, 2016 he presented a program completely devoted to his work at Weill Hall. More recently, in April 2018, his *Mysterium 2*, which integrates Greek Orthodox hymn tunes into a syntonal harmonic context, was performed in Perugia, Italy. He presented another all-Richardson program in October 2018, this time at Tenri Cultural Institute, and he is planning another concert at Tenri for 2020. Mr. Richardson is also a published poet whose *Aphrodite and Other Poems* is available on Amazon.com. www.dana-richardson.org.

He writes, “*Vistas* is a series of three pieces: *Vista*—this piece seems to create the impression of a vast landscape; *Joy After Grief*—in this piece I tried to write myself out of depression into happiness; and, *After Dante*—the opening textural idea is inspired by Liszt’s *Dante Sonata*. Altogether, the three pieces are perspectives on an interior landscape.”

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.

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Contact

New York Composers Circle
365 Bridge St., 12E
Brooklyn, NY 11201
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Our next concert will take place at 7:30 PM on Wednesday, January 22, 2020 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.