



*Dedicated to the creation
and performance of new music*

A CONCERT
OF NEW
CHAMBER MUSIC

CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”

NEW YORK CITY

MARCH 15, 2022, 7:00PM

NEW YORK COMPOSERS CIRCLE

MARCH 15, 2022, 7:00PM

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

Sunsongs Dana Dimitri Richardson

- I. *Dawn*
- II. *Sunshine*
- III. *Twilight*

Jacqueline Milena Thompson, *soprano* Craig Ketter, *piano*

Under Sun or Stars † Kevin McCarter

1. *Sunset Near Home*
2. *Afternoon on a Hill*
3. *Stars*

Jessica Bowers, *mezzo-soprano* Craig Ketter, *piano*

So You Think I'm Funny???† Robert S. Cohen

1. *So What!*
2. *So Low*
3. *So's Your Old...*

William Short, *bassoon* Craig Ketter, *piano*

— INTERMISSION —

Caffeine Rag David See
David See, *piano*

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

The Crafty Huntsman David Picton
1. *Morning Hunt*
2. *A Lesson from Master Wolf*
3. *The Conquest*
Todd Palmer, *clarinet* Peter Sachon, *cello* 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.*

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

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

TEXTS

Sunsongs Dana Dimitri Richardson

I. *Dawn*

Dawn emerges from the chrysalis of night,
and drying bit by bit,
it slowly spreads its butterfly wings,
a flapping of red and orange light,
the spirits that bring
up the huge solar disk.

What lay hidden in gloom is now revealed,
an orange metamorphosis on an azure field.

The sun has risen.
The sun has risen.
The sun has risen.

II. *Sunshine*

Warm upon my face,
warm upon my shoulder,
the sun is shining like a warm embrace,
that never will grow colder.

Warm upon my cheek,
warm upon my brow,
and now, I seek no more,
but find my welcome in the light
feel my spirit soar
to its golden height.

Ah, sunlight, sunlight!

Warm upon my face,
warm upon my shoulder,
the sun wraps me in its radiant grace,
that never will grow older.

Warm upon my cheek,
warm upon my brow,
and now, as opening a door,
I find a welcome in the light
feel my spirit soar
in its golden might.

III. *Twilight*

Twilight: the sun is down,
and though his power's gone,
he's left us with glory of his passing,
his blood upon the cloud,
the last cry of orange
falling underneath the earth

Twilight: the sun is down,
and though his power's gone
for now, his is a story everlasting
of casting off his shroud at dawn
to rise and plunge
the world in cycles of rebirth.

But when we go down,
there is not any new dawn
for us beyond the memory in those massing
behind us whom we've endowed
with love and pride to judge
the fading measure of our worth.

Under Sun or Stars Kevin McCarter

1. *Sunset Near Home* Kevin McCarter

Low sun, rising moon,
tall trees glowing,
a clean, pale sky behind.

As earth slowly turns the light down,
leaves flap gently,
birds eat and sing.

The moon brightens, lingers
in this space so sweetly charmed
the common seems exceptional.

2. *Afternoon on a Hill* Edna St. Vincent Millay

I will be the gladdest thing
 Under the sun!
I will touch a hundred flowers
 And not pick one.

I will look at cliffs and clouds
 With quiet eyes,
Watch the wind bow down the grass,
 And the grass rise.

And when lights begin to show
 Up from the town,
I will mark which must be mine,
 And then start down!

2. *Stars* Sara Teasdale

Alone in the night
 On a dark hill
With pines around me
 Spicy and still,

And a heaven full of stars
 Over my head,
White and topaz
 And misty red;

Myriads with beating
 Hearts of fire
That aeons
 Cannot vex or tire;

Up the dome of heaven
 Like a great hill,
I watch them marching
 Stately and still,

And know that I
 Am honored to be
Witness
 Of so much majesty.

COMPOSERS

ROBERT S. COHEN has written music for chorus, orchestra, chamber ensemble, dance and theatre and has been the recipient of numerous awards and commissions, including a New Jersey State Council on the Arts Fellowship, Hong Kong Children's Choir International Composition Competition, several commissions from the Philadelphia Boys Choir & Chorale, an American Music Center Grant, Meet the Composer Awards, New York Composer's Circle Award and several grants from the Geraldine R. Dodge Foundation. Bob has also received awards from the New England String Quartet, the Harrisburg Gay Men's Choir, the Chicago Ensemble, New Opera West, and Hong Kong Children's Choir. His works have been performed in such prestigious venues as Carnegie Hall, Severance Hall, Berlin's Kammermusiksaal, the Kimmel Center, Symphony Space, Bargemusic, the Sofia Opera House, Melbourne Concert Hall, and the Beijing National Center for the Performing Arts. He is published by Potenza Music, Edition Peters, Hal Leonard, Shawnee Press, Pavane Publishing, Fred Bock Music, Lorenz Music Publishing, HoneyRock Music and J.W. Pepper.

He writes, "The bassoon is often referred to as the "clown" of the orchestra. There are certainly numerous examples throughout both classical and popular music of this aspect of it's personality—one of the most famous moments being the notorious "fart" joke in the 2nd movement of Haydn's *Symphony N^o 93*. The bassoon, however, is capable of so much more. It has perhaps the greatest range of any instrument in the orchestra and is capable of creating both the otherworldly sound of the stratospheric opening of Stravinsky's *Rite of Spring* to the heartbreaking solo in Shostakovich's *Symphony N^o 9*. My favorite bassoon passage is the 2nd movement of Bartok's *Concerto for Orchestra* where two bassoons are paired in sixths throughout the movement then magically joined at the end by a third bassoon which scampers about them like an overactive Yorkshire Terrier... oops, there we go again, funny. In this three movement piece, I tried to musically explore all aspects of this wonderful instrument. I am so grateful to have the services of William Short, one of the instrument's top luminaries, performing the world premiere along with the inestimable Craig Ketter on piano."

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.

He writes, “*Under Sun or Stars* is a set of three songs. The first song is quiet, celebrating a beautiful evening as the sun is setting. The second song is active, delighting in an outing to a hillside covered with flowers and grass on a windy afternoon. The third is a night song, under a sky full of stars.”

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 Channukia" (Berlin, 2005); "Best Classical Composition", "Best Easy Listening Song" and "Best Instrumentalist" from Indie Music Channel (Hollywood, 2015); Honorable Mention in the 14th *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^o 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^o 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 20th century and greeted 21st 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 interest 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/user/danarichardson1492>.

The three poems set in *Sunsongs* were written by the composer.

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. 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

JESSICA BOWERS is has performed with Utah Opera, Anchorage Opera, Opera Boston, Central City Opera, and Ohio Light Opera. Roles include Rosina in *The Barber of Seville*, Hansel in *Hansel and Gretel*, The Mother Abbess in *The Sound of Music*, Nicklausse in *The Tales of Hoffmann*, and The Queen in John Harbison’s *A Full Moon in March*. She has performed with Cygnus Ensemble, Tacomis Music, Poetica Musica, L’Artiste Ordinaire, Dali Quartet, Composers Concordance, and Satori Ensemble. Recently, she premiered Akemi Naito’s one-woman opera, *Emily Brontë*, in New York City and Tokyo, and Earl Kim’s opera, *Footfalls*, at Lehigh University. This spring she will perform with New York Composers Circle, Lehigh University, and The Bowers Fader Duo. She and her duo partner, guitarist Oren Fader, have released two albums: *Between Us All*, on the Naxos label through New Focus Recordings, and *People, Places, & Pets*, on Bridge Records, which is an album entirely made up of music written for them by Paul Salerni. She and Oren are in the sixth year of presenting their New American Art Song Series. Each concert features seven or eight world premieres of art songs composed for mezzo-soprano and guitar. The concert is presented three times over the course of the year, the next performance being May 3, 2022 at 7:30pm at the Goddard Riverside Bernie Wohl Center. The concert this year includes new works by William Anderson, Frank Brickle, Joel Rust, Matthew Ricketts, Larry Lipkis, Larry Nelson, and Randy Woolf.

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 deMaime, 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.

WILLIAM SHORT was appointed Principal Bassoon of the Metropolitan Opera Orchestra in 2012. He previously served in the same capacity with the Delaware Symphony Orchestra and has also performed with the Houston Symphony and the Philadelphia Orchestra. William has performed as soloist with the Vermont and Delaware Symphonies, as well as the New York

Classical Players. He is a founding member of the Gotham Wind Quintet and is a regular performer with Camerata Pacifica and Dolce Suono chamber music series. A dedicated teacher, William serves on the faculties of The Juilliard School, Manhattan School of Music, and Temple University, as well as the Verbier Festival and Interlochen Arts Camp. In addition, he is a Visiting Faculty member at The Tianjin Juilliard School and is currently Acting Adjunct Associate Professor at the Jacobs School of Music at Indiana University. He has presented classes at colleges and conservatories around the world and at conferences of the International Double Reed Society, for which he served as At-Large Member (Bassoon) from 2017-2021. Most recently, he has joined the faculty of Pocket Conservatory, a virtual platform that aims to expand the future of classical music by mentoring talent and providing more opportunity to students across the world. William has also performed and taught at the Lake Champlain, Lake Tahoe, Mostly Mozart, Stellenbosch (South Africa), Strings, and Twickenham Festivals. An occasional editor and composer, his works have been published by the Theodore Presser Company and TrevCo-Varner Music. Committed to forging connections between audiences and performers, William's articles on the subject have been lauded not only by *The Wall Street Journal* and *The New York Times*, but also by noted arts consultant Drew McManus and prolific cultural commentator Norman Lebrecht. William received his Bachelor of Music from the Curtis Institute of Music, where he studied with Daniel Matsukawa and Bernard Garfield, and his Master of Music from Rice University's Shepherd School of Music, where he studied with Benjamin Kamins. He has attended festivals including the Music Academy of the West, Pacific Music Festival, Spoleto Festival USA, and the Verbier Festival. Additional major teachers have included Jeanine Attaway, Kristin Wolfe Jensen, and William Lewis.

Clarinetist **TODD PALMER** is a three-time Grammy nominee and has appeared as soloist, recitalist, chamber music collaborator, educator, arranger, and presenter in a variety of musical endeavors around the world. As a winner of the Young Concert Artists International Auditions and grand-prize winner in the Ima Hogg Young Artist Auditions, he has appeared as soloist with many symphony and chamber orchestras including those of Houston, Atlanta, St. Paul, Cincinnati, Montréal, BBC Scotland; and has given recital performances that include Weill Hall and the 92nd St. Y in New York City, The Kennedy Center in Washington D.C., and Suntory Hall in Tokyo. Mr. Palmer has collaborated with some of the world's most renowned artists and ensembles such as the St. Lawrence, Brentano, Borromeo, Jupiter, Chiara, Omer, and Pacifica string quartets; and sopranos Kathleen Battle, Renée Fleming, Elizabeth Futral, Heidi Grant Murphy and Dawn Upshaw. He has championed and recorded Osvaldo Golijov's klezmer clarinet quintet *The Dreams and Prayers of Isaac the Blind*; commissioned Ricky Gordon's

theatre work *Orpheus and Euridice*, presented by Great Performers at Lincoln Center; and also premiered David Bruce's *Gumboots* at Carnegie Hall. His festival appearances include Spoleto USA, BRAVO!, Music@Menlo, La Jolla, Portland, Vancouver, Banff, Manchester, Marlboro and Tanglewood—where he received the Leonard Bernstein fellowship as a student. He has also worked directly with numerous composers including Osvaldo Golijov, Thomas Adès, David Bruce, Ricky Ian Gordon, Christopher Rouse, Mason Bates, Ned Rorem, and George Tsontakis. Moreover, Mr. Palmer appeared as soloist in director Robert LaPage's staging of *The Nightingale and Other Fables* at BAM, and gave the world premiere of *Crosswalk*, a new work for clarinet and dance especially created for him by choreographer Mark Morris. His Broadway credits include *South Pacific*, *Les Miz*, *The King & I*, *Sunset Boulevard* starring Glenn Close, and most recently Lincoln Center Theater's production of *My Fair Lady*.

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, 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.*

JACQUELINE MILENA THOMPSON, soprano, is following in the footsteps of the American singers of the Golden Age. A versatile performer, she has succeeded in a broad range of styles including opera, operetta, concert, and musical theater. A recipient of the Emerging Artists Award from the Business Committee for the Arts in New York City, she has sung throughout the United States. She has appeared as a soprano soloist in pops concerts with Indianapolis Symphony, Louisville Orchestra, Utah Festival Opera and Kentucky Center for the Arts. On the operatic stage Jacqueline

has had much success singing all three heroines in Offenbach's *Tales of Hoffman* (Opera in the Heights), Adina in Donizetti's *L'Elisir d'Amore* (Treasure Coast Opera), Musetta in *La Bohème* (Metro Lyric Opera) Lucia in *Lucia di Lammermoor* (Utah Festival Opera), Valencienne in *The Merry Widow* (Jefferson Performing Arts Society, New Orleans), Serpina in *La Serva Padrona* (Palm Beach Opera under the direction of Maestro Anton Guadagno), and Zerlina in *Don Giovanni* (Lansing Opera Company). Jacqueline has had the honor of premiering many new works with some of the area's finest composers, including Frank Retzel, Dana Richardson, Richard Brooks and Mavis Pan. On the lighter side, she has also performed with the Encores Series at City Center NYC in their productions of Loewes' *Music in the Air*, Gershwin's *Of Thee I Sing* and Irving Berlin's *Face the Music*. She also appears on the cast album for DRG and Laurey in *Oklahoma!* with the Brevard Music Festival in North Carolina.

Staff for this concert:

David Mecionis, producer, stage manager
Sam Bishoff and Simona Smirnova, stagehands
Richard Brooks and Eric Heilner, door
Gayther Myers, reception
David See, page turner
Jeremy Tressler, sound and video 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

We gratefully acknowledge all of the patrons listed below, who have made so many generous contributions to our general fund over the years. All donations, whether large or small, help to make our concerts, salons, and other programs 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 you may click the DONATE NOW button on the main page of our website at <https://newyorkcomposerscircle.org>.

If you have enjoyed tonight's concert and would like to help us in our efforts to build greater audiences for new music, please consider becoming a Friend of the New York Composers Circle by contributing today.

Judith Anderson • Naoko Aoki • Oliver Baer • William & Marilyn Baker • Roger Bermas • Nancy R. Bogen-Greissle • Hervé Brönnimann • Richard Brooks & Clifford Hall • Arline Brown • Barry Cohen • Robert Cohen • Gloria Colicchio • Mary Cronson • David Del Tredici & Ray Warman • Gary DeWaal & Myrna Chao • Margaret DeWitt • Robert & Karen Dewar • John Eaton & Nelda Nelson-Eaton • Jeanne Ellis • Michael & Marjorie Engber • William & Harriet Englander • Margaret Fairlie-Kennedy • Anne Farber • Allen C. Fischer & Renate Belville • Daniel Flanagan • Amy Roberts Frawley • Elizabeth Friou • Victor Frost • Mark & Louise Gatanas • Peter & Nancy Geller • Lucy Gertner • Jacob E. & Josy Fox Goodman • Dorine Gordon • Perry Gould • Stanley S. Grossel • Martin Halpern • Linda Hong • Hubert S. Howe • Carl & Gail Kanter • David Katz • Lou Katz • David Kaufman • Barbara Kaye • Debra Kaye • Richard Kaye • Daniel Klein • Vladislav Klenikov • Alvin & Susan Knott • Andrea Knutson • Susan Korn • Leo Kraft • Herbert & Claire Kranzer • Michael Laderman • Raphael Laderman • Dorothy Lander • Arnold & Michelle Lebow • Mr. & Mrs. Robert Leibholz • Stephen & Ann Leibholz • Nancy & Norman Loev • Erwin Lutwak • Joseph & Nina Malkevitch • David Martin • Martin Mayer • William Mayer • Eugene W. McBride • Timothy & Virginia Miller • Christopher Montgomery • William & Beryl Moser • Gayther & Carole Myers • Bill Nerenberg • Linda Past & Joseph Pehrson • Jeanette & Stuart Pertz • Murray S. Peyton • Dana Dimitri Richardson • Richard Pollack & Lori Smith • Bruce S. Pyenson • Rochelle & Douglas Sauber • Marjorie Senechal • John H. Solum • Abby Jacobs Stuthers • Al & Alice Teirstein • Mr. & Mrs. Douglas Townsend • Raymond Townsend • Gary & Katrine Watkins • Sally Woodring • Thomas Zaslavsky & Seyna Bruskin

Dreamflower Acoustic

World-Class Audio & Video Production for Contemporary & Classical Music

Stunning 4500 sq. ft. Live Recording Venue

Steingraeber & Steinway Concert Pianos

Mobile Recording Services

Owned and Operated by Jeremy Tressler

dreamflower.us | jer.tressler@gmail.com

WHOLESALE COPIES, INC.

Manhattan's Best Source for Quality Digital Printing

In business since 1991, Wholesale Copies' highly experienced staff offer everything from simple color and black & white photocopying to full-color wide-format printing on a wide variety of substrates, plus envelopes, business cards, postcards, brochures, a full array of bindery services and more. Conveniently located in Midtown Manhattan, the goal of our copy shop is to provide you with world-class customer service and the highest quality product, all at a reasonable price and delivered at New York speed. Although our company's name is Wholesale Copies, we welcome retail clients as well as trade accounts.

1 E. 28th St., 4th Floor, NY, NY 10016

212.779.4065 | sales@wholesalecopies.com
wholesalecopies.com

New York Composers Circle

Jacob E. Goodman – Founder

Board of Directors

Richard Brooks – Chair

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

Administration

Hubert Howe – Executive Director, Outreach Coordinator

David Mecionis – Deputy Executive Director, Concert Director

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

Linda Marcel – Director of Development, Program Committee Chair

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

Tania León – Program Committee Advisor

Dary John Mizelle – Salon Coordinator

Tamara Cashour – Publicity Coordinator

Susan J. Fischer – Secretary

Honorary Members

Elliott Carter (*dec.*) John Eaton (*dec.*) Dimu Ghezso (*dec.*)

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

Composer Members

Paul Aljian	Martin Halpern	Cheng Jin Koh	Catherine Neville
Sam Bishopf	Jinhee Han	Dawoud Kringle	Jeffrey Niederhoffer
Roger Blanc	Emiko Hayashi	Mark Landson	Rushaniya Nizamutdinova
Richard Brooks	Eric Heilner	Patricia Leonard	Thomas Parente
Madelyn Byrne	David Hier	Linda A. Marcel	David Picton
Davide Capobianco	Hubert Howe	Richard McCandless	Dana Dimitri Richardson
Tamara Cashour	Sam Hoyland	Kevin McCarter	Anton Rovner
Robert S. Cohen	Anthony Izzo	David Mecionis	Richard Russell
Zach Gulaboff Davis	Olivia D. Jones	Nataliya Medvedovskaya	Christopher Sahar
John de Clef Piñeiro	Barrett Kalellis	Yekaterina Merkul'yeva	David See
Max Giteck Duykers	Carl Kanter	Scott D. Miller	Nina Siniakova
Jacob Elkin	Christopher Kaufman	Timothy L. Miller	Craig Slon
Susan J. Fischer	Debra Kaye	Dary John Mizelle	Simona Smirnova
Monroe Golden	Peter Kelsh	Gayther Myers	

Performer Members

Demetra Adams, <i>soprano</i>	Claudia Dumschat, <i>organ</i>	Christopher Oldfather, <i>piano</i>
Haim Avitsur, <i>trombone</i>	Marcia Eckert, <i>piano</i>	Javier Oviedo, <i>saxophone</i>
Daniel Barrett, <i>cello</i>	Dave Eggar, <i>cello</i>	Daniel Panner, <i>viola</i>
Mary Barto, <i>flute</i>	Oren Fader, <i>guitar</i>	Lisa Pike, <i>horn</i>
Allen Blustine, <i>clarinet</i>	Leonard Hindell, <i>bassoon</i>	Anthony Pulgram, <i>tenor</i>
Jessica Bowers, <i>mezzo</i>	Craig Ketter, <i>piano</i>	Ricardo Rivera, <i>baritone</i>
Virginia Chang Chien, <i>oboe</i>	Gregor Kitzis, <i>violin</i>	Peter Sachon, <i>cello</i>
Sofia Dimitrova, <i>soprano</i>	Michael Lipsey, <i>percussion</i>	Patricia Sonogo, <i>soprano</i>
Stanichka Dimitrova, <i>violin</i>	Michael Laderman, <i>flute</i>	Ammon Swinbank, <i>flute</i>
Artie Dibble, <i>viola</i>	Daniel Neer, <i>baritone</i>	Jacqueline Milena Thompson, <i>soprano</i>
Vasko Dukovski, <i>clarinet</i>	Maxine Neuman, <i>cello</i>	Anna Tonna, <i>mezzo</i>
Tiffany DuMouchelle, <i>soprano</i>	Margaret O'Connell, <i>mezzo</i>	

New York Composers Circle
365 Bridge St., 12E
Brooklyn, NY 11201

Our next concert will take place 7:00 PM on Thursday, April 21, 2022 at Church of the Transfiguration ("Little Church Around the Corner"), 1 E. 29th St., N.Y.C. Please visit our website for more information.