



*Dedicated to the creation  
and performance of new music*

A CONCERT  
OF NEW  
CHAMBER MUSIC

MARC A. SCORCA HALL  
NATIONAL OPERA CENTER  
NEW YORK CITY

DECEMBER 16, 2021, 7:30PM

NEW YORK COMPOSERS CIRCLE

DECEMBER 16, 2021, 7:30PM

*Millennium Sonata, movement II* † . . . Nataliya Medvedovskaya  
Peter Sachon, *cello*      Craig Ketter, *piano*

*Reconsidered* † . . . . . Kevin McCarter  
David Valbuena, *clarinet*      Peter Sachon, *cello*

*The Crafty Huntsman* † . . . . . David Picton  
1. *Morning Hunt*  
2. *A Lesson from Master Wolf*  
3. *The Conquest*  
David Valbuena, *clarinet*      Peter Sachon, *cello*  
Craig Ketter, *piano*

*Caffeine Rag* . . . . . David See  
David See, *piano*

— INTERMISSION —

*Duology* † ..... Roger Blanc  
Melissa Slocum, *double bass*     Steve Sandberg, *piano*

*It Is She Who Made Us* † ..... Olivia D. Jones

1. *Strength*
2. *Determination*
3. *Power*

David Valbuena, *clarinet*     Peter Sachon, *cello*

*Three Rhapsodies* ..... Dana Dimitri Richardson

1. *Cool and sensuous*
2. *Passionately*
3. *Freely*

Craig Ketter, *piano*

† World 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

# COMPOSERS

**ROGER BLANC** earned a Masters in Composition from Juilliard and was an assistant teacher in Ear Training and Theory there for five years. He's had original concert music performed at Alice Tully Hall, CAMI Hall, The Whitney Museum Sculpture Court, St. Peter's at Citicorp Center, The New School, Brooklyn College, Baruch College, the Juilliard School, The National Opera Center, Christ & St. Stephen's Church, Jan Hus Church, Spectrum, St. Mark's Church, Thalia Theatre at Symphony Space, and at various locations overseas. He has arranged, transcribed, composed, orchestrated, produced, or otherwise prepared/organized/supervised music for media including television (*The Tonight Show*, *Saturday Night Live*, David Letterman, Conan O'Brien, Arsenio Hall), film (ca. sixty feature films including *Frida*, *The Untouchables*, *Wag The Dog*, *Flirting with Disaster*, *Fargo*, *The Stepford Wives*, *Cadillac Records*), the recording industry (many artists including Miles Davis, Barbra Streisand, Yoko Ono, Michael Jackson, John Lennon, Paul Simon, Bruce Springsteen, David Bowie, Bette Midler, Luciano Pavarotti, Kelly Clarkson), and live performance (venues including Carnegie Hall, City Center, Radio City Music Hall, The Metropolitan Museum of Art, Madison Square Garden, the United Nations, the Friars Club, and the Apollo Theater; events including Comic Relief, the 2004 Democratic National Convention, the 2006 Super Bowl, and Fashion Rocks 2008). He lives with his wife and son in New York City, and performs frequently on guitar at local venues around the city, including The Bitter End, Arlene's Grocery, The 55 Bar, Bowery Electric, the Parkside Lounge, the Zinc Bar, and the Cutting Room.

He writes, "*Duology* for double bass and piano is a single-movement work incorporating elements of traditional concert music and jazz, but involving no actual improvisation. It consists of a series of sections united through the use of specific scales and scale-derived harmonies, as well as through relationships of rhythm and polyrhythm. The name *Duology* references my previous concert duos *Duopoly 1* and *Duopoly 2*, as well as bebop jazz tunes with names such as *Ornithology* and *Anthropology*."

**OLIVIA JONES** is an Australian-born New York-based composer, clarinetist and vocalist. She was 2020 resident composer with Brooklyn's Ensemble Mise-en for *Project Cage*. In 2021 she composed music for pandemic performances by Italian clarinetists Guido Arbonelli and Natalia Benedetti.

She is currently a Master of Music Performer-Composer candidate at The New School where she studies with Darius Jones, Elliot Cole, Joshua Rubin and other prominent New York City artists and composers. Olivia sits on the Board of the MATA New Music Festival and is a member of New York Women Composers, the New York Composers Circle and the Australian Music Center. Olivia holds her Bachelor of Music (Composition) from the Melbourne Conservatorium of Music.

She writes, "*It Is She Who Made Us* is a tone poem for two voices. It is an ode to the journey new parents take when they create life and birth, in defiance of the systematic forces that work to harm them, devalue them and threaten the rights of people with reproductive systems generally. The three movements are an invitation to celebrate three forces inherent to motherhood: *Strength, Determination* and *Power*."

**KEVIN McCARTER** writes music for orchestra, chamber ensembles, chorus, solo instruments, and voice. *Opening Ideas* was premiered by the Chicago Chamber Orchestra, recorded by the Kiev Philharmonic, and subsequently broadcast by a number of radio stations. Other works that have received substantial attention include *Blossoms and a Breeze*, played by several woodwind trios in the U.S. and Canada, and *Three Songs on Poems of Emily Dickinson*, sung on recitals in Paris, Vienna, and Rome in addition to programs in the U.S. Recent works include *Come Along*, premiered by the Euclid Quartet at the Mostly Modern Festival, and *All Along*, included on a recent recording of orchestral music from Navona Records.

The clarinet and cello collaborate to create an energetic texture at the opening of *Reconsidered*. But the music eventually gets stuck and crashes. After some quiet regrouping, the piece eventually regains its opening energy, combining and developing musical ideas in new ways.

**NATALIYA MEDVEDOVSKAYA** is an award-winning composer, concert pianist, and songwriter whose compositions are hailed as "significant, amazing, dramatic" (*Los Angeles Times*). Nataliya's piano performances are noted for their "brilliance, dexterity and incredible dynamic control" (*New York Stringer Magazine*). A graduate of the St. Petersburg Conservatory, Russia, with a double-major in composition and piano performance, she moved to New York City in 2003. She won *First Prize* at the 1995 International Composers' Competition of the Gartow Foundation (St. Petersburg, Russia); *Second Prize* as a composer at the International Competition "Golden Chammukia" (Berlin, 2005); "Best Classical Composition", "Best Easy Listening Song" and "Best Instrumentalist" from Indie Music Channel (Hollywood, 2015); *Honorable Mention* in the 14<sup>th</sup> *Billboard* Song Contest; *Honorable Mention* in the 2007 "Song of the Year" International Song Contest; and

Honor Award at the 2006 Great American Song Contest, among others. She has been composing music in a very wide range of genres: from classical to pop, from spiritual hymns to Broadway. She had a World Premiere of her commissioned "Red Revolution in the Air" epic orchestral piece performed by Siberian State Symphony Orchestra (Krasnoyarsk Philharmonic Hall, Russia, 2017), as well as a World Premiere of her commissioned 2-hour length orchestral ballet based on the "Adventures of Nils" fairytale (Maryland, 2014). Her *String Quartet N<sup>o</sup> 1* was performed by St. Petersburg Quartet at Mohawk Trail Concerts (Massachusetts, 2006), Summer Mountain Festival (2005), Edinburgh Festival of Art, Music, and Animation (Scotland, 1997) as well as in Yale University, Merkin Hall and other concert venues throughout the U.S. and abroad. The piece was broadcast by WQXR internationally and honorably acclaimed in the *Washington Post*, *LA Times*, *St. Paul Edition*, and *Charleston Daily Mail*. Nataliya's *First Snow* for oboe, bassoon, violin and piano was performed by Poulenc Trio at the "Wall to Wall Behind the Wall" International Festival (Symphony Space, N.Y.C., 2010), An Die Music Series (Maryland, 2009), and was broadcast by *Classical Music Discovery* radio station (2015). Her *String Quartet N<sup>o</sup> 2* was performed at Albuquerque Music Festival (2007), in the Museum of Fine Arts (Florida, 2007), and at the Chamber Music America Conference (N.Y.C., 2007). Her humorous "Pantomimes" suite for clarinet and piano was premiered at the International Clarinet Convention (Georgia, 2006). In 2004 she composed and recorded three soundtracks for the American film *I Will Avenge You, Iago!* As a songwriter, Nataliya performed her songs at the iconic Metropolitan Room (N.Y.C., 2019) and Le Poisson Rouge (N.Y.C., 2018). In 2015, she was the opening act for Tracii Guns from Guns N' Roses at Whiskey a Go Go (Hollywood). She got into the top 20 on *Women of Substance Radio Podcast*. She was a special interview guest at LMCTV (2019). Her songs were featured at inradio.com, on the Eartaste Sampler 4, and the Noizepunk & Krooner Shows at kalvos.org. Her song, *Inside Out*, was included in the *Hot Tails In The City: Free Lap Dances, Vol.3* compilation cd. While attending the ASCAP EXPO in Hollywood in 2013, she was offered to sing, act and dance for a music video to her pop song called, *Sold Out*. Since 2018, her spiritual hymns were performed annually at the Salem Missionary Baptist Church and in the Astoria Park Open Air concert series. Her piano performances were favorably reviewed at nyconcertreview.com and in *New York Stringer Magazine*. She played the piano part of 21 Rachmaninoff songs on a *Mapleshade Records* cd release (2006). She has played concerts in Carnegie Hall, Symphony Space, Bargemusic, Bechstein Pianos, Tenri Cultural Institute, National Opera Center, DiMenna Center and other venues. Her repertoire ranges from Scarlatti to contemporary music of living composers as well as her own compositions. Since August 2019, Nataliya is represented by Spotlight Artist Management. She actively participates in the Open Classical virtual concert series playing her own compositions. Her most recent hymns called, *Living God* and *Salvation is Near*, as well as *Barcarolle*

for flute, harp, violin, viola and cello, which she composed during the lockdown, will receive their virtual World Premiere this year and will be released on all major online platforms. Her most recently received prize is an Honor Award from Dunayevsky Competition (Moscow, Russia) for the Aria of the Fairy of Doubt from the new opera entitled *Journalist*, co-written by a team of women composers.

She writes, “*Millennium Sonata* for cello and piano, movement II, combines neo-romantic traditions and complexed harmonies with an early avant-garde approach of uncertain pitch and playing on piano strings with fingernails. Lyrical and dreamy moods alternate with sharp *marcato* and *staccato* sections. It’s full of unpredictable rhythm nuances and dynamic changing of time signatures. *Millennium Sonata* was written in 2000 when we bid farewell to 20<sup>th</sup> century and greeted 21<sup>st</sup> century.”

**DAVID PICTON**, composer and jazz musician, has a bachelors degree in music composition from Mannes School of Music in New York City. He has been performing, composing and teaching music mostly in the New York City area for over 40 years. He has released three jazz CD's and one classical CD of his own compositions. David's compositions, both jazz and classical, have been performed all around New York City, and recently he has had numerous performances in Canada of his two woodwind quintets. He has also had a recent performance in Moscow, Russia of his *Redwood Prelude and Fugue* for organ.

He writes, “There have been relatively few trios written with the particular instrumentation of piano, clarinet, and cello, even though I find the combination works quite well. My particular reason for writing for this combination was simply that I had been invited to do so by a certain trio ensemble with this exact instrumentation. As it turned out, by the time I had finished *The Crafty Huntsman*, the trio had split up and dissolved. But that did not discourage me from going on and getting the piece performed by some of New York's finest performers, as you will hear tonight.”

The music of **DANA DIMITRI RICHARDSON** has been broadcast over more than 70 radio stations in the U.S. and Greece, including WNYC (New York) and ERT (Athens). He spent three years in Athens teaching music theory. His 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. In 2009 his article *Syntonality: A New System of Harmony* was published in the first issue of the SCI online theory journal. It describes a technique for creating a sense of motion through comprehensible chord progressions in a modern context. Those with an

interested in music theory can access the monograph at: <http://www.dana-richardson.org/syntonality8.pdf>. The cd, *Bonds of Life*, of his syntonal rock music as well as his volume of poetry, *Aphrodite and Other Poems*, are available on Amazon. His music is regularly performed in New York City as well as internationally. Most recently he has finished a symphony for large orchestra, a piano sonata and a cello sonata. Dana's YouTube channel is at: <https://www.youtube.com/channel/UCR1oaSTm60MByp30T771byg>.

He writes, "My goal with *Three Rhapsodies* was to wed a compelling form, harmony and melody with a varied array of piano textures. The first Rhapsody is in an ABA form. The middle 'halo' section is a variation of the opening chordal material with the tune in the bass under the 32<sup>nd</sup>-note arpeggios. The chordal section returns. The second Rhapsody is a set of variations on the opening theme (measures 1-18) except for one section that varies the first Rhapsody with a single line texture. The third Rhapsody is also in ABA form but there are many subsections within each main section that are varied and developed in a free, organic manner."

**DAVID SEE** has enjoyed a varied career as collaborative pianist, orchestral pianist, organist, choral singer, teacher and composer. He is currently a staff pianist for Mannes School of Music at the New School. He has been a pianist and guest faculty at Broadway Dance Center, also playing for Apotheosis Opera, Tapestry Choir, the chamber group L'Amore della Musica and most recently OperAvant. He has sung baritone for several years with the choral new music group C4: The Choral Composer/Conductor Collective, which has premiered several of his compositions. A cd recording of *Seven Franchetti Songs* composed by Michael Linton, with David on piano, is available for streaming at [refinersfire.us](http://refinersfire.us). David holds a B.M. degree in Music Composition from Oberlin Conservatory.

He writes, "*Caffeine Rag* (2009) is a piano rag that, in the midst of following the conventional Joplin-like template, is increasingly submerged in fast and jittery syncopations caused by drinking too much coffee."





# 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, Craig 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. Craig 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. He has presented master classes throughout the U.S. and Argentina, and has served as a guest professor and adjudicator in several institutions and venues. Craig 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. He currently resides in Fair Lawn, New Jersey with his wife, Canadian soprano Valerie Gonzalez, and his two sons, Isaac and Daniel.

American cellist **PETER SACHON** not only performs with some of the finest freelance orchestras and opera companies in New York City, he also performs in Broadway shows, and jazz and rock groups. Peter has toured Europe and the U.S. with Pink Martini, and played for the Broadway shows *Fiddler on the Roof*, *The Light in the Piazza*, *High Fidelity*, *Legally Blonde*, *South Pacific*, *Pippin*, *The King and I*, and *My Fair Lady*. He performs with Audra McDonald, Victoria Clark, Kelli O'Hara, Deborah Voight, Rufus Wainwright, Chris Potter, Dee Snider, Josh Groban, Phillip Phillips, Judy Kuhn, Adam Guettel and Billy Joel. Mr. Sachon has also performed with the Absolute Ensemble, the Riverside Orchestra, the Sonos Chamber Orchestra, the Spoleto Festival Orchestras (Italy and U.S.), the Virginia Symphony, the Charleston Symphony and the Hollywood Bowl Orchestra. Additionally, he participated in both the Schleswig-Holstein Festival and the Pacific Music Festival where he was principal cellist. Mr. Sachon has premiered more than thirty new works for cello, all written for him by Broadway composers, including John Bucchino, Tom Kitt, Michael John LaChuisa, Stephen Schwartz, George Stiles, Andrew Lippa, Ricky Ian Gordon, Steve Flaherty, Zina Goldrich, Jake Heggie, Bobby Lopez and Maury Yeston.

**STEVE SANDBERG** is an Emmy-nominated composer, pianist, and teaching artist. He has given classical recitals, toured internationally with well-known Latin, jazz, and rock artists, and written extensively for TV and other media. Steve specializes in creative piano (including composition, theory, and improvisation) lessons for children and adults. He shares his passion for and broad knowledge of music in a gentle and approachable way, and tailors his teaching to the individual needs of each student. He began classical piano studies at age four and is currently a student of the legendary classical performer and teacher, Seymour Bernstein. He won a BMI Student Composer Award before attending Yale University, where he majored in music. His studies with noted African art theorist Robert Farris Thompson inspired him to explore the world of Afro-Caribbean music. After graduating from Yale, he returned to New York City where he played with, and arranged and composed for, some of the great salsa artists of the 1970s and 1980s, including Mario Rivera, Celia Cruz, Ruben Blades, and Tito Puente. In Rio de Janeiro and São Paulo, he opened for the legendary João Gilberto in a duo with vocalist Bebel Gilberto. He also toured with David Byrne of Talking Heads, as keyboardist and vocalist. Steve has conducted and arranged on Broadway and for many regional and Off-Broadway theaters, including the New York Shakespeare Festival. More recently, he was nominated for three Emmy Awards for his work as musical director and composer for Nickelodeon's *Dora the Explorer* and *Go, Diego, Go!* Steve has performed completely improvised concerts at The Knitting Factory, Guggenheim Museum, Le Petit Versailles, and The Stone. These concerts were heavily influenced by his studies of North Indian raga singing with Ustad

Mashkoor Ali Khan. Steve's latest project is the classical world-music group The Steve Sandberg Quartet. Quartet concerts begin with performances from the solo piano repertoire (including original compositions), and continue with soaring improvisations on originals that draw from European, African, Latin, Balkan, and Indian traditions. One listener described the experience as listening to "music from a country I've never been to but always wanted to visit." The group made its debut in June, 2016, with a sold-out show at the DiMenna Center in New York City, recorded its first CD on artistShare records, and has appeared at Birdland, Kitano Jazz, Side Door Jazz Club, the Deerhead Inn, Allentown Symphony Jazz Cabaret, and other prominent venues. [www.stevesandbergstudio.com](http://www.stevesandbergstudio.com)

Bassist **MELISSA SLOCUM** has been performing worldwide since 1982 and has worked with such legends as Art Blakey, Lionel Hampton, Cab Calloway, Clark Terry, Wynton Marsalis, Woody Shaw and Hank Jones. Comfortable in genres ranging from duo to big band, traditional to avant-garde, she has performed and recorded with Charli Persip and Superband, with Ralph Peterson in the Fo'tet and Messenger Legacy, and with Avery Brooks with Craig Harris, Howard Johnson and Gravity, Dakota Staton, Kevin Mahogany, the Firey String Sistas and the all woman big band DIVA, among many others. She studied jazz bass with Lisle Atkinson, Stafford James, Milt Hinton, Rufus Reid and Ron Carter. She received an NEA grant for jazz study in 1986. Ms. Slocum also performs regularly with orchestras including the New Jersey Symphony, Westchester Philharmonic, Stamford Symphony, Long Island Philharmonic, Brooklyn Philharmonic, Queens Symphony and the New York Pops, among many others. She has worked under numerous conductors such as Kurt Masur, Neeme Jarvi, Zdenek Macal, Itzhak Perlman and Stanislaw Scrowachewsky, and has held the bass chair at *The Phantom of the Opera* since 1999. Ms. Slocum holds a Master of Music in Classical Double Bass Performance from the Manhattan School of Music, a Master of Music in Jazz Studies from the Manhattan School of Music, a Professional Studies Certificate from the Mannes College of Music and a D.M.A. from the State University of New York at Stony Brook. Dr. Slocum's major teachers include Homer Mensch, Julius Levine, Joseph Bongiorno and Joseph Carver.

Originally from Queens, **DAVID VALBUENA** is a New York City-based clarinetist and educator who has performed throughout the U.S., Canada, China and Europe. He has premiered dozens of works for clarinet and bass clarinet both as a soloist and with ensembles such as Ensemble Mise-en, Tactus and Analog Arts. His festival appearances include fellowships at the Sarasota and Bowdoin International Music Festivals, the Electro-acoustic Music Festival, the Lucerne Festival Academy Orchestra, and the Montreal

Nouvelles Musiques Festival where he performed in the Canadian premiere of Stockhausen's final work, *Klang*. As a theatre musician, David has performed in several off-Broadway productions including the 2019 revival of the *Fiddler on the Roof* in Yiddish as both a pit and onstage musician. David is also a teaching artist with the CUNY Harmony Program and is proud to be a woodwind instructor at PS 107x in the South Bronx and at the Castle Bridge School in Washington Heights. He holds degrees from the Manhattan School of Music and Queens College where he studied with Charles Neidich.

Staff for this concert:

Bob Cohen and David Mecionis, producers

Bob Cohen, stage manager

Emiko Hayashi and Anthony Izzo, stagehands

Eric Heilner, door

Eric Heilner, Anthony Izzo, reception

Julian Wild, 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 20<sup>th</sup> and 21<sup>st</sup> centuries accompanied by talks about the music.

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*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

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

New York Composers Circle  
365 Bridge St., 12E  
Brooklyn, NY 11201  
[newyorkcomposerscircle.org](http://newyorkcomposerscircle.org)

Our next concert will take place 7:30 PM on Tuesday, February 8, 2022 at Church of the Transfiguration ("Little Church"), 1 E. 29<sup>th</sup> St., N.Y.C.  
Please visit our website for more information.