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and performance of new music*

NEW MUSIC FOR
TRIOS, ELECTRONICS
AND VOICE

MARC A. SCORCA HALL
NATIONAL OPERA CENTER
NEW YORK CITY

JANUARY 22, 2020 7:30PM

NEW YORK COMPOSERS CIRCLE

JANUARY 22, 2020 7:30PM

selections from *Morphs for Piano Trio* Thomas Parente

1. *Dona Dona*
2. *Korobushka*

Gregor Kitzis, *violin* Peter Sachon, *cello*
Craig Ketter, *piano*

Paganini Liszt Distortion † Scott D. Miller

electronics

Trio of Troubled Earth † Tamara Cashour

- A. *THINGS UNSPOKEN* - Like a bridge over _____ water...
Nobody knows the _____ I've ...
- B. *WE GOT TROUBLE, RIGHT HERE IN...* - *Dam*
broke, we all got soaked, goin' down the river in a little rowboat
- C. *THE BEAUTIFUL DAYS* - *Leggiero e delicato,*
artifactfully e Liberace-esque... intrusively Blythe Danner
- D. *DEARTH: THE BENEFICIARIES* - *Austere, @ the very*
least
- E. *I'D REALLY RATHER RAVEL* - "*Alexa: crank up the*
Bose & pass the Veuve Cliquot"

Gregor Kitzis, *violin* Peter Sachon, *cello*
Craig Ketter, *piano*

String Trio † Richard Brooks

I. *Adagio, ma non troppo*

II. *Adagio*

III. *Allegro molto, scherzando*

Gregor Kitzis, *violin* Arthur Dibble, *viola*
Peter Sachon, *cello*

— INTERMISSION —

The Presence of Absence † Patricia Leonard

Christina Kay, *soprano* Peter Sachon, *cello*

Geoffrey Burleson, *piano*

Palindrome Canon #5 † Frederick Boyle

electronics

In the Gloaming † David See
Christina Kay, *soprano* Geoffrey Burlison, *piano*

Piano Trio † Carl Kanter

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

Gregor Kitzis, *violin* Peter Sachon, *cello*
Craig Ketter, *piano*

† World Premiere

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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.

TEXTS

The Presence of Absence

music & lyrics by Patricia Leonard

No more joy; no more dreams;
No more plans to make.
And my heart sank when the call came
to match bodies to the names.

You are gone, he took tomorrow;
You are gone, he gave us sorrow
And the only thing that lingers
Is the presence of absence.

No more toys; no more birthdays
No more rocky road ice cream
And the bed where you slept is as if you never left
Every moment a hellish dream.

[Spoken] I dream you're in a classroom hiding under a desk.
He's coming down the hall; the fury of bullets!
The popping sounds stop; out of bullets! Reload bullets!
Run! Run! Run! He's right behind you;
He's aiming at you! Why can't I save you?

No more June; no more sunsets;
No more chasing fireflies.
No more prom, no more band;
No more graduation to plan;
Just a sudden exit with no goodbye.

You are gone, he took tomorrow;
You are gone, he gave us sorrow
And the only thing that lingers
Is the presence of absence.

[Spoken] If nothing changes, what do we tell our children?... Run...

In the Gloaming

music by Annie Fortescue Harrison / David See
lyrics by Meta Orred

In the gloaming, oh, my darling,
When the lights are dim and low,
And the quiet shadows falling
Softly come and softly go,

When the winds are sobbing faintly
In a melody of woe,
Will you think of me and love me
As you did once long ago?

In the gloaming, oh, my darling,
Think not bitterly of me,
Though I passed away in silence,
Left you lonely, set you free,

Though my heart was crushed with longing,
What has been could never be.
It was best to leave you thus, dear,
Best for you and best for me.

COMPOSERS

FREDERICK BOYLE earned degrees in music composition from California Institute of the Arts (BFA) and the New England Conservatory (MM). His composition teachers include Stephen Mosko, Morton Subotnick, Thomas McKinley, and Robert Cogan. Frederick also has a Master of Divinity degree from Drew University School of Theology and is a retired ordained minister in the United Methodist Church. Before becoming an ordained minister, Frederick composed music for television, radio, and modern dance, while also working as a freelance jazz and classical musician. His collaborations include WGBH in Boston, KPFK in Los Angeles, the Gus Solomon Dance Company in Los Angeles, and Dance Collective in Boston. Frederick retired from full-time parish ministry in 2015 to devote more time to composing and seeking performances of his work. He continues to serve as a Spiritual Director in New Jersey. His recent compositions selected for performance in 2016 include *Glass Labyrinth* for flute, clarinet, marimba and piano, performed by the Telos Trio in Rochester, N.Y.; *X-4* for chamber orchestra, presented at The Composers Concordance in New York City; *When There Was Not* for string orchestra and chorus, performed by The KLK Symphony Orchestra and Chorus in L'Viv, Ukraine; as well as three New York Composers Circle concert performances: *Hippolopolus* for solo cello, performed by Dave Eggar; *Gormon String Quartet*, performed by the Klang Quartet; and *Worship Trio*, performed by Angel Desai (soprano), Geoffrey Burlinson (piano), and Anthony F. Morris (bass).

He writes, “*Palindrome Canon #5* is based on a rhythmic quintinomial cube of $3 \times 4 \times 5 \times 6 \times 7$ provided by Joseph Schillinger in his book [The Mathematical Basis of the Arts](#), and a tonal framework that encompasses a melodic and harmonic movement from the major scale through the two forms of minor scales (parallel and relative) and then back to major. The simultaneity of each rhythm forward and backward provides the erratic yet repetitive pulse throughout the composition, with the tonal palindrome insuring melodic and harmonic variety and cohesion. While it is difficult (and unnecessary) to consciously discern the component composition structures while listening, the underlying form of the composition determines an inevitability in the music that is hopefully pleasing and compelling.”

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. richardbrooksmusic.com

He writes, “*String Trio* (2015) is in three movements, following a traditional plan of Fast-Slow-Fast. The work is dedicated to the memory of my sister Mary Kathleen (Brooks) Arnold (1951-2019). The first movement begins and ends in C but within a highly chromatic environment. Several ideas are presented, developed and recapitulated. The second movement is a lyrical free-form work which features cadenza-like passages for each of the three instruments. The third movement is a modified sonata-form with a highly rhythmic character. Performance materials are available from the American Composers Alliance.”

TAMARA CASHOUR is a New York City-based composer of vocal and instrumental chamber music, incidental music, sacred organ and choral music, and also of opera/musical-theatre hybrid works in new forms. Her awards include six ASCAPPlus awards; the 2015 Bronx BRIO award in musical composition for *Queens' Suite* (also a featured score at the 2015 International Conference of the International Alliance of Women in Music); and first place in the For Women Only Composition Choral Contest, sponsored by the New York Treble Singers, for *Girly Hurly Burly*, her 'choral-theatre burlesque' for SSAA women's voices, two violins, hurdy gurdy, piano, and actresses. *Girly Hurly Burly* was staged outdoors at Spuyten Duyvil

Shorefront Park in the Bronx, N.Y. in October 2019 as part of OperAvant's *Environmental Harmonies* Series, which included two other of her compositions—incidental music for theatrical productions of Shakespearean plays. Ms. Cashour's compositions have been widely heard in New York City at DiMenna Center for Classical Music, Symphony Space, St. Peters Church at Citicorp Center, Columbia University's Casa Italiana, WINGS Theatre, Theatre Lab, and at Queens College's LeFrak Concert Hall. Her theatrically-infused compositions often undertake a socio-political concern/message via the abstraction of musical language as melded to semiotics and critical theory as drawn from a pool of several disciplines including gender studies/feminist theory, philosophy of technology, and class studies. She is a self-proclaimed interdisciplinarian and engages in continuing research/writing not only in arts fields, but in seemingly unrelated disciplines such as contemporary philosophy and political economy. Ms. Cashour is a collaborative pianist at The New School College of Performing Arts, Assistant Conductor at The Bronx Concert Singers, and Music Director/Organist at the Presbyterian Church of New Rochelle, where she regularly composes Introits and Anthems for the PCNR Choir. She is in demand as a rehearsal pianist for opera and choral organizations throughout the city. She has presented her compositions as part of conferences at Brandeis University and Truman State University, and has read academic papers on music topics at St. Louis University and Gettysburg College. She holds degrees from Columbia University (BA) and New York University (MA), and is currently earning an MFA in Music Composition from the Vermont College of Fine Arts.

She writes, “*Trio of Troubled Earth* is obviously trending on the hot topic of climate change. Humans have begun to realize that we've ruined it—we all are culpable at some level even though we may not be Nestle or BP. The form of the piece is intended as compositional critical theory: on a purely semiotic basis, it embodies our internet culture which revels in fractured, socially-constructivist 'knowledge'—knowledge, which, although democratically churned, cannot be verified (think Wikipedia) or built-upon, and thus disintegrates into informational bits. The composition also caters to the newest brand: SAS 8": the Really Short Attention Span, in a modified *rondo* form (A-B-C-D-transition-E-A-B-E) that presents, yet never really develops its several different motifs past superficiality. Each section reads like a *Flash* ad that is gone with one click. Methods: Monty Python-esque dark humour, mockery, parody and outright nihilism. Alexa: Self-destruct!”

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, “Contemporary classical music is seldom characterized as lyrical but I would so characterize the first movement of this *Piano Trio*. The second movement, however, is more in line with the harsh qualities of much new music in a headlong rush to keep up with the quickness of technical change in 21st-century living. The last movement of the trio is almost an old fashioned march, with some strange goings on above the beat impelling the music forward.”

A native of Boston, **PATRICIA LEONARD**'s early musical training began with piano studies, followed by composition studies at The New England Conservatory. She received a degree in Composition from The Boston Conservatory of Music and continued orchestration studies at The Juilliard School. Principal composition teachers include Larry Thomas Bell and Pulitzer Prize-winning composer David Del Tredici. Ms. Leonard's works have been performed in major cities across the U.S. and Europe, and have been interpreted by celebrated musicians from the New York Philharmonic, Zurich Opera, Metropolitan Opera Orchestra, and Boston Symphony, and featured soloists such as Grammy Award-winning clarinetist Eddie Daniels, Met Opera soprano Wendy Bryn Harmer, and renowned contemporary-music pianist Christopher Oldfather. Ms. Leonard is the recipient of distinguished awards from Opera America, The Music Performance Trust Fund, and the American Prize for her opera *My Dearest Friend*, based on the letters of John and Abigail Adams. Ms. Leonard is a founding member of New York Composers Circle. She is also Managing Director of The New York New Music Ensemble, Board member of New York Women Composers, and member of Fractured Atlas and The International Alliance of Women in Music.

She writes, “*The Presence of Absence* is a five-minute work for soprano, cello and piano that explores gun violence from the perspective of the victim's loved ones who have to endure the palpable 'absence' and re-establish their lives. This work incorporates my technique of 'cryptopoint'—a fixed system in which every letter in the alphabet is assigned to a specific note in the chromatic scale. In this piece the word 'absence' (A-B-G#-E-B#-C-E) opens up the work in the solo cello; it is the 'DNA' of the piece, taking on different forms, and modulates into a different key as it falls back to the solo cello to close out the piece.”

SCOTT D. MILLER is a New York City-based composer and Artistic Director of the Tilted Head Ensemble, which he founded in 2016. Miller has written extensively for various classical ensembles and has long explored diverse genres. He has composed electroacoustic music, experimental jazz, structured improvisation, and works in collaboration with poets, dramatists

and visual artists. Miller's works have been performed at MISE-EN, La MaMa, Symphony Space, The Knitting Factory, Roulette, CBGB, P.S. 122, Lincoln Center Library, The DiMenna Center, the Hudson River Museum and many other venues, as well as festivals including the NYC Electroacoustic Music Festival, La nuit de l'instant (Marseille, France) and 10 ans de créations au Moulin a Nef (Auvillar, France). His music has been premiered by Miranda Cuckson, Blair McMillen, Ryan Muncy, Eric Huebner, Fred Ho and other notable performers. Miller studied composition with Milton Babbitt and Paul Lansky, as well as clarinet with David Krakauer. A graduate of Oberlin Conservatory, 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, Miller founded and directed the Inner Ear Music Series at the Brecht Forum and at Greenwich House, producing over 70 concerts of new music by many prominent experimental composers and improvisers.

He writes, "Apart from a brief vocal interjection, *Paganini Liszt Distortion* (2017) is completely derived from well-disguised recordings of *Grande Étude de Paganini No. 2*, by Franz Liszt. Part of the intent was to push the editing program to points where it could not adequately perform instructions, thereby creating overloads that resulted in distortions."

Dr. **THOMAS J. PARENTE** is Associate Professor of Piano at Westminster Choir College, Princeton, New Jersey, and Composer in Residence for the Unitarian Universalist Congregation of Montclair, N.J. He holds degrees in theory and composition both from the Manhattan School of Music and Rutgers University, respectively, and a Doctorate in Music Education from Teachers College, Columbia University. His composition teachers have included Robert Moevs, Rolv Yttrehus, George Walker and Ludmila Ulehla, among others. His compositional output is varied and includes works for voice, solo piano, piano duo, choir, strings, and piano trio. Several of his compositions have received notable performances. Perhaps most prominent was a concert that was entirely devoted to his works that took place at the Conservatory of Music in Parana, Argentina on November 29th, 2019. The program consisted of three of his art songs; three piano duets, on which he played the *secondo* part; and six of his choral works, of which he conducted two. The concert was presented under the auspices of El Coro Gaudii and their director Evangelina Burchardt. Other notable concerts include renderings of two of his piano trios by the Hobart Trio in a concert which took place last March in Princeton, performances last Fall of his art songs by soprano Robin Massie and bass-baritone William Amory, and a performance of his choral works by the National Chorale under Everett McCorvey at

Lincoln Center's David Geffen Hall in November of 2015. Next month the Harmonium Choral Society of Madison, N.J., under the direction of Anne Matlack, will premiere his *I Am In Need of Music* (text by Elizabeth Bishop). Dr. Parente is the author of [The Positive Pianist: How Flow Can Bring Passion to Practice and Performance](#) (Oxford University Press, 2015). He has provided book presentations and lectures on engendering the psychological state of flow during piano practice—which was the subject of his Doctoral dissertation—to the piano students of the Royal Conservatory of Music in Madrid, Spain, Harvard University, the New England Conservatory, and most recently for the students of Argentinian piano virtuoso Antonio Formaro at the Catholic University of Buenos Aires, which took place last March. He has also written [The Evolving Class Pianist: Lead Sheet Edition](#), (Linus, 2019), and several method books for piano entitled [Awaken Your Passion for the Piano](#) (CreateSpace, 2013). Dr. Parente is a frequent Dalcroze eurhythmics clinician and has presented workshops in this capacity both nationally and internationally. His works may be found at subitomusic.com.

He writes, “Both *Morphs* on 'Dona Dona' and 'Korobushka' are two parts of a larger work for piano duo which upon completion will be entitled *The Seasons*. This work is comprised of *morphs* (or compositional transformations) of international folk songs, related to the weather that occurs in that specific country for that specific month. Hence there will be twelve pieces, one for every month of the year. As an example, the *morphs* for the colder months of December, January, and February draw upon the folk music of Russia, Iceland and Finland respectively. 'Dona Dona,' a much loved Jewish folk song by Sholom Secunda, relates to Israel and represents June. 'Korobushka,' is a popular Russian folksong and has been designated to represent December.”

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. His compositions include *The Argument Rag* for viola and piano, presented by NYCC in 2017; a piano concerto premiered by Symphony of the Mountains (Kingsport, Tenn.), with soloist Gary Hammond of Hunter College; several choral works premiered by the C4 Ensemble, in which he sings baritone; and a series of two piano pieces, typically performed by the composer with his wife Lynn Rice-See. He is currently a staff pianist for Mannes School of Music at the New School and for Broadway Dance Center, and has been collaborative pianist for Apotheosis Opera, Tapestry Choir and Highbridge Voices. Prior to the move to New York City, he was staff pianist at Middle Tennessee State University performing in instrumental and vocal recitals as well as musical theater productions, and was principal keyboardist and choral pianist with Symphony of the Mountains. A recording of *Seven Franchetti Songs* composed by

Michael Linton, with David on piano, is available for free at refinersfire.us (CD release pending). David holds a B.M. degree in Music Composition from Oberlin Conservatory, where his teachers included Randolph Coleman, Richard Hoffman and fellow NYCC member Dary John Mizelle.

He writes, “The original *In the Gloaming*, a Victorian-Era parlor song, was written by the composer Annie Fortescue Harrison (1848-1944) to lyrics by the Scottish-born poet Meta Orred (1845-1925). Both authors were women and spent most of their lives in England, though Harrison was born in Calcutta, India, while Orred hailed from Scotland. The song was first published in 1877 and quickly became popular in America, receiving an enormous boost from the American Quartet’s 1910 recording. Over the years it has been covered by jazz artists Fats Waller and Louis Armstrong (both up-tempo), by crooners Jo Stafford and Bing Crosby, and by opera stars Robert Merrill and Eleanor Steber. A wistfully re-harmonized 2009 version by The Story is one of the few contemporary versions. Orred’s lyrics are a parting letter—a ‘Dear John’, though in verse—ending a romantic relationship. It is warmly sympathetic, even solicitous, in tone and conveyed with genteel restraint. We don’t learn anything about what foiled the lovers, just that the writer initiated the break and asks to be remembered fondly from then on when the sun sets and the lights dim. In this re-imagining of the song, the first verse musically stays close to the original, and is about the relationship’s rosy past—the good times and fond memories. The second verse is in a highly-conflicted present, and expresses the protagonist’s changing and perhaps contradictory estimations of her suitor. (His ardent, if doomed, loyalty is indicated in the piano’s quotation from the folk song *The Turtle Dove*: ‘Though I go away, I’ll come back again, though I walk ten thousand miles’). Perhaps it isn’t until the last phrase or two of the song that she finds her convictions and declares the relationship finished. I am grateful to soprano Susan Cannedy of Radford (VA) University for commissioning this *burlesque* treatment, and for premiering it at Radford in 2001. She also successfully hunted down *The Turtle Dove* for me when I described it to her.”

PERFORMERS

Equally active as a recitalist, concerto soloist, chamber musician and jazz performer, pianist **GEOFFREY BURLESON** has performed to wide acclaim throughout Europe and North America. *The New York Times* has hailed Mr. Burleson's solo performances as "vibrant and compelling," praising his "rhythmic brio, projection of rhapsodic qualities, appropriate sense of spontaneity, and rich colorings." Current recording projects include *Camille Saint-Saëns: Complete Piano Works*, on five CDs, for the new Naxos Grand Piano label. Volumes 1 (*Complete Piano Études*), 2, 3 and 4 have been released to high acclaim from *Gramophone*, *International Record Review*, *Diapason* (France) and elsewhere, and have garnered International Piano Choice Awards from *International Piano Magazine*. Other noteworthy recordings by Mr. Burleson include *Vincent Persichetti: Complete Piano Sonatas* (New World Records), which received a BBC Music Choice award from *BBC Music Magazine*, and *AKOKA* (Oxingale Records), featuring Olivier Messiaen's *Quartet for the End of Time* as well as companion works, for which Mr. Burleson was nominated for a 2015 JUNO Award for Classical Album of the Year. Mr. Burleson's concerto appearances include the Buffalo Philharmonic, New England Philharmonic, Boston Musica Viva and the Holland Symfonia in the Netherlands. He has also appeared as featured soloist at the Bard Music Festival, International Keyboard Institute and Festival (New York), Monadnock Music Festival, Santander Festival (Spain) and the Talloires International Festival (France). He is a core member of the American Modern Ensemble, Boston Musica Viva, the Tribeca New Music Festival, David Sanford's Pittsburgh Collective, and Princeton University's Richardson Chamber Players. Mr. Burleson teaches piano at Princeton University and is Professor of Music and Director of Piano Studies at Hunter College-City University of New York. He is also on the piano faculties of the CUNY Graduate Center, the International Keyboard Institute & Festival (New York), and the Interharmony International Music Festival (Italy).

Juilliard-trained violist and violinist **ARTHUR DIBBLE** is enjoying a wonderful free-lance musician's life in New York City. Diverse styles of music have taken him all over the world, from touring with Barbra Streisand, Led Zeppelin, various string quartets and the St. Louis Symphony to working right here at home on the major stages of New York City and the surrounding region with orchestras, chamber groups and Broadway stars. Arthur enjoys teaching and performing for the Midori Foundation in inner-city schools and was formerly with the Chamber Music Society of Lincoln Center. You can

also often find him in recording studios during the day, Broadway show pits in the evenings, feeding his espresso obsession in a café, or traveling to see his college-age son and daughter.

New York-based soprano **CHRISTINA KAY** is a versatile singer whose sharp ear and intimate approach allow her to thrive in both solo and ensemble settings, from opera and art song to early, contemporary and folk music. Christina's fascination with contemporary repertoire has afforded her unconventional opportunities. In April 2018, she debuted with S.E.M. Ensemble, singing the leading role in Petr Kotik's chamber opera *Master-Pieces*, for which she was praised as portraying a "vital, intelligent, generous and deeply rewarding" Gertrude Stein (*Theater Scene*). The show's success led to a subsequent performance at the Ostrava in Prague Festival in November 2018. In 2019, she appeared as Mormon actress-turned-porn-star Daphne Blueberry in the premiere performance of David Chesky's satirical opera *La Farranucci*. Also in 2019, she premiered the role of Turn in Cakewood Creative Arts' folk musical *Times: A Mythic Opera*, and made her European debut in 2018 performing John Cage's *Song Books* and Julius Eastman's *Macle* at New Opera Days, Ostrava. An avid early music and ornamentation specialist, Christina has enjoyed working with soprano Julianne Baird, to whom she credits her knowledge of how to seamlessly execute Baroque ornamentation. Christina's skill with Renaissance and Baroque-era repertoire has led her to notable summer festivals, including the Carmel Bach Festival's Virginia Best Adams Masterclass, the American Bach Soloists Academy, and the Baroque Opera Workshop at Queens College. In New York City, Christina performs with period ensembles ARTEK and The American Classical Orchestra, and has also appeared with Brooklyn Baroque, Ensemble Leonarda, and Gotham Early Music. Originally from Harrisburg, Pennsylvania, Christina holds a Bachelor of Arts in Music from Gettysburg College/Sunderman Conservatory and a Master of Music in Vocal Performance from University of Wisconsin-Madison. Christina currently studies with Deborah Birnbaum and teaches voice and piano lessons privately and at Highbridge Voices in the Bronx. She is also part-time Music Administrator at the historic Cathedral of St. John the Divine and Program Administrator for the Baroque Opera Workshop at Queens College.

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 Raleigh Symphony, the Garden State Philharmonic, the Durham Symphony, the American Festival

for the Arts Orchestra, and 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, La Huaca de Atlapa in Panama City, the Tanglewood Music Festival, "Music in the Mountains" in Colorado, and The Marilyn Horne Foundation. He has collaborated with a long list of musicians, including Renee Fleming, Deborah Voigt, Cliff Forbis, Francisco Casanova, Eugenia Zukerman, Carol Wincenc, Stephen Williamson, Ricardo Morales, Robert deMaine, Eric Bartlett, Kelly Hall-Tompkins, and Paul Huang, and has also performed 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. He soon won top prizes in the Young Keyboard Artists Association International Piano Competition and the North Carolina Symphony Young Artists Competition. He later won first prizes in the Bartok-Kabalevsky-Prokofiev International Piano Competition, the Richardson Awards National Piano Competition, and 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. Mr. Ketter has presented master classes throughout the U.S. 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.

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."

American cellist **PETER SACHON** performs and records with an array of musicians and musical groups in New York City. In addition to Broadway, he also regularly performs with classical, jazz, and rock groups. He is active in promoting new music and art of all kinds. Some of the classical ensembles Mr. Sachon has played with include The Absolute Ensemble, Sonos Chamber Orchestra, Spoleto Festival Orchestra (Italy and U.S.), Virginia Symphony Orchestra, and the Hollywood Bowl Orchestra. He was also the principal cellist at both the Schleswig-Holstein Festival in Germany and the Pacific Music Festival in Japan. Mr. Sachon was the cellist for the Broadway productions of *Fiddler on the Roof*, *The Light in the Piazza*, *High Fidelity*, *Legally Blonde*, *South Pacific*, *Pippin*, and *The King and I*. He was most recently the principal cellist at Lincoln Center Theater's *My Fair Lady*. Mr. Sachon regularly performs and records with a wide array artists including Adam Guettel, Kelli O'Hara, Audra McDonald, Victoria Clark, Judy Kuhn, Chris Potter, Dee Snider, Peter Buffet, Stephen Schwartz, Anthony Rapp, and James Taylor. He has been the electric cellist for two Cirque du Soleil shows (*Banana Schpeel* and *Quidam*) and he has also toured Europe and the United States as a member of Pink Martini. As a part of his new-music initiative, The Cello Project, Mr. Sachon has premiered more than thirty new works for cello—all written for him by Broadway composers. A brief list includes John Bucchino, Tom Kitt, Michael John LaChuisa, Stephen Schwartz, Andrew Lippa, Ricky Ian Gordon, Steve Flaherty, Zina Goldrich, Jake Heggie, Bobby Lopez, and Maury Yeston. Mr. Sachon also has an album of new music for cello and piano by Lewis Flinn. In addition to playing the cello, he also plays classical, bluegrass and folk music on the mandocello.

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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The NYCC gratefully welcomes donations large and small, which help make our concerts possible. Contributions to the New York Composers Circle are tax-deductible under Section 501(c)(3) of the Internal Revenue Code. Your donations may be sent to the address on the last page of this program, or go to the "Contributing to NYCC" page on our website, NewYorkComposersCircle.org.

If you would like to help us in our efforts to build new audiences for new music, please become a Friend of the New York Composers Circle and send us your contribution.

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Mary Barto, <i>flute</i>	Oren Fader, <i>guitar</i>	Javier Oviedo, <i>saxophone</i>
Allen Blustine, <i>clarinet</i>	Leonard Hindell, <i>bassoon</i>	Daniel Panter, <i>viola</i>
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New York Composers Circle

365 Bridge St., 12E

Brooklyn, NY 11201

newyorkcomposerscircle.org

Our next concert will take place at 7:30 PM on Wednesday, February 19, 2020 at the *Little Church Around the Corner*, 1 East 29th Street, New York City. Please pick up a flyer at the door, or visit our website for more information.