



*Dedicated to the creation
and performance of new music*

A CONCERT
OF NEW MUSIC

CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”

NEW YORK CITY

APRIL 21, 2022, 7:00PM

NEW YORK COMPOSERS CIRCLE

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CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”
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Three Pieces on Paintings by Kandinsky Catherine Neville

I. *Red Accent* II. *Blue* III. *Green*

Kyle Miller, *electric guitar* Matthew Kowalski, *vibraphone*

By Night. By Day. † Paul Aljian

David Steinberg, *violin* Daniel Barrett, *cello*

Jauna Meilē † Simona Smirnova

Simona Smirnova, *soprano* Vivienne Aerts, *alto*

Takuma Matsui, *tenor* Erik Schark, *bass*

Hallie Quinn Brown Madelyn Byrne

Jacqueline Milena Thompson, *soprano* Simon Mulligan, *piano*

— INTERMISSION —

TEXTS

Jauna Meilė Simona Smirnova

text and translation by the composer

Jauna Meilė

Young Love

Liepžiedžių kvapas
Nuvilnija pievoms
Žvilganti upė
Padabinta vėju

The smell of linden-blossom
Is lingering over fields
A shining river
Is being embellished with wind

Ateik jaunasis berni
Ateik gražioji mergele

Come to me young man
Come to me young woman

Pienių pūkais
Tik palietus skruostą
Šypsenos žaismas
Švelnios akys glosto

Through dandelion fluffs
I touch your cheek
With playful smile
I caress your eyes

Ateik jaunoji mergele
Priglausk širdį prie širdies

Come to me young woman
Rest your heart near my heart

Aa, jauna meilė
Aa, kuria pasaulį
Ateik, ateik, ateik,
Ateik, ateik, ateik, ateik!

Ah, young love
Ah, is creating the world
Come to me, come to me, come to me
Come to me, come to me, come to me,
come to me , come to me!

Mano akys mano jūrą tavo akyse
Mano akys mano jūrą tavo akyse
Taduvo taduvo ta
Taduvo taduvo ta
Taduvo taduvo ta

My eyes see a sea in your eyes
My eyes see a sea in your eyes
Taduvo taduvo ta
Taduvo taduvo ta
Taduvo taduvo ta

Liepžiedzių kvapas
Nuvilnija pievom
Saulei užtekant
Gimė nauja siela

The smell of linden-blossom
Is lingering over fields
While sun is rising
A new soul was born

Ateik mažasis vaikelis
Tau pasaulis šypsosi

Come to the world little baby
The world is smiling at you.

Aa, jauna meilė
Aa, kuria pasaulį
Ateik, ateik, ateik,
Ateik, ateik, ateik, ateik

Ah, young love
Ah, is creating the world
Come to me, come to me, come to me
Come to me, come to me, come to me,
come to me , come to me!

Hallie Quinn Brown *Madelyn Byrne*
from a speech delivered by Hallie Quinn Brown

Let us remember that we are making our own history.
That we are character builders; building for all eternity.

Women's horizon has widened.
Her sphere of usefulness is greatly enlarged.
Her capabilities are acknowledged.

Let us not ask:
What shall we do with our newly acquired power?
Rather, what manner of women are we going to be?
We stand at the open door of a new era.

For the first time in the history of this country,
Women have exercised the right of franchise.
The right for which the pioneers of our race fought,
But died without the sight.

Remember Me Patricia Leonard

text by the composer

This heart feels heavy.
It's afraid that somehow you'll forget me.

Will my memory fade like a tattered photograph
that's tucked away to gather dust when I'm gone?

When you hear a song, will it remind you
that I'll always live somewhere inside you?

Hear me whisper on the wind
I miss you, I miss you.

This heart feels heavy.
This confusion drowns all hope and drifts me.
I keep searching for signs that will help me to decide
but I'm torn between hanging on and letting go.

When you gaze at stars that shine above you
Will you know like them my love surrounds you?

Hear me whisper on the wind
forgive me, forgive me.

There will be days in your life when you
wonder if the life that you led really mattered,
But days turn to months,
dying leaves fall off trees,
all I hope is that you remember me.

Hear me whisper on the wind
I love you, I love you.

I. A Dream

In visions of the dark night
I have dreamed of joy departed—
But a waking dream of life and light
Hath left me broken-hearted.

Ah! what is not a dream by day
To him whose eyes are cast
On things around him with a ray
Turned back upon the past?

That holy dream—that holy dream,
While all the world were chiding,
Hath cheered me as a lovely beam
A lonely spirit guiding.

What though that light, thro' storm and night,
So trembled from afar—
What could there be more purely bright
In Truth's day-star?

II. Hymn

At morn—at noon—at twilight dim—
Maria! thou hast heard my hymn!
In joy and wo—in good and ill—
Mother of God, be with me still!
When the Hours flew brightly by
And not a cloud obscured the sky,
My soul, lest it should truant be,
Thy grace did guide to thine and thee;
Now, when storms of Fate o'er cast
Darkly my Present and my Past,
Let my Future radiant shine
With sweet hopes of thee and thine!

III. Imitation

A dark unfathomed tide
Of interminable pride—
A mystery, and a dream,
Should my early life seem;
I say that dream was fraught
With a wild and waking thought
Of beings that have been,
Which my spirit hath not seen,
Had I let them pass me by,
With a dreaming eye!
Let none of earth inherit
That vision of my spirit;
Those thoughts I would control,
As a spell upon his soul:
For that bright hope at last
And that light time have past,
And my worldly rest hath gone
With a sigh as it passed on:
I care not though it perish
With a thought I then did cherish.

IV. Alone

From childhood's hour I have not been
As others were—I have not seen
As others saw—I could not bring
My passions from a common spring—
From the same source I have not taken
My sorrow—I could not awaken
My heart to joy at the same tone—
And all I lov'd—I lov'd alone—
Then—in my childhood—in the dawn
Of a most stormy life—was drawn
From ev'ry depth of good and ill
The mystery which binds me still—
From the torrent, or the fountain—
From the red cliff of the mountain—
From the sun that 'round me roll'd
In its autumn tint of gold—

From the lightning in the sky
As it pass'd me flying by—
From the thunder, and the storm—
And the cloud that took the form
(When the rest of Heaven was blue)
Of a demon in my view—

V. Mysterious Star

Mysterious star!
Thou wert my dream
All a long summer night—
Be now my theme!
By this clear stream,
Of thee will I write;
Meantime from afar
Bathe me in light!

Thy world has not the dross of ours,
Yet all the beauty—all the flowers
That list our love, or deck our bowers
In dreamy gardens, where do lie
Dreamy maidens all the day,
While the silver winds of Circassy
On violet couches fade away.

Little—oh! little dwells in thee
Like unto what on earth we see:
Beauty's eye is here the bluest
In the falsest and untruest—
On the sweetest air dost float
The most sad and solemn note—
If with thee be broken hearts,
Joy so peacefully departs,
That its echo still doth dwell,
Like the murmur in the shell.
Thou! thy truest type of grief
Is the gently falling leaf—
Thou! thy framing is so holy,
Sorrow is not melancholy.

COMPOSERS

Although primarily self taught in composition, **PAUL ALJIAN** studied music theory as an undergraduate and later continued studies in music theory and percussion performance at Mannes School of Music. He spent years freelancing part time as a percussionist/drummer for musical theater and other musical venues, and later performed on hand drums in concerts with classical Persian and traditional middle eastern ensembles. After ending a career as a graphic designer, he has concentrated on music composition.

He writes, “This piece was written to be considered in a call for scores for a recording project by a violinist and cello player. The deadline was going to be difficult to meet, so I decided to start off using the structural outline of a piece I had recently finished, starting with a contemplative section using strong gestures, and a final active section in an odd meter whose subdivisions are mirrored on adjoining measures. The tone row and melodic content are all new, and I changed the mirroring odd meter to 7/8, alternating between 3+2+2 and 2+2+3. The piece wasn’t selected for recording, but I was very pleased what came out of the project.”

MADELYN BYRNE is an active composer and a Professor of Music at Palomar College, where she has been on the faculty since 2000. She composes both acoustic and computer music. Some recent pieces include *The Decorah Eagle Violin Concerto* (composed for Ulli Reiner and the Palomar Symphony Orchestra), *In A Winter Landscape* (for bass flute and computer, commissioned and recorded by Peter Sheridan for MOVE Records), *Arrival* (computer music with video art by Lily Glass, recorded to DVD for Everglade Records), and *Northern Flight* (for piano and computer, recorded by Peter Gach for Innova Records). Madelyn's music has been presented in a variety of venues in Europe, Asia, Australia and North America. Some recent performances include The New York City Electroacoustic Music Festival, The Society of Composers, Inc. (National Conference), The International Computer Music Conference, The Australasian Computer Music Conference, College Music Society, and Electronic Music Midwest, among others. Madelyn completed her DMA in Composition at the Graduate Center in 1999. Her composition teachers include Charles Dodge, John Corigliano, and David Olan. The compositions for her dissertation were done while she was a guest composer at Columbia University’s Computer Music Center.

She writes, “The text for this piece was taken from a speech delivered by Hallie Quinn Brown upon passage of the 19th Amendment to the Constitution of the United States. She was born on March 10, 1849 and died September 16, 1949. Hallie Quinn Brown was an educator, writer, and activist for the rights of African-American people and for the women’s suffrage movement. This piece was originally composed for the Composers Concordance to be featured on a concert commemorating the passage of the 19th Amendment and in tribute to Susan B. Anthony. That performance took place in November, 2020. I decided upon the Hallie Quinn Brown speech excerpt because of its eloquence and due to her brilliant and consequential work as an activist. I was impressed by her simultaneous call to action and for careful and meaningful reflection. It is also important to note that African American suffragists are frequently overlooked and that their activism carried much more personal peril than that of their white counterparts.”

ERIC HEILNER, a lifelong rock & roll/rhythm & blues keyboardist, was looking forward to retiring from his day job as a computer programmer. He could go out in the evening to his favorite jam sessions, hang out with his musician friends, etc. But somewhere along the line these plans were hijacked as he caught a severe case of “composer-itis”. Heilner went back to school, studied composition, music theory, orchestration, etc. Within a few years, he was composing fully developed pieces for chamber ensembles and orchestras; his pieces have been performed at various venues in New York City and recently in Moscow. In October 2020, Heilner released his first album, *Modern Sounds in Classical Music*, produced by legendary producer Jack Douglas (John Lennon, Aerosmith, Cheap Trick, Patti Smith, etc). The album has received excellent reviews. While Heilner continues to devote most of his time composing, he can also be found playing rock & roll keyboards in his favorite haunts in the wilds of New Jersey (and occasionally New York).

He writes, “The original inspiration for *Short Story for Violin & Piano N^o1* started off with me ‘noodling around’ during a break at a blues gig. The main theme is loosely based around a slow blues-chord progression, but takes many digressions along the way. With 20/20 hindsight, I believe it is influenced by George Gershwin’s *Prelude II* for Piano.”

A native of Boston, **PATRICIA LEONARD**’s early musical training began with piano studies, followed by composition studies at The New England Conservatory. She received a degree in Composition from The Boston

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

She writes, "*Written in the Stars* is a new musical about second chances with a twist—and with a little help from the stars—set into motion by a troubled young painter with extraordinary artistic promise who holds a magical key to the past. Through a disastrous circumstance, the tragic events in 1890 and 1980 awaken and collide as Lucy, a Painter, is propelled into Strawberry Fields. There she meets a Gardener, a Sergeant, a Nowhere Man, a Loner, a Paperback Writer and a Day Tripper. With inspired plotting from Starlene & Starvana, two constellations who oversee artists' destinies, these strangers activate a journey to unlock their painful past lives, examine their present identity crises, and embrace an unusual opportunity for a new beginning. *Remember Me* is the moment in the musical where the Painter reflects on her struggles with the realization of artistic failure, and whether or not she can hang on to any real hope for a better future."

CATHERINE NEVILLE's award-winning music has premiered nationally and internationally from Manhattan, to Moscow; from Viterbo and Reggio Emilia in Italy, to San Diego, California and Seattle, Washington. Her music for solo violin will premiere at Carnegie Hall in the fall of 2022, following the release of her debut album, *Hold Your Center*, in April of 2022. In 2019, she was featured in the The Muse's Voice concert series in Manhattan. In 2020, Moscow's Spread Spectrum Music Festival awarded her the Audience Choice Award. As a clarinetist, Neville has performed with several chamber and orchestral ensembles in the New York City area and has performed as a solo recitalist in venues across Long Island. As a music educator, she has taught instrumental and classroom music for children of all ages. During her years in

the music classroom, Mrs. Neville has conducted instrumental and vocal student ensembles, arranged music for students at all levels, taught high school music theory and created music appreciation curriculum for students at every grade level, K-12. An alumna of Interlochen Arts Academy, Neville holds degrees from Hofstra University (MS music education, 2001), the State University of New York at Stony Brook (BA, 1999), and currently studies music composition with Jeff Nichols at the Aaron Copland School of Music in Queens, New York.

She writes, “Composed in 2021, *Three Pieces on Paintings by Kandinsky* are inspired by Bauhaus art. The paintings, Red Accent, Blue, and Green, all date from the late 1920’s-early 1930’s, and all feature pathways of intense color against a dark background. The music does the same: pathways of bright timbral shapes find their way through a dark harmonic structure. The melodic lines of the electric guitar and vibraphone wind around and through each other, creating music that is by turns playful, thoughtful, and brooding.”

ANTON ROVNER is a Russian -born American composer, music critic and music theorist. Rovner was born in 1970 as son of the writer Arkady Rovner in Russia in 1974 and emigrated with his family to the United States. He studied piano at the Manhattan School of Music and composition with Andrew Thomas and Milton Babbitt at the Juilliard School (MM, 1993) and from 1994 to 1997 with Charles Wuorinen at Rutgers University, where he earned his Ph.D. In addition, he studied composition with Eric Ewazen in the Esther Wood Music Festival for two years and music theory with Joseph Dubiel at Columbia University and at Vladimír Tarnopolski and Tristan Murail. From 1989 to 1990 he received a scholarship to the Moscow Conservatory with Nikolai Sidelnikov and Yuri Kholopov. His thesis was about the composer Sergei Protopopov. In 1998 he attended the Darmstadt Summer Courses. From 1992 to 1997 he was artistic director of the Bridge Contemporary Music Series at Lincoln Center, in which he invited Russian, European and American composers. He advises the Composers Concordance in New York and is a member of the American Music Center and the Composers Guild of New Jersey. He also organized several concerts in St. Petersburg and Moscow. His works have been played in Russia, Ukraine, Italy, South Korea, Moldova, France, Romania, Switzerland and the U.S.A. In 2005 he was guest composer at the Visby International Centre for Composers in Sweden. He is also active as a music critic, among other things Muzykal'naja akademija, Musica Ukrainica online magazine and the 21st Century Music Magazine. For the latter, he conducted interviews with composers such as Jean-Luc Darbellay, Tristan Murail and Alvin Lucier. In

addition, he acted as a journalist at the ISCM World Music Days 2000 and several times at the Dresden Festival of Contemporary Music. Rovner lives in Moscow since 1997, where he joined the faculty of music theory and music history at the Moscow Conservatory as a teacher at the Institute for Interdisciplinary Musicology (Professor Valentina Cholopova).

He writes, “*Mysterious Star* is a song cycle for soprano and piano, which is a setting of five poems by Edgar Allan Poe: *A Dream*, *Hymn*, *Imitation*, *Alone* and *Mysterious Star*. The piece was composed in the fall of 1995–1996. At that time the composer was very interested in the twelve-tone method of composition, as the result of which the song cycle was written in the twelve-tone technique. At the same time, it makes use of exquisite modernist vocal and instrumental textures and also depicts the emotional content of Poe’s poems by means of a new musical language. The emotions expressed in the poems range between sadness, mourning of lost love, religious devotion, loneliness, dread of dark supernatural forces, volatile aspiration and romantic contemplation of celestial realities. This range of emotions as well as the particular ordering of the poems and, hence, of the song cycle, creates its own emotional dramaturgy.”

CHRISTOPHER SAHAR is a church organist, pianist, and composer residing in Queens, New York. He holds a position as organist at the historic parish of St. James Episcopal Church in Elmhurst, Queens and freelances as a private composition teacher and a public school substitute teacher. Mr. Sahar is grateful for having his works performed both within and outside the United States. He is especially thankful to New York Composers' Circle for the bountiful opportunities provided to hear his and his colleagues' work performed at NYCC concerts.

He writes, “These piano pieces were written at a particularly difficult transition in my life. My imagination held several grand works but the will was not there so I considered composing several miniatures for piano that are terse, potent with ideas, and yet complete in themselves. These pieces are influenced by styles not commonly found in my own work, such as Feldman and Crumb. However, the musical language is closer to early Schoenberg and the late-Romantic composers, a wellspring I often turn to for inspiration. *Shortcuts* is a work in progress. These are written to provide visual interest, in addition to substantial (I hope) musical content. So, the pianist works inside the piano extensively in several of the pieces and often employs subtle pedaling techniques to achieve various colors and sonic underlining. I aspire to achieve with a solo piano what Morton Feldman does with his work *Piano and String Quartet*, in which the strings highlight or betray aspects of the slow-moving chords arpeggiated by the pianist.”

SIMONA SMIRNOVA is a Lithuanian-born jazz vocalist, composer and kanklės player based in New York City. She's a fixture in the New York live scene with her quartet when she's not touring the world, including Australia, New Zealand and Europe. Smirnova's genre-bending style has a unique theatrical flavor and uncanny vocal improvisation techniques. She deftly implements chamber music, Lithuanian zither (kanklės) and folkloric chants into foundations of jazz and rock. Smirnova's second album, *Joan of Arc*, for string quartet, is an original composition written as a soundtrack for the classic Carl Dreyer silent film *The Passion of Joan of Arc* (1928). The album is a cinematic landscape of chamber-pop, jazz and folklore. Simona's latest work is her third album *Bird Language*, recently released on April 8, 2022. The record combines jazz and Lithuanian folk music written for jazz quartet, vocals, zither and saxophone. You can hear Simona performing her *Bird Language* act in the New York jazz scene on a regular basis. Classically trained on the kanklės, Smirnova earned her BA in jazz vocals at the Lithuanian Academy of Music and Theater. Shortly after receiving the European Touring Scholarship, she moved to the United States to study at Berklee College of Music where she earned a degree in Contemporary Composition and Production. Simona has been a voting member for Grammy Recording Academy and a member of New York Composers Circle since 2021. Visit simonasmirnova.nyc to learn more.

She writes, "*Jauna Meilė* is a choral piece written for SATB voices. It's one of my latest pieces, composed at the end of 2021 originally for a large choir. Today, *Jauna Meilė* will have its smaller representation performed by four singers. The lyrics are written in Lithuanian language, even though the vocalists performing it today are not Lithuanian, which brings a nice international touch to the performance. The piece is about first love, fragility of feelings and innocence. The lyrics play off the aesthetics from the Lithuanian folklore, including symbols of nature, plants, trees, endearments and certain phrases from folkloric tales and songs."

PERFORMERS

VIVIENNE AERTS is a Dutch, New York-based vocalist, conductor and composer with a focus on electronics and multi-sensory experience design. She studied on a Fulbright and graduated Suma Cum Laude at Berklee College of Music (Boston, U.S.) where she worked with renowned jazz artists such as Danilo Perez, Joe Lovano, and John Patitucci. Since then, Vivienne has shared the stage with both national and international Jazz icons such as Lee Konitz, Kenny Werner, Chris Potter, Peter Erskine, and Florian Weber. Vivienne released her first album *Roofgarden* in 2009 and her second album *Polaroid* in 2012. Vivienne has been residing in New York City since 2015 where she has performed at the Blue Note Jazz Club, Jazz Standard, Metropolitan room and Mezrow. She is currently working on her third album *Typuhthâng*, which will be released in 2022. Together with her husband, who is a Pastry Chef, she organizes events and performances under the name Vervool using jazz, haute cuisine, and modern art. Vivienne also works with Kenny Werner and the Effortless Mastery Institute at Berklee. Before moving to America, Vivienne graduated as a jazz/pop choir conductor and got a master's degree in Clinical Psychology after which she worked several years as a psychologist, a teacher, and a conductor of several choirs besides performing with different bands as a singer. In 2018 she spoke at the National Fulbright conference in Mexico at two TEDx events and recorded on Kenny Werner's 2019 Vinyl release *Church On Mars* with Dave Liebman, Terri Lyne Carrington and James Genus for NewVelle records.

DAN BARRETT, “a brilliant and driven cellist, composer, and conductor” (*Huffington Post*), is the creator and current Director of the International Street Cannibals, whom the *New York Times* calls “a brash new-music ensemble”, who Alan Lockwood of the Free Press has termed “kaleidoscopically eclectic”, and whose concerts Peter Christian Hall of the *Huffington Post* refers to as “performances that are creatively designed and rigorously executed”. Dan has played extensively for PBS, particularly as cellist for many of their featured documentaries, such as *The Great Depression*, and Rick Burns’ *The Way West*, *Andy Warhol*, *The History of New York*, *Death and The Civil War*, and *Oliver Sacks: His Own Life*. At present, Dan can be heard on the top-rated BBC America series, *Copper*, on which his solos are featured extensively. His solo credits include the Radio France Festival, The Gulbenkian Festival (Lisbon), Festival Presences (Paris),

the Alvin Ailey Dance Company and WQXR, as well as featured solos on record for works of Iannis Xenakis (Mode and Vanderberg labels), on RCA for the renowned Irish ensemble Cherish The Ladies, and on Sony for the soundtrack for the documentary *Andy Warhol*. Other credits include onstage cellist in James Joyce's *The Dead* on Broadway; Orchestra of St. Luke's, NYC Opera, the American Ballet Theater, Philomusica, Brooklyn Philharmonic and the Sirius Quartet; and principal positions for the STX Ensemble, Strathmere Chamber Orchestra, Connecticut Grand Opera, the SEM Ensemble and the Crosstown Ensemble. His compositions have been performed by The Absolute Ensemble, The Absolute Chamber Players, Composer's Concordance, Mountain Stage, the ISC, The West Virginia Symphony, NY Mandolin Orchestra, and the North/South Consonance. Dan has conducted the New York Bach Ensemble, James Joyce's *The Dead* on Broadway, the ISC Ensemble, the Ethos Ensemble, the Composers Concordance Ensemble, the Absolute Chamber Players on the Kostabi Series, and The Sound Liberation Ensemble. His television appearances include features with the rock group Third Eye Blind and appearances on Saturday Night Live and the Rosie O'Donnell Show. He has recorded extensively for Windham-Hill, Shanachie, RCA and Mode record labels. Mr Barrett has taught at the Outreach Academy in Schwaz, Austria; New York University; The Norwalk Youth Symphony in Norwalk, Connecticut; the Chamber Music Institute for Young Musicians, in Stamford, Connecticut, since 2002; and at "Counterpoint Italy" in Lucca, Italy, where he teaches cello and orchestration. Visit www.streetcannibals.com

MARINA KIFFERSTEIN is a violinist, composer, and educator based in New York City. Equally comfortable in major international venues and DIY spaces, she enjoys a multifaceted career with a focus on contemporary chamber music. She is a founding member of TAK ensemble and The Rhythm Method string quartet, and has performed across the US and internationally with these groups as well as with ensembles including the International Contemporary Ensemble (ICE), TALEA, Wet Ink, Signal, the Da Capo Chamber Players, the Ensemble of Lucerne Festival Alumni, and others. A strong supporter of new music, Marina has performed and commissioned an extensive repertoire of music by living composers. She has worked closely with 20th-century masters such as Helmut Lachenmann and the late Pierre Boulez, as well as a multitude of composers ranging from early career to highly acclaimed; as a soloist and chamber musician, she has premiered hundreds of new works. Her own compositions have been performed across the U.S. and Europe. She is also an avid improviser, and has collaborated with musicians including Brandon Lopez, Weston Olencki, Austin Wulliman, Nina Dante, and xbucket, her electronic noise project with Sam Tarakajian and Alex Van Gils. She is a co-founder and administrator of the Open Improvisations series, with Carrie Frey and Alec Goldfarb. Marina

has been a featured performer at international music festivals including the Sacrum Profanum festival in Krakow, Poland, Festival Musiques démesurées in Clermont-Ferrand, France, Musiikin Aika in Viitasaari, Finland, the Delian Academy in Mykonos, Greece, and works regularly with the Lucerne Festival on projects in Switzerland and internationally. She has performed at the Lincoln Center Festival and the Mostly Mozart Festival in NYC, the Omaha One Festival in Nebraska, the Cluster Festival in Winnipeg, and others. Concerto solo engagements include the premiere of Ryan Pratt's *K. Tracing* with the Wet Ink Ensemble under the direction of Eric Wubbels, Luciano Berio's *Corale* with the Tactus ensemble under the direction of Kyle Ritenauer, as well as the North American premiere of Hindemith's *Kammermusik No. 4* with the Oberlin Wind Ensemble under the direction of Timothy Weiss. As an orchestral musician, Marina has held concertmaster positions with orchestras including the Orchestra of Lucerne Festival Alumni, the Lucerne Festival Academy Orchestra, and the Orchestra for the Next Century, and has played under the batons of conductors such as Pierre Boulez, Sir Simon Rattle, David Robertson, Riccardo Chailly, and many others. She has performed solo, chamber music, and orchestra concerts across America and internationally, in venues such as the Walt Disney Concert Hall, Lincoln Center, and Carnegie Hall, as well as across Europe and Asia in venues such as the KKL Lucerne, Elbphilharmonie Hamburg, Kölner Philharmonie, Paris's La Salle Pleyel, the Beijing Concert Hall, Reykjavík's Harpa Concert Hall, and the Esplanade Singapore. Outside of the realm of performance, Marina's writings have been published by the Wet Ink Archive, WQXR's Q2 Music, and I CARE IF YOU LISTEN, and she was formerly a staff writer for the Oberlin Conservatory Communications office. She holds the position of "Contemporary Leader" for the Lucerne Festival, which entails festival curation and design in addition to frequent performance engagements in and around Lucerne. Marina is on violin faculty at the United Nations International School in Manhattan, and at the Composers Conference summer festival. Former teaching positions include the Washington Heights Community Conservatory, where she maintained a private studio and conducted the orchestra, and Oberlin Conservatory (secondary instruction). She has held chamber music residency positions at Stanford, Columbia, Bowling Green State University, McGill, New York University, and the Zurich University of the Arts, among others. Marina is currently pursuing a DMA at the City University of New York Graduate Center. She holds a Masters degree in contemporary performance from the Manhattan School of Music, where she was the recipient of a full scholarship. She received a BM in Violin Performance and a BA in English with a Creative Writing Concentration from Oberlin College and Conservatory in 2012, where she was the recipient of a Conservatory Dean's Talent Award and a John Frederick Oberlin Scholarship. Primary teachers include Mark Steinberg, Laurie Smukler, Curtis Macomber, Milan Vitek, and Ecaterina Gerson. Marina plays a modern Hungarian violin by Zsolt Feleghazi.

MATT KOWALSKI is a percussionist and composer based in Providence, Rhode Island. Matt holds a Bachelor's Degree in Percussion Performance from SUNY Fredonia and a Master's Degree in Percussion Performance from Queens College. Throughout his time as a student and as a professional, he has assisted in the premieres of new works by living composers. As a soloist, he's performed at the New School's Centennial Celebration of John Cage's MUSICIRCUS and the MuSE Festival in Long Island City. As an ensemble member, he has collaborated with world-renowned artists like Makoto Nakura, Valerie Naranjo, and Dewa Alit. He now performs with Kyle Miller in their group Ictus Novus, which seeks to expand guitar and percussion repertoire by tapping into the energy of rock and metal music.

TAKUMA MATSUI is an artist and music technologist based in Brooklyn, New York. As an artist, Takuma draws influences from artists of various disciplines, including T.S. Eliot, Bela Balaz, Aaron Copland, and Robert Henke. His work explores form-mediums at the intersection of new tools and aesthetics; incorporating Max/MSP, 2D animation, and new modes of digital communication. Takuma is a Pro Instructor at Splice, where he develops curriculum and provides on-camera instruction for Splice Skills educational content. Topics range from introductory music production content to advanced synthesis and sound design. Additionally, he works in the development and implementation of music production curriculum for NYCDOE schools, producing asynchronous video and audio content, providing in-person instruction, and training new instructors. Takuma earned his B.M. in Jazz Composition and Contemporary Writing & Production from the Berklee College of Music in 2018.

KYLE MILLER, a native New Yorker from Valley Stream in Long Island, is a genre-fluid composer, performer, educator and audio engineer. As a musician who first began his training in electric guitar and later switched to classical training, Kyle blends rock and classical styles to create a compelling musical language that is at once familiar and novel. He received his Bachelor of Music in Classical Guitar Performance and Master of Arts in Composition at the Aaron Copland School of Music at Queens College. He has studied guitar with William Anderson and Paul Bollenback, and composition with Edward Smaldone, Bruce Saylor and Jeff Nichols. Kyle also spent time studying guitar at the Universidad Veracruzana in Xalapa, Mexico and Balinese Gamelan in Bali, Indonesia. He is an active performer and composer of Gamelan Yowana Sari and Ictus Novus.

British pianist **SIMON MULLIGAN** has been described by The Times of London as ‘the most abundantly gifted of pianists’, by Yehudi Menuhin as ‘one of the finest pianists I have ever had the pleasure of performing with’ and by Herbie Hancock as ‘phenomenal’. Following his debut with the Royal Philharmonic Orchestra, Simon has performed and recorded with the BBC Symphony, Detroit Symphony (under Slatkin), English Symphony Orchestra (Boughton), Warsaw Sinfonia (Menuhin), Hong Kong Philharmonic (Atherton), Malaysian Philharmonic, and the Royal National Scottish Orchestra (Serebrier) to name a few. Simon made his first compact disc under the direction of Yehudi Menuhin, which led to a seven-year collaboration and friendship, culminating in what was to be Lord Menuhin's final concert in Düsseldorf. Since then, recording highlights include Piano for Sony Classical, featuring his own arrangements, compositions, and adaptations for piano and orchestra. Simon has also made compact discs for Universal, Decca, Nimbus and Naxos. His recording *The Piano Music of Alexis Weissenberg* for Nimbus, includes spontaneous improvisations recorded in the presence of the composer. As a chamber musician, Simon collaborates with many notable artists. Simon was just nineteen when he began worldwide tours with cellist Lynn Harrell. He soon began recital tours with violinist Joshua Bell, performing at every major international venue as well as a live broadcasts for Lincoln Center and the Grammy Awards. Simon has performed for President Barack Obama, Her Majesty The Queen and the Royal Family, and has collaborated with Dame Shirley Bassey, Branford Marsalis, Liza Minnelli, Van Morrison, and Sting. Alongside an extensive solo repertoire and almost sixty concertos, Simon's focus on contemporary music has led to first performances of works by Hans Werner Henze, James MacMillan, Paul Moravec, Tobias Picker, Mark Anthony Turnage and Alexis Weissenberg. Simon's passion for improvisation has featured in numerous publications including *Downbeat*, *JazzTimes*, *International Pianist*, and *Gramophone*. He enjoyed a close friendship with film composer Michael Kamen, and is soloist on Kamen's album *The New Moon in the Old Moon's Arms* (for Decca), with the BBC Symphony conducted by Leonard Slatkin. He also collaborated with Kamen and is featured on the soundtrack to the HBO television series *Band of Brothers*, produced by Steven Spielberg and Tom Hanks. As a jazz pianist, he gives concerts with his London quartet and New York trio. Last season saw a Beethoven album release on Arkiv, performances at Colombia's Mozart Festival and concerto appearances with Leonard Slatkin and the Detroit Symphony Orchestra. Simon is a Steinway Artist and has recorded over forty hours of music for the Steinway Spirio, a new high-resolution playback piano. A Music Scholar of St Paul's School in London, Simon began his studies with Andrew Pledge, before winning a scholarship to study with Alexander Kelly at the Royal Academy of Music and Jacques Rouvier in Paris. He also studied Beethoven at the personal invitation of Alfred Brendel. Simon won a further scholarship to the International Piano Academy at Italy's Lake Como where he began his

studies under Alexis Weissenberg. Simon is one of the youngest recipients to be awarded the prestigious Fellowship of the Royal Academy of Music for his musical achievements. He additionally counts among his mentors Charles Rosen and Murray Perahia.

ERIK SCHARK is a musical theatre performer who has toured the country in *Jekyll & Hyde* (J/H) and *Grease* (Vince Fontaine) and just finished playing Dennis in *Rock of Ages* at the Engeman Theatre on Long Island. Regional credits include Pittsburgh CLO (*Beauty and the Beast*, *A Christmas Carol*), Westchester Broadway (*Jekyll & Hyde*), Oklahoma City Rep (*Avenue Q*, *The Grapes of Wrath*), and WV Public (*The Wedding Singer*). Erik was a regular on the web series *Something To Be Desired* for four seasons and has appeared on *The Sopranos* and *Gotham*.

American-born violinist **DAVID STEINBERG** was raised in Montreal and brought to New York under the guidance of Ivan Galamian. He attended The Juilliard School where he received his Bachelor's and Master's degrees in music. He has appeared as a soloist, recitalist, chamber and orchestral musician in both the U.S. and Canada. His Canadian performances have been heard on CBC radio including CBF-FM's *Music from Montreal* and has appeared in Montreal's Pollack Hall as well as The Chapelle Historique du Bon Pasteur. He has also been heard on Columbia University's I.I. Rabi Memorial Concert series. David is active in New York City and the tri-state area and has appeared with numerous orchestras including The Montreal Symphony, The American Symphony, Opera Orchestra of New York, The American Ballet Theatre Orchestra, The Stamford Symphony, The Brooklyn Philharmonic, The Masterworks Chorus and Orchestra, and The Cecilia Chorus and Orchestra, among others. He also joined the Jerusalem Symphony on one of their east-coast U.S. tours. He is currently Concert Master and Violin Soloist with The Doansburg Chamber Ensemble of Putnam County. Summer festivals have included The Bard Music festival and Great Music West (Utah). He makes his home in New York City with his wife, actress and singer Vicky Devany.

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.

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.

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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>.

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New York Composers Circle
365 Bridge St., 12E
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