



*Dedicated to the creation
and performance of new music*

NEW MUSIC
FOR INSTRUMENTS,
ELECTRONICS & VIDEO

MARC A. SCORCA HALL
NATIONAL OPERA CENTER
NEW YORK CITY

NOVEMBER 10, 2021, 7:30PM

NEW YORK COMPOSERS CIRCLE

NOVEMBER 10, 2021, 7:30PM

Souvenir (to Craig Ketter) † Raoul Pleskow
Craig Ketter, *piano*

The Siren † Craig Slon
Tammy Scheffer, *soprano* — Blair McMillen, *piano*

Trio for Horn, Violin & Piano † Peter Kelsh
Stefan Williams, *horn* — Eunmin Woo, *violin*
Craig Ketter, *piano*

Palindrome Canon N^o 9 † Frederick Boyle
presented with video by Craig Stockwell
electronic sounds & video

Distant Waves, New Worlds ‡ Linda A. Marcel
presented with video by the composer
electronic sounds & video — Michael Laderman, *flute*

— INTERMISSION —

Inharmonic Fantasy N^o 10 ‡ Hubert Howe
presented with video by Gazinur Rakhmatullin
electronic sounds & video — Blair McMillen, *piano*

Electroacoustic Improvisation N^o 2 ‡ . Rushaniya Nizamutdinova
presented with video by Martin Mukhametzyanov
electronic sounds & video

Song Cycle † Emiko Hayashi

1. *Moon in the cold*
2. *Mirror*
3. *Moon so pure*
4. *Empty sky*
5. *Snowflakes fall*
6. *A lonely moon*

Tammy Scheffer, *soprano* — Blair McMillen, *piano*

† World Premiere
‡ U.S. Premiere

*This season's concerts are dedicated to the founder of New York Composers Circle,
Jacob E. Goodman, to whom we owe a never-ending debt of gratitude*

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

TEXTS

Song Cycle texts edited by Emiko Hayashi

Moon in the cold Tan Taigi

Moon in the cool night
only my own footsteps on the bridge
A firefly hovered by
Look, I almost said, but I was alone

Mirror Murakami Kijo

First autumn dawn
The mirror I gaze into
reflects my father's face

Moon so pure Basho

The moon so pure
A lone drifting monk
drags it across the sand

Empty sky Masaoka Shiki

In the coolness
of the desolate six-month sky
the cuckoo's cry

The tree-cut dawn
comes quickly
at my tiny window

Snowflakes fall Issa Hassin

No sky no earth
Snow falls
Snowflakes fall

A lonely moon Kaga no Chiyo

Leaves like
the silhouette of crows
cast by the lone moon

COMPOSERS & VIDEO ARTISTS

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. Frederick has composed music for television, radio, and modern dance, while also working as a freelance jazz, classical, and folk musician. His collaborations include WGBH in Boston, KPFK in Los Angeles, the Gus Solomon Dance Company in Los Angeles, and Dance Collective in Boston. After twenty years in parish ministry, Frederick retired to devote more time to composing music, writing spiritual devotionals, learning to play the levered harp, and playing with his grandchildren. He also continues to serve as a chaplain at a senior citizen residence in New Jersey.

He writes, “The original instrumentation for *Palindrome Canon N^o 9* is oboe, a family of clarinets (Bb to contrabass), cymbals, and bass drum. The organization of pitch and rhythm is based on Nicolas Slonimsky scale #1172 and Joseph Schillinger palindrome #578. After composing the music in conventional music notation, I exported the music to a MIDI file and imported it into Logic Pro X where the voices were reassigned to various library sounds in Logic and mixed according to my intuitive composition proclivities. As the title indicates, this is the ninth (and final) Palindrome Canon I composed using a similar process with differing Slonimsky scales and Schillinger palindromes. While the underlying composition process of the canon is derivative of 20th-century serialism, there is an additional layer of music composition that is highly intuitive and unstructured. The layering of linear structures and intuitive music composition reminded me of paintings by my friend Craig Stockwell. Thus, during the early COVID-19 quarantine period in 2020, I contacted Craig and asked if he would be interested in sending me slides of some of his recent paintings so that we could collaborate while I created a video combining his art with *Palindrome Canon N^o 9*. I remembered from my previous collaborations with Craig at the Boston Center for the Arts in 1980 that he is very skilled at geometry, translucence, and layering of themes similar to the structural premises of all of the Palindrome Canons.”

EMIKO HAYASHI is a composer, arranger and performer, currently living in New York. She was born and raised in Japan. She started classical piano studies at age three, later moving into jazz and contemporary music. She has an undergraduate degree from Jochi University, (Japan) in Far Eastern Philosophy and a Masters in Jazz Piano Performance from Purchase Conservatory of Music (New York). Emiko has performed at various clubs in Tokyo, the Bay Area in California and in New York City. In 2005, she shifted to composing contemporary music. Her work *Continuous Strand of Twisted Threads*, for string trio, was selected and performed by Women Composers Festival of Hartford. Her *Piano Sonatina* was performed by Martha Locke at Tenri Gallery, sponsored by Orchestra of Our time. Her jazz originals have been performed at Birdland Jazz Club, Zinc Bar, and the Vault in Santa Cruz, California. She states, "I use my compositions as a vehicle to explore music from a visual and visceral perspective. My attempt is to paint sounds with my own version of color, texture and depth." Emiko has just released a new album entitled *Sun and Moon* in collaboration with drummer/arranger David Picton.

She writes, "The lyrics of *Song Cycle* are based on traditional Japanese haiku poems, which I slightly altered for my pieces. These poems focus on images from nature such as moon, sky and season. My compositions based on these lyrics are an attempt to emphasize the simplicity, intensity and directness of that expression."

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 the composition is 12-tone equal-tempered, the spectra prolonging each of the notes is inharmonic, such that each partial above the fundamental is $11/24$ of the frequency of a harmonic spectrum. This represents a frequency-shifted spectrum of about a minor sixth up. Each harmonic 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 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 piano plays long notes, which is for most of the piece, the notes should be heard as the "fundamental" of the inharmonic spectrum, but sometimes in the middle sections the piano plays some of the

spectral components, but only those which actually articulate tempered pitches, as the piano obviously cannot play inharmonic spectra. The composition was composed in 2019, and the electronic fixed media part was generated by the Csound program.”

Originally from Brooklyn, **PETER KELSH** is a Manhattan-based composer of tonal, thematic, melodic music, who combines both lyrical and dissonant elements in his compositions. Coming late to music, he took up the trumpet at age 17 and began piano a couple of years later. He received a B.A. in English Literature from Brooklyn College, where he spent more time in the piano practice rooms than in the classroom, and went on to study music at various schools. At San Francisco State College he studied composition with Wayne Peterson and Henry Onderdonk, later studying privately with Hall Overton in New York City. Mr. Kelsh has composed in most forms: orchestral, chamber, vocal, dance and solo works. His *Serenade for Oboe and Orchestra* was recorded by the Moravian Philharmonic Orchestra and later played in concert by the Lake Placid Sinfonietta in 2005. His song *When Shall We Set Sail for Happiness?*, from *Three Songs on Poems of Jean Garrigue*, was originally performed by mezzo-soprano Angela Brown with piano accompaniment at CAMI Hall in New York. It was later arranged by the composer for chamber ensemble and performed at Symphony Space in 2009 by the ensemble Lunatics at Large, after which *New York Times* reviewer Allan Kozinn referred to “the warm almost mezzo-like sound [soprano Katherine Dain] brought to Peter Kelsh’s appealing, neo-Romantic [piece].” *Saranac Sketches*, a suite for violin and viola and the composer’s second-most recent work, has been performed at several venues by the Kaganovskiy Duo, comprised of violinist Artur Kaganovskiy and his wife, violist Eszter Szilvester. Mr. Kelsh completed his *Rhapsody for Violin and Orchestra* in May of 2017 and his *Quartet for Oboe and String Trio* in June of 2020. He is currently finishing work on a *Sonata for Violin and Piano*.”

He writes, “My *Trio for Horn, Violin & Piano*, originally scheduled to be performed in the Spring of 2020, is a one movement work which is receiving its World Premiere tonight. The form, if it can be said to have any, is a kind of combination of a sonata and a rondo. The horn introduces a quiet pastoral idea which a page-and-a-half later is followed by an energetic theme led by the violin with piano and horn accompaniment. This theme is repeated later in the piece with many variations. The violin, after providing a high pedal-point background for the opening, joins the other instruments in displaying and playing with the main theme and other themes. There are many episodes of varied character, some of them introduced smoothly, some suddenly. The opening horn theme returns many times: hence the rondo idea. The piece ends with a soft horn solo followed by quiet chords from the whole ensemble.”

LINDA MARCEL's compositions have been performed internationally: Oxford, England; Bordeaux and Paris, France; Potsdam and Munich, Germany; Tamil Nadu, India; Rome, Milan, Adria and Bari, Italy; Moscow, Russia; Malaga and Seville, Spain; and New York City, United States. She is a music professional who graduated from Brigham Young University, Crane School of Music, State University of New York at Potsdam, receiving a doctorate in music from Columbia University. Presently, she is Chief Executive Officer of International Arts Educators Forum, (IAEF) a non-profit organization dedicated to the promotion of contemporary music. Previous employment includes: Professor of Music at Bergen Community College for over thirty years, and adjunct music professor at the University of Rome, Tor Vergata 2011-2019. She is an active member of the New York Composers Circle and The New York Women Composers. Linda produces concerts under IAEF. Her work supports digital media, dance, drama and music performance. She is dedicated to educational collaborations with artists and institutions worldwide.

She writes, "*Distant Waves, New Worlds* integrates fleeting melodies with contemporary flute techniques. Additionally, the flute expressions combine with the electronic fixed media of planetary sounds merging together to create a meditative otherworldly combination. The fixed media is derived from original recorded sounds by NASA satellites that include: earth whistles, plasma and gravitational sounds, Kepler star sounds, and the Juno satellite announcement of 'hi' in Morse code."

An individual bio for **MARTIN MUKHAMETZIANOV** was not available as of the writing of this program. See the notes for Ms. Nizamutdinova's piece below for available information.

RUSHANIYA NIZAMUTDINOVA graduated from the Moscow State Conservatory as a composer. She is a participant of international festivals in such cities as New York and Columbus, U.S.A; Osaka, Japan; Glasgow, Scotland; Barcelona, Spain; Saint-Petersburg and Moscow, Russia; as well as concerts and radio shows in Berlin and Karlsruhe, Germany; Bangor, Wales; Moscow, Russia; and Dundalk, Ireland. She is a director of the Spread Spectrum Contemporary Arts Festival. Her compositions have been included in the repertoire of professors at universities in Mississippi, Texas and Connecticut, U.S.A. She has published various articles regarding CIME-ICEM, IT terminology in the technical arts. Rushaniya is a bachelor's student in software engineering and an employee of the GDC-Services IT company. She is artistic director of the contemporary academic multimedia ensemble *Spread spectrum*, winners of various international competitions, whose work is presented at international festivals online and offline in New York and

Columbus (U.S.A.) and in Moscow, St. Petersburg and Kazan (Russia).

Notes on the audio/visual piece *Electroacoustic Improvisation N° 2*: Martin Mukhametzyanov and Rushaniya Nizamutdinova are members of *Spread spectrum*. The ensemble has an audio-visual technological project, in which Rushaniya is a composer, live-coder and sound programmer and Martin is a video and sound artist. The genre in which the duo works is electroacoustic and visual improvisation using the latest technologies. Rushaniya creates synthesis and sound processing on a laptop by using different DAWs, programming environments and soundscapes. The recorded sounds are modified on the computer and the generated frequencies layered on them. Different projections and visual objects, made by Martin, are placed against this background and woven into the electronic sound palette.

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.

He writes, “*Souvenir* was written this year (2021) and is dedicated to Craig Ketter. Craig is an intelligent and sensitive musician who has given my music so many fine performances with the Composers Circle. The title *Souvenir* refers to the inclusion of many intervals of thirds reminiscent of, as Arnold Schoenberg put it in his *Pierrot Lunaire*, 'the fragrance of days gone by'. Whether my inclusion of older practices is new or the result of the memory of a 91-year old, is unknown. As the zen master says, I don't know whether I'm riding the wind or the wind is riding me.”

GAZINUR RAKHMATULLIN is a free-lance artist working in the Moscow area. He works in every possible creative genre: the computer fine arts, academic drawing and painting, show-video chronicles and non-fiction cinema, sound-design, illustrated essays about travel and culture, and picture stories. Gazinur was born in 1960. For his technical education, he is engaged exclusively in what he likes: he travels in and interprets the realities of our world in an unusual way. Hundreds of frames of his footage illustrated the Google Earth world map from the Pacific to the Atlantic Ocean and from the Arctic to the Mediterranean until the site was taken down in 2017. He has collaborated free-lance with a number of media outlets. Gazinur took his first photos in autumn 2001 while traveling on the Sayansk taiga, as 'sketches' for paintings. Since then he has left analogue graphic means, working exclusively with digital tools on the canvas of the monitor; he does not print pictures and does not position himself as a photographer. He exhibited his works amongst the winners of the Kazan Photo Contest, 2005-2008. In Belarus, in the autumn of 2013, he participated in Vladimir Popov's art project «Calligraphy for World Peace», presenting pictures executed using the technique of 'raster isotransformation'. In Gazinur's implementation of raster isotransformation, natural photographic material, as a digital raster, is both pictorially and plastically processed, manually on the monitor-canvas, according to a high-tech methodology, producing artistic images while maintaining a newsreel authenticity.

CRAIG SLON is a New York-based composer. He studied rhythm, harmony, counterpoint, composition and music ethnography at Sarah Lawrence College and received a B.A. in Liberal Arts. He studied modal harmony with Linc Chamberland. He received grants from Sarah Lawrence College, Artlink (Scotland), the Foundation for Contemporary Arts, the Digital Harbor Foundation Artist Rescue Trust, and City Artist Corps Grants. He won a music publishing contract from the Tirreno Editorial Group competition (Italy) and was commissioned by cellist Jamie Fiste to compose music for solo cello. He has scored over 40 films and won a Craft Award for Original Score from the First Run Festival of New York University. Craig lived in Andalusia for ten years and his music has been performed in Spain, Denmark, Australia, Peru, United States, Mexico, England, Scotland, Germany, China and Russia, including compositions for string quartet, string orchestra, solo violin, solo piano, violin and piano, violin and organ, flute and piano, choir and flute, solo cello, saxophone quartet, two clarinets and piano, woodwind trio, solo prepared guitar, solo santur, santur with flamenco guitar and flamenco singer, solo titanium sheet metal, and electroacoustic compositions investigating the resonant signatures of glass, metal, wood, plastic, rubber, and ceramic materials. He is interested in the semiotics of culture and has spent time with Tarahumara and Shuar indigenous communities. He studied Desana sound symbolism and categorization with

Irving Goldman. Craig has worked as recording engineer with the New York Woodwind Quintet, Duke Piano Trio, Parker Quartet, Attacca Quartet, Cassatt Quartet, Ekmeles, Loadbang, Choral Society of Grace Church, A Far Cry, Contemporaneos, Azure Ensemble, House of Time, New York New Music Ensemble, Joan Tower, Tania Leon, Charles Wuorinen, Samuel Adler, Sebastian Currier, Ursula Oppens, Charles Neidich, Magdalena Baczewska and Taka Kigawa, and has made world premier recordings of over 200 living composers.

He writes, “*The Siren* is interpretive of traditional siren mythology and is inspired by flamenco *seguiriyas*. The structure consists of a slow, short introductory section, a longer middle section, and a short, bird-like ending section. The middle section uses 5+3+3 as the primary meter. The highest range of the piano is used throughout to create an imaginary siren's harp. The soprano uses slow glissandos to decorate and connect the notes together of the wordless melodic line.”

CRAIG STOCKWELL began his studies at Dartmouth College and Rhode Island School of Design. At RISD he studied with glass artist Dale Chihuly and went on to do work in glass in Minneapolis, Boulder, and Boston. His work moved on to conceptually based sculptural installations in New York, notably at PS1 (MOMA). The New York work was widely reviewed including *The New York Times*, *The Village Voice*, *Newsday*, and *The Soho News*. He received an MFA degree from Vermont College of Fine Arts in 2000. Craig has taught at Keene State College, Marlboro College, Union Institute and University, and Vermont College of Fine Arts (MFA). From 2013–20 he was the Director of the Visual Arts Program at the low-residency MFA at NH Institute for Arts. Currently he teaches in the MFA programs at Lesley University and MassArt. Craig was awarded a Fellowship from the Sharpe-Walentas Space Program in Brooklyn and has recently been represented by Gallery Benoit and Genovese/Sullivan in Boston. He has shown his drawings and paintings at the Nielsen Gallery in Boston, the Mills Gallery at Boston Center for the Arts, Marlboro College, New England College, The Fitchburg Museum, The Painting Center in NY, Spheris Gallery and TW Wood Gallery in Vermont and the Boston Museum of Fine Arts. He was a 2002 recipient of a New Hampshire Independent Artists Grant, and was included in the 2016 Biennial at the DeCordova Museum.

PERFORMERS

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.

MICHAEL LADERMAN, flutist and composer, has had a varied performance career including classical recitals, new classical chamber music, jazz, orchestral repertoire, rock, Iranian wedding music and Armenian folk song arrangements. He has premiered many new classical works with the New York Composers Circle and played in a quintet with NYCC composer/performers nine times at Zinc Bar concerts of new jazz whose set lists have included over a dozen of his own compositions. He also worked as a guest artist with indie rock group Tigers and Monkeys, recording the title track for their "Saturday Destroyer" album and playing with them in clubs in Brooklyn and Manhattan; was in a jazz/rock quartet representing Local 802 at the 2016 Tribeca Film Festival; and played a recital at Weill Recital Hall as an Artists International competition winner. He has performed at four National Flute Association conventions; the 1995 New York Flute Club Flute Fair; the Settimana Musicale Senese at the Accademia Chigiana in Siena, Italy; Merkin Concert Hall; and at four New York Flute Club concerts, one as a Young Artists competition winner. Mr. Laderman's flute teachers included Samuel Baron, Keith Underwood, Sandra Miller, Julius Baker, Thomas Nyfenger, and Trudy Kane, plus master classes with Alain Marion, Philippe Pierlot, and Peter-Lukas Graf under a Javits Fellowship that also funded four years of graduate school at SUNY-Stony Brook, through to a Doctor of Musical Arts. (<https://www.fluteperformer.com>)

Hailed by the *New York Times* as "prodigiously accomplished and exciting" and as one of the piano's "brilliant stars," pianist **BLAIR McMILLEN** has forged a musical life that is unbounded by convention. He is well-known for his advocacy of living composers and contemporary music, as well as for championing very early keyboard music and more recent neglected masterpieces. For more than two decades, McMillen has divided his time as piano soloist, chamber musician, music festival director, and educator/teacher. He has performed in major concert venues throughout the United States and around the world. Recent appearances include concertos with the American Symphony Orchestra in Carnegie Hall, solo appearances with the St. Paul Chamber Orchestra, and a 3-week solo tour of Brazil sponsored by the U.S. State Department. He is a member of several prominent ensembles, including the American Modern Ensemble, the six-piano "supergroup" Grand Band, and the Perspectives Ensemble, among others. For 10 years he was pianist for the Naumburg Award-winning Da Capo Chamber Players. He has also performed with the International Contemporary Ensemble, the Knights, and the LPR Ensemble. As a teacher and pedagogue, McMillen is in high demand. He has taught at Bard College and Conservatory since 2005, and he serves on the piano and collaborative piano faculty at Mannes at the New School in New York City. He regularly adjudicates at competitions and festivals throughout the United States and abroad. In past summers, McMillen has taught at the Elm City Chamber

Festival, the Xi'an Festival, the Wellesley Composers Conference, the Samuel Barber Institute, FEMUSC (Brazil), and the Bennington Chamber Music Festival, to name a few. His first solo CD, *Soundings*, was released to critical acclaim in 2001. Since then, Blair McMillen has been featured on dozens of commercially-released solo, chamber, and orchestral recordings. An album of two-piano music with Stephen Gosling, "Powerhouse Pianists II," was declared "one of the finest piano recordings in 2016" by NPR. An ECM recording with violinist Miranda Cuckson was hailed by *The Guardian* for "...playing that is frank and urgent, with powerfully stripped-back quiet passages and gritted-teeth ecstatic climaxes." McMillen was featured on a recent release, Harold Meltzer's Grammy-nominated *Songs and Structures*. And in 2021, Naxos will release McMillen's recording of Joan Tower's piano concerto *Still/Rapids* with the Albany Symphony Orchestra. Blair McMillen is the co-founder and co-director of the Rite of Summer Music Festival, a free, outdoor contemporary-music series held on New York City's Governors Island. The festival has presented boundary-pushing artists such as the JACK Quartet, Bang on a Can All-Stars, Tigue, Theo Bleckmann, Todd Reynolds, Contemporaneous, and Don Byron's New Gospel Quintet. Celebrating its tenth season in 2021, Rite of Summer is the only annual music festival on Governors Island. Blair McMillen holds degrees from Oberlin College, Manhattan School of Music, and The Juilliard School. While at Juilliard he was selected as concerto soloist on a tour of Japan with the Juilliard Orchestra. While there, he won the school's Gina Bachauer Competition and the Sony "Elevated Standards" Career Grant. McMillen's principal teachers have included Jerome Lowenthal, Robert McDonald, Sophia Rosoff, Joseph Kalichstein, and Byron Janis. He lives in New York with his wife Kay and son Conor. In his spare time he enjoys biking, skiing, film, and the occasional semi-competitive game of table tennis.

Vocalist and composer **TAMMY SCHEFFER** has been a creative force in New York City's vibrant music scene for the past decade. Harold Reich of the *Chicago Tribune* hailed her as "innovative, provocative and alluring", going on to say "Scheffer has a great deal to say in music, sound and word." Andrea Canter of JazzPolice.com wrote, "Scheffer has the agility and panache of a seasoned horn player and the imagination of the brightest stars of her generation." Scheffer lends her voice to ensembles that range from progressive rock to jazz, from improvised music to modern classical music. Most recently she appeared on new albums with Stefan Bauer's *Voyage West*, Amanda Monaco's *Pirkei Avot*, and with Joe Phillips' opera *The Grey Land*. She has performed at Carnegie Hall and the Jazz Standard in N.Y.C., Kimmel Center in Philadelphia, the Revoice Festival in London, MISA festival in China, San Sebastian Jazz Festival in Spain, Kennedy Center Millennium Stage in Washington D.C., the Chicago Cultural Center, Virginia Arts Festival and many other premier stages.

STEFAN WILLIAMS, is a graduate student at Rutgers University pursuing an Artist Diploma after completing a Masters of Music degree. He is also a graduate of the University of Georgia, where he completed a Bachelor of Arts in Music with honors. Upon moving to the northeast, he has begun free-lancing in the region playing with several local and regional orchestras. In previous summers, he has attended the Brevard Music Center.

EUNMIN WOO, a student of Dr. Maria Sampen, is pursuing a Bachelor of Music in violin performance at the University of Puget Sound. She attended Interlochen Arts Academy from 2010-2012 as a music major and the Indiana University's Jacobs School of Music summer string program, where she studied with Erin Aldridge. In addition to her classes and solo work, Woo has served as concertmaster of the Puget Sound Symphony since 2016. She has won first place in competitions in Philadelphia and Washington State (including the All-State orchestra and the regionals Solo and Ensemble competition) and has played for numerous masterclasses including classes with Brian Lewis, Paul Kantor and Bill Preucil. Woo has also studied with the former concertmaster of the Seattle Symphony, Maria Larionoff, the former concertmaster of the New York Philharmonic, Glenn Dieterow, and with members of the Philadelphia Orchestra. She maintains a studio of private violin students in Olympia, Washington and has coached the Tacoma Youth Association Orchestra first-violin section. In 2017, Woo was awarded the Ed Seferian endowed scholarship by the University of Puget Sound music faculty and will be spending the summer at the Aspen music festival.

Staff for this concert:

Linda Marcel and David Mecionis, producers

Linda Marcel, stage manager

Paul Aljian, Gayther Myers and David Picton, stagehands

David See, door

Emiko Hayashi and David Picton, reception

Andrew McIntyre, recording engineer

David Mecionis, programs

NEW YORK COMPOSERS CIRCLE

Now in its nineteenth year, the **NEW YORK COMPOSERS CIRCLE** is a multifaceted artistic and educational organization of composers and performers dedicated to new music, whose mission is to promote public awareness and appreciation of contemporary music through concerts, salons, and other events in the New York-metropolitan area. NYCC assists composers in the creation of new concert works of all genres, arranges for their performance, and offers its resources toward the development and education of new audiences for new music.

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 to him that the Circle had the artistry and commitment to present its music before an audience. In May 2003, 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*.

In the summer of 2007, 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.

For its members, New York Composers Circle offers a variety of opportunities for presenting for feedback works in progress at monthly salons which are also open to the public, performing completed works in concerts, and fostering collaboration and development, both artistic and professional, with other composer and performer members. For the sophisticated concert-going public, NYCC offers as many as eight concerts a year of its members' works, including jazz concerts and at least two non-series concerts of special performances, all which are curated by a jury of members headed by Program Committee Chair, Linda Marcel. And for members of the public who have not yet been exposed to much contemporary concert music, NYCC sponsors an outreach program. Composers and performers are sent to various institutions, including high schools and senior centers, to perform music of the 20th and 21st centuries accompanied by talks about the music.

Friends of the New York Composers Circle

Judith Anderson
Naoko Aoki
Oliver Baer
William and Marilyn Baker
Roger Bermas
Nancy R. Bogen-Greissle
Hervé Brönnimann
Richard Brooks and Clifford Hall
Arline Brown
Barry Cohen
Robert Cohen
Gloria Colicchio
Mary Cronson
David Del Tredici and Ray Warman
Gary DeWaal and Myrna Chao
Margaret DeWitt
Robert and Karen Dewar
Mr. and Mrs. John Eaton
Jeanne Ellis
Michael and Marjorie Engber
William and Harriet Englander
Margaret Fairlie-Kennedy
Anne Farber
Allen C. Fischer and Renate Belville
Amy Roberts Frawley
Elizabeth Friou
Victor Frost
Mark and Louise Gatanas
Peter and Nancy Geller
Lucy Gertner
Jacob E. and Josy Fox Goodman
Dorine Gordon
Perry Gould
Stanley S. Grossel
Martin Halpern
Linda Hong
Hubert Howe
Carl and Gail Kanter
David Katz
Lou Katz
David Kaufman
Barbara Kaye

Debra Kaye
Richard Kaye
Daniel Klein
Vladislav Klenikov
Alvin and Susan Knott
Andrea Knutson
Susan Korn
Leo Kraft
Herbert and Claire Kranzer
Michael Laderman
Raphael Laderman
Dorothy Lander
Arnold and Michelle Lebow
Mr. and Mrs. Robert Leibholz
Stephen and Ann Leibholz
Nancy and Norman Loev
Erwin Lutwak
Joseph and Nina Malkevitch
David Martin
Martin Mayer
William Mayer
Eugene W. McBride
Christopher Montgomery
William and Beryl Moser
Gayther and Carole Myers
Bill Nerenberg
Linda Past and Joseph Pehrson
Jeanette and Stuart Pertz
Murray S. Peyton
Richard Pollack and Lori Smith
Bruce S. Pyenson
Rochelle and Douglas Sauber
Marjorie Senechal
John H. Solum
Abby Jacobs Stuthers
Al and Alice Teirstein
Mr. and Mrs. Douglas Townsend
Raymond Townsend
Gary and Katrine Watkins
Sally Woodring
Thomas Zaslavsky and Seyna Bruskin
Martin Zuckerman and Susan Green

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.

NEW YORK COMPOSERS CIRCLE

Board of Directors

Richard Brooks - Chair

John de Clef Piñeiro, Robert S. Cohen, Nelda Nelson-Eaton, Clifford Hall

Administration

Hubert Howe - Executive Director, Outreach Coordinator

David Mecionis - Deputy Executive Director, Concert Director

Robert S. Cohen - Treasurer, and ASCAP and BMI Liaison

Timothy L. Miller - Webmaster, Publicity Coordinator
and Editor of *In The Loop*

Linda Marcel - Director of Development, Program Committee Chair

Tania León - Program Committee Chair

Dary John Mizelle - Salon Coordinator

Max Giteck Duykers - Membership Coordinator

Tamara Cashour - Publicity Coordinator

Susan J. Fischer - Secretary

Honorary Members

Elliott Carter (*dec.*) John Eaton (*dec.*) Dinu Ghezzo (*dec.*) Jacob E. Goodman (*dec.*)

Ezra Laderman (*dec.*) Tania León Paul Moravec Raoul Pleskow

Composer Members

Paul Aljian	Michael Grebla	Cheng Jin Koh	Dary John Mizelle
Roger Blanc	Martin Halpern	Ursula Kwong-Brown	Gayther Myers
Frederick Boyle	Jimhee Han	Mark Landson	Catherine Neville
Richard Brooks	Emiko Hayashi	Patricia Leonard	Jeffrey Niederhoffer
Madelyn Byrne	Eric Heilner	Linda A. Marcel	Thomas Parente
Tamara Cashour	Hubert Howe	Eugene Marlow	David Picton
John de Clef Piñeiro	Sam Hoyland	Richard McCandless	Dana Richardson
Robert S. Cohen	Anthony Izzo	Kevin McCarter	Richard Russell
Derek Cooper	Olivia Jones	David Mecionis	Christopher Sahar
Max Giteck Duykers	Carl Kanter	Nataliya Medvedovskaya	David See
Jacob Elkin	Christopher Kaufman	Yekaterina Merkulyeva	Nina Siniakova
Susan J. Fischer	Debra Kaye	Scott D. Miller	Craig Slon
Monroe Golden	Peter Kelsh	Timothy L. Miller	Simona Smirnova

Performer Members

Demetra Adams, <i>soprano</i>	Marcia Eckert, <i>piano</i>	Margaret O'Connell, <i>mezzo</i>
Haim Avitsur, <i>trombone</i>	Dave Eggar, <i>cello</i>	Christopher Oldfather, <i>piano</i>
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 Panner, <i>viola</i>
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 Tonna, <i>mezzo</i>
Claudia Dumschat, <i>organ</i>	Maxine Neuman, <i>cello</i>	

New York Composers Circle

365 Bridge St., 12E

Brooklyn, NY 11201

newyorkcomposerscircle.org

Our next concert will take place at 7:30 PM on Thursday, December 16, 2021
at Marc A. Scorca Hall, National Opera Center, 330 7th Ave., N.Y.C.
Please visit our website for more information.