



*Dedicated to the creation
and performance of new music*

MASTERS OF MODERNISM

CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”

NEW YORK CITY

MAY 18, 2022, 7:00PM

NEW YORK COMPOSERS CIRCLE

presents

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“LITTLE CHURCH AROUND THE CORNER”
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Elegy for Joey † David Mecionis

Linda Wetherill, *flute* Lois Martin, *viola*

Pendulum † Roger Blanc

Oren Fader, *guitar*

'Baldi Buddy Ol' Pal — a short fantasia on themes from Girolamo Frescobaldi's *Cento Partite sopra Passacagli* † Tamara Cashour

Christopher Oldfather, *piano*

Second Piece for Violin Alone Stefan Wolpe

Rolf Schulte, *violin*

Contrasts for Violin & Piano † Raoul Pleskow

Rolf Schulte, *violin* Christopher Oldfather, *piano*

— INTERMISSION —

les pierres éclatant † Jeffrey Niederhoffer

I. *Présentation de pierres*

II. *Chaque pierre éclate en poussière*

III. *Brusquement et un peu vertigineux — des pierres qui s'effondrent*

Christopher Oldfather, *piano*

Tocotín ‡ John Eaton

Jessica Bowers, *mezzo-soprano* Oren Fader, *guitar*

A World of Differences † Dary John Mizelle

Esther Lamneck, *clarinet*

Fantasy-Variations Donald Martino

I. *Liberamente*

II. *Il più presto possibile*

Rolf Schulte, *violin*

† World Premiere

‡ New York 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

SONG TEXT

Tocotín John Eaton

translated by Nelda Nelson Eaton from Angel Maria Garibay's Spanish translation of the Nahuatl original

Tla ya timohuica
totlazo Zuapilli,
maca ammo, Tonantzin,
titechmoilcahuíliz.
Ma nel in Ilhuicac
huel timomaquítz,
¿amo nozo quenman
timotlanamíctiz?
In moayolque mochtin
huel motilinizque;
tlaca amo, tehuatzin
ticmomatlaníliz.
Ca mitzlacamaci
motlazo Piltzintli,
mac tel, in tepampa
xicmotlatlauhtili.
Tlaca ammo quinequi,
xicmoilnamiquili
ca monachaotzin
oticmomaquiti.
Mochichihualayo
oquimomitili,
tla mochtemicítia
ihuan Tetepitzin.
Ma mopampantyzinco
in moayolcatintin,
in itla pohpoltin,
tictomac huizque.

If you are going now
our beloved lady —
no, our mother —
do not forget us.
Although up in heaven
you will be very happy,
won't you from time to time
remember us?
All of your devotees
will be drawn up by a rope;
and, if not, you will raise them up
with your hand.
Because your beloved son
was grateful to you,
so then for the people
beseech him.
And if he does not want to listen,
remind him
that your flesh
you gave him,
your milk
he drank,
he slept (because of you),
still a little one.
That through your meditation,
your devout ones
who lack something
will become worthy.

Totlatlácol mochtin
t̄iololquiztizque;
Ilhuícac t̄iazque:
timitzittalizque:
in campa cemicac
timonemitiliz
cemicac mochihuaz
in monahuatiltzin.

All our sins
We will hurl away,
to heaven we shall go,
we will see you:
Where forever
you will live,
where always will be done
your will.

MARTINO, WOLPE AND THE SOLO VIOLIN

When Donald Martino died suddenly — although he had been in poor health for many years — on a cruise ship in 2005, this country, indeed the world, lost one of its most accomplished composers. Although he studied with Roger Sessions and Milton Babbitt at Princeton, I personally believe his main influence was Luigi Dallapiccola, with whom he studied in Florence on a Fulbright (1954–56). From Dallapiccola he learned, or was inspired, to write the most elegant and “fantastic” gestures and phrases, and indeed music. Martino wrote *Fantasy-Variations* in 1962 while Associate Professor of Music Theory at Yale (1959–69), a mere 31-year old, showing complete mastery of compositional (12-tone) technique, and moreover, thorough knowledge of the violin. When working with him on his *Violin Concerto* (1996), I wanted to send him a copy of Paganini's *24 Capricci*, but he said he already had it AND Ruggiero Ricci's recording!

You have here in *Fantasy-Variations* the whole arsenal of left-hand *pizzicati*, complex double-stopping, single- and double-harmonics, new “techniques” such as his signature string gesture the *balzato*, a ricochet of the bow, and a *pizzicato* with the nail. *Col legno*, *tratto* or *battuto*, and *sul ponticello* were expressive means of the New Viennese School. While he told me — verified by a conversation with Milton Babbitt — that in the fifties one did not hear much of Schoenberg or Berg or Webern in this country, nevertheless it is striking that the piece opens up on the same low B-flat as Schoenberg's *Phantasy*, op. 47 (1949)! Later on, there are overtones of passages from the *Violin Concerto*, op. 36 and the *String Trio*, op. 45. Martino was impressed by Bela Bartók's *Sonata for Solo Violin* (1944), which he heard Robert Mann play at Yale. You can hear the similarities to that work's finale in the buzzing opening of the second part of *Fantasy-Variations*, with the open D-string *pizzicati*. Throughout the piece — evocatively suggested by various Dallapiccolian terms such as “canticchiando,” “velato,” “con maestà,” “con larghezza” and “con precisione” — there are many cadenzas which give the performer ample opportunity to display his or her sense of freedom and virtuosity.

Among its interpreters were Paul Zukofsky, who recorded the piece for CRI, Louis Krasner, the first performer of the Berg and Schoenberg *Concerti*, and Joseph Silverstein. I will record the work next month, together with *Romanza* (2000).

In 1964, Stefan Wolpe wrote a long and gnarly *Piece in Two Parts for Violin Alone*. Two years later, Wolpe added the pithy and witty *Second Piece for Violin Alone*. Paul Zukofsky recorded the piece in 1972 for his triple-LP release *Music for a 20th-Century Violinist* (Desto, 1974, re-released in the nineties on CDs with his label, CP²). Fragmentary and “cubist” in nature, with an energetic Coda and a somewhat enigmatic gentle “tag” at the end, it is an engaging addition to the violin repertoire of American music. With Mr. Pleskow’s approval, the piece, showing certain similarities in its abstract language — after all, he and Wolpe were close friends and colleagues — will serve as a kind of *Overture* to the première of *Contrasts for Violin & Piano*.

—Rolf Schulte

“Three notes found in the major scale — G, A, B — and played simply on the lowest string. Classical music, folk music, how many pieces start that way! How many pieces start that way and then take you on a musical journey, like a symphony, down the great Mississippi River from one state to another, from one region to another — levels, motion, development — how many! And then again, afterwards, how not to take that trip! Suppose you have a steady state in which you can elect to remain, but a state the parts of which can be rearranged endlessly, kaleidoscopically. Now, let’s start again! Take these three notes G, A, B, play them five times and then stop! And then. . . .”

—Stefan Wolpe’s note from the May 11, 1966
première performance of *Second Piece for Violin Alone*

RAOUL PLESKOW

“ART, YOU SEE, MUST BE *WILD*”

Contrasts for Violin & Piano (2019) is composed of six short sections — some more fragments than wholly-stated sections — which are hinged together without pause. The highly-chromatic palette is, as with all my music as of late, neither serial nor tonal. I’m essentially a miniaturist, but there must be well-contrasted elements, sharp differences in the sections of even the smallest miniature, in order for the audience to perceive the whole. One section contrasts to the next section or even to another part of the piece, rather than just continuing and making the music longer.

To me, a piece of music is theatre without words, and all of the elements in it are important no matter how briefly presented. Unity arises from differences and the revelation of their interrelation. I prefer a poem to an essay. With a poem there must be lines that hit you, individual lines with their own sense and which contrast with one another to achieve the author's intention, rather than the logical and analytical through-line of *idea* necessary to an essay. I prefer Shakespeare to the so-called *well-made* plays of Courbet and Scribe; it is the ocean of events one experiences, held in controlled contrast — even controlled chaos — by the author, which make the play and give it its characteristic unity. Art, you see, must be *wild*.

The first section of *Contrasts* is for violin alone. You might say it begins with Tartini's *Devil's Trill Sonata* in mind, starting with the open G string and proceeding dramatically from there. Section II, with the piano's entrance on a unison F with the violin, is in far contrast to the previous section, Webernesque, very transparent. The third is like a song, expansive in nature, with the lyric *hauptstimme* in the violin. Sections IV and V are in a way also lyrical, but the contrasts have moved to other levels, one being the changes of relationship between violin and piano. Section V draws on and contrasts elements from earlier in the piece. It contains a bridge to the ending section (beginning with the violin alone and very high followed by an imitation in the piano two octaves below), moving through some ghostly *ponticelli* and further references backward, and leading without interruption to the gigue-like concluding section.

—Raoul Pleskow

JOHN EATON AND THE TENTH MUSE

John Eaton's *Tocotín* represents a period of the composer's focused interest in the work of an unusual woman, Sor Juana Inés de la Cruz (1648–95), the Mexican nun, poet and polymath identified by the moniker “The Tenth Muse,” who confronted the Church's inquisition and eventually became a symbol of feminism in our day.

Eaton's wife and constant artistic collaborator, mezzo-soprano Nelda Nelson Eaton, started graduate work in 1987 in Latin American and Spanish peninsular literature at Indiana University where John was already compo-

sition professor. Here they were both became immersed in Sor Juana Inés de la Cruz's writings. John Eaton became fascinated with Sor Juana's allegorical play *El Divino Narciso* (*The Divine Narcissus*), by the way in which she cast her complex theological concepts into sensuous poetry. He specifically loved how the Greek character of Narcissus had become the Divine Narcissus, that is Christ, who upon seeing his reflection in the water sees not Himself but Human Nature, and falls in love with her.

Thus began a collaboration of John Eaton as composer and his wife Nelda as the translator and adapter of Sor Juana's lengthy Baroque play into an English libretto for a *cantata*, which Eaton completed in 1990. Nelda's virtuosity as a *coloratura* mezzo-soprano influenced his setting of Spanish accents, elisions and diphthongs, but also the extraordinary vocal demands of all the roles. After completing the *cantata*, his interest in Sor Juana turned to a long-term composition project.

It was Nelda who suggested to John to work on a *tocotín*. The term refers to a colonial genre of Aztec origin, simultaneously a poem, a dance and a staged procession, which Sor Juana adopted as a representation of her identity as a Mexican *criolla*, uniting the strands of the colonizing Spanish and colonized Aztec cultures. By 1998 Eaton had added framing movements to the *Narciso*, by 1999 he had composed *Sor Juana's Songs*, *Tocotín* and *Sor Juana's Dream*. *Tocotín*, is derived from a *villancico* written in Nahuatl. Like many *villancicos* (the broader term for devotional secular songs) of Latin America, Sor Juana's *tocotín* describes a scene of the Virgin Mary and the baby Jesus in disarming simplicity.

—from the liner notes of *The Sor Juana Project* (2019), released by
Aquava New Music Studio and the John Eaton Foundation

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, or supervised, music for various 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*), audio recording (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, Parkside Lounge, Zinc Bar and The Cutting Room.

He writes, "*Pendulum* for solo guitar – which may be appropriately subtitled *Fantasia Pandemica* – is based on a seven-note scale and several of its modes and variants. It is highly sectional and is the first piece for classical guitar I've written since grade school. Pandemic-imposed conditions motivated me to explore certain harmonic potentialities through personal use of my native instrument (the guitar) rather than via a keyboard or computer-based notation program. The application of this approach generated far more material than is present in this single piece, but it's my hope that what's included here is among the superior portion. Lastly, I was gratified to hear from tonight's performer that this piece is fully performable as written, as apparently this is sometimes not the case in concert music composed for the guitar."

TAMARA CASHOUR works as a collaborative pianist at The New School (New York City) in the Department of Drama/Music Theatre. She is also Organist/Pianist at First Church of Christ Scientist in Tarrytown, N.Y. and an accompanist for several choral groups and opera troupes in and around N.Y.C. including the Bronx Concert Singers, Peace of Heart Choir and Footlight Players. Tamara is also an award-winning ASCAP composer of chamber music (instrumental and vocal), choral music, musical theatre, opera, solo piano and organ music, and theatre incidental music. She has won awards and has received featured performances from: ASCAP (ASCAPPlus awards); Bronx Council on the Arts (Arts and BRIO Composition Awards); International Alliance of Women in Music (Featured Score); and First Place in the “For Women Only” Choral Composition. Her recent composition *Forbearance*, for SATB chorus, bird-callers and electronics was recently a finalist for the 2022 American Prize in Choral Composition. Tamara's compositions have been given featured performances at local, national and international venues.

Tamara holds a BA in Music Theory/Columbia University, MA in Interdisciplinary Studies (Musical Direction and Avant-garde theatre studies) and an MFA in Music Composition from The Vermont College of Fine Arts. She is also Artistic Director of Oper*Avant*, Inc., an opera/theatre company which produces new works along with hybrid versions/deconstructions of repertory opera. The company won a \$5,000 City Arts Corps Grant in 2021, producing highlights of new works to be presented in upcoming seasons. tamaracashourcomposer-pianist.com

She writes, “*Baldi Buddy Ol' Pal - a short fantasia on themes from Girolamo Frescobaldi's Cento Partite Sopra Passacagli (One Hundred Parts on a Passacaglia)* was actually conceived as a sort of joke. It's a set of variations on a set of variations — *how ridiculous is that and what's the point?* But I figured I'd go with it. I wasn't trying to launch a new form, or anything like that; rather, I 'magpied' prominent themes and motifs from Frescobaldi's original, which is actually a combination genre of both *chaconne* (set of variations on a chosen harmonic progression) and *passacaglia* (set of variations on a melodic bass pattern). So as not to be too derivative, I interpolated/interpreted these themes in a modern context, i.e. employing harmonies and motifs that never would have appeared in Frescobaldi's time, including some jazz-like chords. So, this *is* a piece in a lighter vein (sometimes called a 'puff piece') but does put the pianist on notice in terms of it being of rather advanced difficulty. In terms of the colloquial, 'too friendly' reference to G.F. as a 'pal-o-mine' in the piece's title — well, that cheap move reflects my inner fears that I'll never be on par with the great Frescobaldi so I somehow must reduce him to my level! Yet the piece was a resounding success at a Juilliard class reading, where it received lengthy applause and a long-awaited, vigorous clap-of-hands from my heretofore skeptical instructor! Enjoy, and a big Thank You to Christopher Oldfather!”

JOHN EATON (1935–2015) was an American composer and performer whose works often use the extended sonic pallet offered in microtonal composition. His microtonal music employs both acoustic and electronic instruments. In his 1966 piece for piano, *Microtonal Fantasy*, a pianist performs on two pianos tuned a quarter-tone apart. In his search for a more expressive medium, he turned to electronic instruments and became actively involved in their development. His collaboration with Italian inventor Paulo Ketoff culminated in 1963 with a live performance by Eaton on their newly developed Syn-Ket. Later, he helped Robert Moog develop the Eaton-Moog Multiple-Touch-Sensitive Keyboard, which offered a fluid interface that responded to subtle finger gestures. It was first used in the 1992 premiere performance of Eaton's *Genesis*, with himself at the keyboard.

He composed many operatic works ranging in size from grandiose productions (his opera *Heracles* included 300 performers) to a series of small, modest productions. His large-scale operatic works include: *Myshkin* (1973), based on Dostoyevsky's novel *The Idiot*; *The Lion and Androcles* (1974), which was written for children; *The Cry of Clytemnestra* (1980); *The Tempest* (1985); and *The Reverend Jim Jones* (1989), which was commissioned by the National Endowment for the Arts. In 1992, the small-scale opera *Peer Gynt* premiered in Chicago, featuring the New York New Music Ensemble. He referred to this and future modestly-produced chamber operas as "pocket operas." To realize their performance, Eaton formed the Pocket Opera Players – a small group of singers and instrumentalists who also took part in the action. These operas include *Let's Get This Show on the Road* (1993), *Don Quixote* (1996) and *The Curious Case of Benjamin Button* (2010).

Concert pieces for large ensembles include: *Tertullian Overture* (1958), *Transformations* (1975) for synthesizers and symphonic band and *Remembering Rome* (1986). Chamber works include three string quartets and many more works for voices, soloists and small to medium-size mixed ensembles.

Eaton finished his undergraduate and MFA studies at Princeton University in 1959 having studied under Milton Babbitt and Roger Sessions. In 1971, he started teaching music composition at Indiana University, Bloomington and served as Professor of Music Composition at University of Chicago from 1991–2001. Awards include the Genius Award from the MacArthur Foundation, two Guggenheim Fellowships, commissions from the Fromm and Koussevitsky Foundations and the Corporation for Public Broadcasting, and a citation and award from the National Institute of Arts and Letters. John Eaton was a valued and supportive member of New York Composers Circle.

Born in Plainfield, New Jersey, **DONALD MARTINO** (1931–2005) began music lessons at nine – learning to play the clarinet, saxophone and oboe – and started composing at 15. He held degrees from Syracuse and Princeton

Universities. A member of the American Academy of Arts and Letters and a fellow of the American Academy of Arts and Sciences, his many awards include two Fulbright scholarships; three Guggenheim awards; grants from the Massachusetts Arts Council, the National Institute of Arts and Letters, and the National Endowment for the Arts; the Brandeis Creative Arts Citation in Music; the 1974 Pulitzer Prize in music for his chamber work *Notturmo*; First Prize in the 1985 Kennedy Center Friedheim Competition for his *String Quartet* (1983); and most recently, the Boston Symphony Orchestra's Mark M. Horblit Award.

Martino taught at the Third Street Music School Settlement, New York City; Princeton; Yale; The New England Conservatory of Music, where he was chairman of the composition department from 1969–1979; Brandeis, where he was Irving Fine Professor of Music; and Harvard, where he was the Walter Bigelow Rosen Professor Emeritus of Music. He was active as guest lecturer and has been Composer-in-Residence at Tanglewood, The Composer's Conference, The Yale Summer School of Music and Art, The Pontino Festival (Italy), May in Miami, The Atlantic Center for the Arts, The Warebrook Festival, The Ernest Bloch Festival, The Festival Internacional de Musica de Morelia (Mexico) and was also Distinguished Visiting Professor at many institutions of higher learning.

He received commissions for new works from, among others, the Paderewski Fund; the Fromm, Naumburg, Koussevitzky and Coolidge Foundations; the Chicago, Boston and San Francisco Symphonies; as well as a number of musical societies and organizations. According to the New Grove Dictionary of Music, “Martino's music has been characterized as expansive, dense, lucid, dramatic, romantic, all of which are applicable. But it is his ability . . . to conjure up for the listener a world of palpable presences and conceptions . . . that seems most remarkable.”

DAVID MECIONIS is a self-taught composer, arranger, instrumentalist and music copyist whose work has spanned a wide range of genres. He played guitar in Elliott Sharp's electric guitar quartet, 'Dyners Club, and played drums and bass with God Is My Co-Pilot, Baby Tooth, Catbutt, Mors Syphilitica, The Greys and others. He has written, produced and arranged for various acts both here and abroad including Dominique A, Perio and Godwin Peak. He has played the Knitting Factory, CBGB, Tonic, ABC No Rio, 92nd Street Y, Marc A. Scorca Hall and other New York City venues. He has performed, as well as had his music performed, in the United States, Europe, Russia and Scandinavia.

David's commitment to composition began later in life. His first fully-realized classical-style composition, *Grand Saxophone Quartet in E-flat minor*, was premiered in October 2009 by the Coleman Prize-winning Mana Quartet.

The *Quartet* was followed by *Obstinate Duet*, a staunch twelve-tone *humoresque* for flute and clarinet, premiered by the Poné Ensemble for New Music. Premieres of more recent works include *Trio in Two Parts with an Interval Between*, *Die Sprechmasken von Hofmannsthal* and *Table Canon for Two Clarinetists, Nos. 1 and 2*. Both *Table Canons* were written for Italian clarinetists Guido Arbonelli and Natalia Benedetti, who have continued to perform the pieces on tour in and around Italy and, in January 2020, presented *Table Canon No. 1* as part of their clarinet-composition Masterclass at Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart, Germany alongside works by Kagel, Scelsi and others. In 2021, David's duet for violin and cello, *Five Mirror Canons*, was specially selected by duo Dan Qiao and Carolyn Regula to be premiered on their forthcoming cd release. His recent *Impression* for violin solo was commissioned by Dan Flanagan, concertmaster of the Sacramento Philharmonic and Opera and the Modesto Symphony. It was inspired by a painting in the violinist's art collection, *Couple au lit* by the Impressionist painter Jean-Louis Forain. *Impression* will receive its world premiere at Carnegie Hall on October 3rd, 2022 as part of Mr. Flanagan's *The Bow and the Brush* concert.

In late 2016 David began composing under the occasional guidance of Raoul Pleskow, a highly regarded composer of the Wolpe and Wuorinen circles. David presently serves as Concert Director and Deputy Executive Director of the New York Composers Circle, richly enjoying his role as art-music advocate and producer of a yearly series of concerts of new works by a diverse and growing group of member composers.

He writes, "*Elegy for Joey* was written in loving memory of my nephew, SGT Joseph P. Collette. He was an Explosive Ordnance Disposal Technician who served in the U.S. Army for more than eight years. Three months into his first deployment in Afghanistan, he was killed during a fire-fight while trying to save the lives of fellow soldiers in his unit. His awards and decorations include the Army Commendation Medal with Combat Device, Senior EOD Badge, Meritorious Service Medal, Purple Heart, and Bronze Star with Valor. The opening rhythm and manner of this piece alludes to Igor Stravinsky's *Élégie* for viola solo. *Elegy for Joey* is an attempt to express the profound complexities and baffling contradictions of such an untimely death as Joseph's, while paying respect to the man he was. *Elegy* was performed by Randall Hester (flute) and Stephanie Price (viola) for the funeral service, held at Faith Memorial Church in Lancaster, Ohio on April 5, 2019."

DARY JOHN MIZELLE (born June 14, 1940 in Stillwater, Oklahoma) is an American composer of avant-garde classical and jazz music. He studied trombone (BA, California State University, Sacramento) as well as composition (MA, University of California, Davis; PhD, University of California, San Diego) and while at U.C. Davis he participated in the New

Music Ensemble (a pioneering free-improvisation group that dispensed with scores). Mr. Mizelle was an original member of the group that founded the magazine *SOURCE—Music of the Avant-Garde*. His mentors include Larry Austin, Richard Swift, Jerome Rosen, Karlheinz Stockhausen, David Tudor, Roger Reynolds, Robert Erickson, Pauline Oliveros and Kenneth Gaburo.

His music involves mastery of instrumental, electronic and vocal resources as well as his own performance on several different instruments and voice. He works in many different genres and media. His *SPANDA* project consists of thirteen days of music with a coherent macrostructure, which includes music theater, opera, orchestral works, choral works, electronic music, chamber music, solo instrumental and vocal music, as well as combinations and integrations of all these. A prolific composer with works in all media, Mr. Mizelle has composed over 450 compositions and more than 40 jazz tunes. He refers to his music as 'multidimensional' in scope and practices his musical art in multiple tuning systems ('macrotonality') and simultaneous tonal, modal and atonal systems ('polyatonicity') as well as multiple rhythmic systems ('systemic polyrhythm'). His electronic music uses the techniques he refers to as 'microsynthesis' (mixing of very short – less than fifty millisecond – elements of different sonic energy components) and 'isomorphic synthesis' (the compression of musical macrostructure to the level of waveforms) as well as more conventional techniques such as additive synthesis, granular synthesis and timbral transformation of acoustical sounds.

He has held academic appointments at University of South Florida; Oberlin Conservatory of Music, where he was head of the Technology In Music And Related Arts (TIMARA) program; and State University of New York at Purchase, where he was Chair of the Composition Program. He makes his home in Westchester County, New York.

He writes, "I composed *A World of Differences* in January, 2020 on commission from my long-time friend and colleague Esther Lamneck. She was interested in a short piece for solo clarinet which would explore the myriad of possibilities and techniques which she has developed over the decades we have been associated."

JEFFREY NIEDERHOFFER received a BM in Composition from Berklee College of Music in 1977; studied counterpoint and composition privately in Boston with Dr. Hugo Norden from 1976 through 1978; and received an MM in Composition from Manhattan School of Music in 1980, where he was a student of Ursula Mamlok. Retiring from a 30-year career as an attorney, he returned to composition in March 2017 and has composed a variety of pieces since then, focusing on chamber music and works for solo instruments.

His first work for violin and piano, entitled *Picking Up Where I Left Off* (2019), was declared one of the winning pieces in the Kaleidoscope MusArt

2020 Call for Scores (Bagatelles for Beethoven), and also won the 2020 John Eaton Memorial Composition Competition sponsored by the New York Composers Circle. His solo alto saxophone piece, *Askew, But Not Amiss* (2018), was declared to be the Third Prize recipient of the 3rd International “New Vision” Composition Competition in New York City (Saxophone Section) in 2020. The world premiere of this work was given by Katherine Weintraub on March 25, 2022 at the CAMPGround22 music festival in Tampa, Florida. www.jeffreyniederhoffer.com

He writes, “*les pierres éclatent* (roughly translated as *the stones burst* or *the stones are bursting*) is an intensely melodic work for solo piano in three movements: I. *Présentation de pierres* (*Presentation of stones*); II. *Chaque pierre éclate en poussière* (*Each stone bursts into powder*); and III. *Brusquement et un peu vertigineux – des pierres qui s’effondrent* (*Brusquely and a bit vertiginous – collapsing stones*). All three movements are cast in the same metronome marking but are written in such a manner as to give a feeling of fast-slow-fast, or of energetic-tranquil-energetic. This piece primarily entails the exploration of musical space over the dimension of time. Strands of thought, moving at different speeds, sometimes subtly changing speed mid-course – and utilizing the piano’s vast range – mercurially emerge from background into foreground or recede from foreground into background. Material recurs throughout the work, but always greatly varied; indeed, the closing material is a substantial, though hopefully recognizable, transformation of the music heard at the opening of the work. On a more personal note, this piece is a small tip of the hat to one of the more dominant personalities in music in the 20th and 21st centuries. The work does not utilize any musical quotations, but the first movement does contain a very sly reference to a fairly well-known piano piece. Finally, I am truly honored to have had a musician of the caliber of Christopher Oldfather devote his time, attention, technical skill and keen musicianship to the realization of this work.”

RAOUL PLESKOW was born in 1931 in Vienna, Austria. He immigrated to the U.S. in 1939 and became a naturalized citizen in 1945. From 1950 to 1952 he attended the Julliard School of Music. He earned his BM at Queens College, where he studied composition with Karol Rathaus. In 1958, Pleskow earned an MA at Columbia University where he studied composition with Otto Luening.

In 1959 he joined the faculty of the department of music at C.W. Post College of Long Island University. There he met Stefan Wolpe, then Chairman of the Music Department, and the two became dear friends. Wolpe later appointed Pleskow to the position of Chairman. Pleskow would later become full professor there and, upon retiring from teaching, composer-in-residence.

Mr. Pleskow has received awards from the Ford Foundation, the National Endowment for the Arts, the National Institute of Arts and Letter, the Guggenheim Foundation and others. His works have been performed in the U.S. and Europe by the Group for Contemporary Music, the Contemporary Chamber Ensemble, the I.S.C.M. Ensemble, the Da Capo Chamber Players, the North/South Consonance Ensemble and others. He has been commissioned by the Chamber Players of the Kennedy Center, the Aeolian Chamber Players, the New York Virtuosi Orchestra, The Unitarian Church of All Souls and others.

STEFAN WOLPE was born in Berlin, Germany in 1902. He studied piano at a young age and in 1916 attended the Klindworth-Scharwenka Conservatory. While in Weimar in the summer of 1920, he became acquainted with students and teachers at the Bauhaus and was attracted to their approach to the creation of art. Wolpe left the confines of conservatory training to seek a more experimental and vibrant atmosphere. He arranged to study privately with Ferruccio Busoni, who he later considered to be his most important mentor.

In Germany in the 1920s, Wolpe took to the Dadaist aesthetic. He described the elements of his approach as “extreme innovations, suddenness, contradictions, shocks, simultaneities, and dissociations.” He often employed the 12-tone techniques of Schoenberg while using his own contrapuntal textures. He composed small chamber operas, sometimes satirical with puppets or clowns, and created musical settings for poems. At the same time, he became politically active and composed accessible music that was politically motivated, including music for the stage influenced by jazz and dance music, as well as songs and marches for the labor movement.

Wolpe left Germany in 1933, fleeing political repression and the danger to Jews like himself that came with the ascendance of Hitler. He studied for a short time with Anton Webern in Austria, but soon was under the threat of deportation there, prompting his move to Palestine. Though he lacked interest in the Zionist vision, Wolpe did respond to the culture, art and landscape of the Near East. His Hebrew art songs, set to poetry from the Bible and contemporary writers, used Near-Eastern approaches to music and were well received. But his radical music and politics were shunned. In 1938 he emigrated to New York City.

His American output began with the brief piano solo *Dance in the Form of a Chaconne* (1938) and continued with such pieces as *The Man from Midian* (1942), *Battle Piece* (1947), *Enactments for Three Pianos* (1953) and *Symphony* (1956). His approach to musical dialectics continued to mature with such later-period works as *Form for Piano* (1959), *Piece for Two Instrumental Units* (1962), *Cantata* (1963), *Second Piece for Violin Alone*

(1966, which we will hear tonight), *From Here on Farther* and *Form IV: Broken Sequences* (both 1969).

Wolpe was an enthusiastic and influential teacher. Among his pupils were Charles Wuorinen, Morton Feldman, Ralph Shapey, David Tudor and Gil Evans. He taught at Black Mountain College from 1952–1956. In 1956, he was appointed to the faculty at C.W. Post College of Long Island University in Brookville, New York. There he made the acquaintance of composer Raoul Pleskow (who's music is also on tonight's program) and appointed him Chairman of the Music Department. They maintained a close friendship up until Wolpe died of Parkinson's disease in 1972.

PERFORMERS

JESSICA BOWERS 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, Taconic 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 most recent performance being earlier this month at the

Goddard Riverside Bernie Wohl Center. This year's concert includes new works by William Anderson, Frank Brickle, Joel Rust, Matthew Ricketts, Larry Lipkis, Larry Nelson and Randy Woolf.

Classical and electric guitarist **OREN FADER** has performed in Asia, Europe and throughout the United States. Concerto performances include the Villa-Lobos *Guitar Concerto* with the Orpheus Chamber Orchestra and Rodrigo's *Concierto de Aranjuez* with the New Jersey, Danbury and Omaha Symphonies. In addition to performing as a soloist, Mr. Fader is much in demand as a New York City chamber musician. He has performed hundreds of concerts with a wide range of classical and new music groups, including the Met Chamber Ensemble, New York City Opera, New York Philharmonic, Cygnus Ensemble, Tacea Ensemble, ICE, Taconic Music, Argento Ensemble, New York Festival of Song, Mark Morris Dance Group, Music From Japan, Poetica Musica, Saint Paul Chamber Orchestra and the Chamber Music Society of Lincoln Center. Festival performances include Aspen, Tanglewood, Mostly Modern, Bach Oregon, Istanbul, Yellow Barn, Deer Valley, Bard, Sebago Long Lake, and Morelia (Mexico). With the group Poetica Musica he has represented the United States on State Department tours including concerts and outreach in Turkey, Azerbaijan, Copenhagen, Iceland, Guyana, Israel, Jordan and Tajikistan.

He performs frequently with mezzo-soprano Jessica Bowers as the Bowers Fader Duo. For each of the past six years, they have presented *New American Art Songs for Mezzo and Guitar*, a program of songs written for the duo. To date, the duo has presented the world premiere of over 25 pieces. Their first recording, *Between Us All* (New Focus Recordings) has gotten excellent press from *Opera News* and *American Record Guide*, and their second recording, *People Places, and Pets* (Bridge Records) features the music of Paul Salerni. Mr. Fader is well known for his performances of contemporary music. He has premiered over 200 solo and chamber works with guitar and can be heard on over 50 commercial recordings and films, including classical guitar parts for the films *Everything Is Illuminated* (Schreiber) and *Little Women* (Gerwig). His solo recordings include *Another's Fandango*, featuring 500 years of guitar music (produced by Grammy Award winner Adam Abeshouse), and *First Flight*, a disc of ten premiere solos written for Mr. Fader by New York City composers.

Mr. Fader received his undergraduate degree from SUNY Purchase and his Master of Music degree from Florida State University. His major teachers include David Starobin and Bruce Holzman. Since 1994 Mr. Fader has been on the guitar and chamber music faculty of the Manhattan School of Music. He also directs the classical guitar programs at SUNY Purchase and Montclair State University and is on faculty of the Borough of Manhattan Community College.

The New York Times calls **ESTHER LAMNECK**, clarinetist and tárogatóist, “an astonishing virtuoso.” She has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, with renowned chamber music artists as well as an international roster of musicians from the new music improvisation scene. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. Ms. Lamneck makes frequent solo appearances on the clarinet and tárogató at music festivals worldwide including ICMC (International Computer Music Conference), SEAMUS (Society for Electro-Acoustic Music in the United States), NYCEMF (New York City Electroacoustic Music Festival), Il Corpo, La luce, Il Suono, the Diffrazioni Festival and others.

Many of her solo and duo CDs feature improvisation and electronic music, including *Cigar Smoke*, *Tárogató*, *Winds Of The Heart*, *Genoa Sound Cards*, *Stato Liquido* and others. Numerous performances have been selected for the SEAMUS CD Series. *Computer Music Journal* calls Ms. Lamneck “The consummate improvisor.” Her CD *Sky Rings* for clarinet and electronic sounds, released last year on Neuma Records, has received rave reviews: “Surrealistically captivating electronic solo clarinet sounds from Esther Lamneck” (*New York Music Daily*); “Esther Lamneck has fascinating chops and ideas” (jazzweekly.com); “The music . . . contains depth and tension and sounds adventurous [. . .]. A beautiful album[.]” (*OPDUVAL*).

LOIS MARTIN, a native of York, Pennsylvania, began her viola studies with Arthur Lewis at the Peabody Preparatory School. She completed her undergraduate work at the Eastman School of Music, where she was a scholarship student of Francis Tursi. During this time, she was a member of the Rochester Philharmonic Orchestra. She continued her graduate studies at the Juilliard School under the tutelage of Lillian Fuchs. Lois is a founding member of the Atlantic String Quartet, which is dedicated to the performance of newly written compositions. Her continuing commitment to contemporary music includes performances with the Group for Contemporary Music, ISCM Chamber Players, Ensemble Sospeso, Ensemble 21, New York New Music Ensemble, Speculum Musicae, Composers' Guild, Da Capo Chamber Players, Composers Forum, and Steve Reich and Musicians. On the Jazz and Popular circuit, she has performed with artists including Michael Brecker, Randy Brecker, Chris Potter, Ornette Coleman, Esperanza Spalding, Shirley Bassey, Elton John, Paul Simon, Tyne Daley, Don Alias, Gil Goldstein, Richard Bona, Mike Mainieri, Judy Collins and Roberta Flack.

Currently, Lois is Principal Violist of the Stamford Symphony, Amici New York and The Little Orchestra Society. She is a member of the Orchestra of St. Luke's and the American Chamber Ensemble, and frequently appears with the Mostly Mozart Festival Orchestra and New York City Ballet

Orchestra. She is also on the faculty of the Composers' Conference at Wellesley College and has taught at Princeton University.

Lois has recorded the works of over fifty contemporary composers. She premiered Charles Wuorinen's *Viola Variations* at Merkin Hall in New York in the fall of 2008, and also had the opportunity to perform this work at the Library of Congress in 2009 for Wuorinen's 70th-birthday celebration. Recent highlights include a world tour with Grammy Award recipient Esperanza Spalding.

CHRISTOPHER OLDFATHER has devoted himself to the performance of twentieth-century music for more than thirty years. He has participated in innumerable world-premiere performances in every possible combination of instruments in cities all over America. The Westchester Philharmonic's Principal Keyboardist for twenty-two years, he has also been a member of Boston's Collage New Music since 1979, New York City's Parnassus since 1997, appears regularly in Chicago, and, as a collaborator, has joined singers and instrumentalists of all kinds in recitals throughout the United States. In 1986 he presented his recital debut in Carnegie Recital Hall and since then he has pursued a career as a freelance musician. This work has taken him as far afield as Moscow and Tokyo, and he has worked on every sort of keyboard ever made, even including Harry Partch's Chromelodeon.

Mr. Oldfather is widely known for his expertise on the harpsichord and is one of the leading interpreters of 20th-century works for that instrument. He has appeared as a soloist with the MET Chamber Players, the San Francisco Symphony, and Ensemble Modern in Frankfurt, Germany. He has collaborated with conductor Robert Craft and can be heard on several of his recordings. Christopher's recording of Elliott Carter's *Duo for Violin and Piano* with Robert Mann was nominated for two Grammy Awards in 1990, and he was nominated for a 2010 Grammy in the Best Chamber Music Performance category for his recording of Arnold Schoenberg's *Phantasy for Violin with Piano Accompaniment* with Rolf Schulte.

German-born **ROLF SCHULTE**, whom *The New Yorker* has called "one of the most distinguished violinists of our day," started playing the violin at age five under his father's tutelage. He later studied with Kurt Schäffer at the Robert Schumann Institute in Düsseldorf, attended Yehudi Menuhin's summer course in Gstaad, Switzerland, and studied with Franco Gulli at the Accademia Chigiana in Siena before moving to the United States to study with Ivan Galamian at The Curtis Institute of Music in Philadelphia. At age 16, he made his orchestral debut with the Philharmonia Hungarica in Cologne, playing Mendelssohn's *Concerto*. Under the auspices of Young Concert Artists, he gave his New York debut at Town Hall to great acclaim.

He has since performed with the Berlin Philharmonic, Munich Philharmonic, Frankfurt Museums-Orchester, Stuttgart Staatsorchester, Bamberg Symphony, Orchestra del Teatro La Fenice in Venice (in Stravinsky's *Concerto* under Robert Craft) and RTE Irish National Symphony in Dublin, and with the Radio Orchestras of Berlin (RSO), Cologne (WDR) and Stuttgart (SDR) under conductors Christoph von Dohnányi, György Lehel, Tamas Vásary, Max Rudolf, Dennis R. Davies, Daniel Nazareth, Alexander Lazarov, Guido Ajmone-Marsan, Hiroshi Wakasugi and many others. In 1990 he performed Roger Sessions' *Violin Concerto* with the Radio Orchestra of the USSR in Moscow under the direction of Lukas Foss, and presented American music in recital.

After many years of collaborating with the leading composers of his time – such as Elliott Carter (whose *Fantasy - Remembering Roger* he premiered at Harvard), György Kurtág (whose *Kafka-Fragments* he gave the American premiere of at Tanglewood), Milton Babbitt (whose *The Joy of More Sextets* and *Little Goes a Long Way* he premiered at the Library of Congress and Harvard, respectively), Donald Martino (whose *Violin Concerto* and *Romanza* he premiered), Mario Davidovsky (whose *Synchronisms No. 9* he premiered at MIT), Aaron Copland and John Cage – Rolf Schulte happily now returns to the repertoire of his early adulthood, applying the lessons learned from intensive work with living composers to the music of Schumann, Beethoven, Schubert, Mozart, Brahms, Bartók, Janáček, Stravinsky, Debussy, Ravel, Webern, Schönberg, Berg and others.

Mr. Schulte has appeared multiple times with the Chamber Music Society of Lincoln Center and their Columbia MD Festival of the Arts, as well as the 1990 Kuhmo Music Festival in Finland. His numerous recital performances include the cycle of ten Beethoven *Sonatas* at Harvard, Dartmouth and Middlebury Colleges, and the complete violin works of Igor Stravinsky at the 92nd St. Y and Berliner Festwochen, among other venues. From 1999–2001, Mr. Schulte held a residency at Harvard University during which he presented new works by Carter, Martino and Babbitt. More recently, he performed two recitals in Tokyo and one at the Arnold Schönberg Center in Vienna.

His long and distinguished discography includes recordings of Arnold Schönberg's *Violin Concerto* with the London Philharmonia (Naxos) as well as *Phantasy for Violin with Piano Accompaniment*, op. 47 and *String Trio* op.45 (Naxos, nominated for a 2010 Grammy award); Robert Schumann's *Works for Violin and Piano* (Centaur Records); several pieces by Elliott Carter including *Violin Concerto* with the Odense Symphony, *Four Lauds* and *Duo* (all on Bridge Records); and the *Concerti* of Roger Sessions and Donald Martino (available on iTunes). The most recent CD release is *The Violin in Stravinsky's Life* on Aldilà Records.

Mr. Schulte performs on a 1780 violin by Lorenzo Storioni, Cremona.

An avid promoter of new music, **LINDA WETHERILL** served as Pierre Boulez's solo flutist in his Ensemble Intercontemporain at IRCAM (Paris). Her performances included premieres of most major living composers for IRCAM's renowned "Passage from the Twentieth Century" concert and lecture series. She has been solo flutist of the Hess Radio, Frankfurt, as well as a member of La Scala Chamber Players of Milan and Professor of World Music and New Music in Turkish Universities. She has served as Cultural Ambassador soloist for U.S.I.S. throughout Eastern Europe, the Middle East and South Asia.

Linda records for radio stations as well as such major labels as Naxos, CRI, DaVinci and Tactus. She has been credited for establishing non-Western music in the standard flute recital repertoire and continues to premiere many international chamber works in her "Counterpoint-Italy" Festivals, now running ten years. She presently divides her year between summer performances in Italy and school years in New York as professor of flute, world music traditions and creative process at St. John's University, Queens.

Staff for this concert:

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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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