



*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

JUNE 14, 2022, 7:00PM

NEW YORK COMPOSERS CIRCLE

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Ecstasy Cheng Jin Koh

First Wave: Disorientation

Second Wave: Ecstasy

Third Wave: Paranoia

Fourth Wave: Sick Affection

1st prize-winning composition, NYCC's 2019 John Eaton Memorial Competition

Daniel Ketter, *clarinet*

Olivia Moaddel, *violin*

Mark Serkin, *cello*

Craig Ketter, *piano*

Nocturnal Phantasy ‡ Christopher Kaufman

I. *Prismatic Vision*

II. *Clouds-Forms, Storm and Water, Cloudburst*

III. *Dance*

Daniel Ketter, *clarinet*

Craig Ketter, *piano*

Souvenir Raoul Pleskow

Craig Ketter, *piano*

A special performance in honor of Raoul Pleskow, long-time composer member and friend of NYCC, whose recent passing leaves the world minus one Master

String Quartet N° 3, “l’Ode au Vermont” † Timothy L. Miller

- I. *Intro*
- II. *Allegro*
- III. *Larghetto*
- IV. *Presto*

Klang String Quartet:
Gregor Kitzis, *violin* Katie Thomas, *violin*
Artie Dibble, *viola* Molly Aronson, *cello*

— INTERMISSION —

Askew, But Not Amiss ‡ Jeffrey Niederhoffer

1st prize-winning composer, NYCC’s 2020 John Eaton Memorial Competition

Anthony Izzo, *alto saxophone*

String Quartet 2021 † Carl Kanter

- I. *Allegro*
- II. *Andante–Moderato–Andante*
- III. *Allegro vivace*
- IV. *Intermezzo (Andante)*
- V. *Allegro*
- VI. *Largo*
- VII. *Allegro*

Klang String Quartet

† 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.

NYCC would like to thank Claudia Dumschat and the staff of The Church of the Transfiguration for their kind assistance with this concert.

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

COMPOSERS

CARL KANTER majored in music at Harvard College, graduating in 1953. Thereafter, he attended Harvard Law School and practiced law for about forty years. After retiring, he returned to composition and has written primarily chamber music compositions and a limited number of pieces for piano and for orchestra.

COMPOSER'S NOTE:

Each movement of the *String Quartet 2021* is based on strong contrasts within the movement, in the dynamics and in the character of the thematic materials—pianissimo passages and forte passages; slow passages and sparkling material. These contrasts hopefully maintain listener interest throughout.

CHRISTOPHER KAUFMAN is an accomplished composer of music for the classical concert stage as well an author, illustrator, teacher, performer and presenter. He has a large number of works for a wide variety of mediums and his work has been performed by world-class musicians far and wide.

As founder/director of **CHIRON** Performing Arts, he has presented the work of hundreds of artists of all disciplines. He has recently developed a system of presenting fine arts and music to family audiences titled *The Phantastic Theater*, which features his unique interdisciplinary presentation

method, combining film, visual art, live performance, symphonic sound, dance and puppetry.

In recent years, Kaufman has taken the techniques he learned in his work on film-related projects and applied them to his chamber music compositions, one result being his “environmental pieces.” These are works where traditional classical instrumental performance is combined with CDs and tapes filled with hundreds of natural, orchestral and electronic sounds, and video comprised of natural imagery as well as the work of environmental artists such as Ken Cro-Ken. The most ambitious of these projects is titled *Hudson Valley Music* — you can visit the project webpage for this work at soundartus.com/environmental-music/.

Kaufman has also taken his studio skills and applied them to a new series of “interdisciplinary projects” — *Tales of the Ocean City*, *The Musical Forest*, *The Phantastic Zoo* and *Dancing Night Hawk*. These works take the form of books with CD, audio albums, workshops and live shows. Kaufman presents these works in his *The Phantastic Theater* presentation system.

COMPOSER’S NOTE:

The first two movements of *Nocturnal Phantasy* were composed during the summer of 1988 and the third movement in October of that year. The premiere occurred the following month with the composer on piano and Patrice Pastore of Ithaca College singing the voice part. It was later re-imagined for clarinet in place of the voice and premiered as such in 1993.

The first two movements of this piece can be described as piano music with the voice/clarinet as accompanying “inner dialogue.” This music (textless in the voice version) evokes underlying emotions and expressive content. In the third movement, the duo is on more equal footing. Movement one, *Prismatic Vision*, begins in a world of gentle mystic colors which culminate into spiritual vision. Movement two, *Clouds-Forms*, begins seemingly formless, one image or sound blending into the next, like clouds varying shape. This accelerates into *Storm and Water* and finally *Cloudburst*, with a quick cessation at the end. In movement three, *Dance*, the soprano in the voice version sings the syllable *Da* throughout. The voice/clarinet lays out a smooth counterpoint to the ecstatic music of the piano. The poetic image is the dancing starlight of the nocturnal sky.

CHENG JIN KOH is a Singaporean composer, as well as a yang qin and violin performer, currently based in New York. Her music is eclectic and diverse in personalities. As a Chinese and Western trained musician, her works incorporate various influences from these worlds and reflect her passionate enthusiasm in unifying colorful music idioms.

Upcoming performances include the premieres of *Before Daybreak* at the 2022 Singapore International Violin Competition and *Song of the Night Wind*, commissioned by the Singapore Chinese Orchestra, at the 2022 Singapore International Festival of Arts. She was the youngest composer to

be commissioned by the Singapore Symphony Orchestra and has also worked with members of the world-renowned Ensemble InterContemporain (Paris), Metropolis Ensemble (New York), Imani Winds, Society of New Music, and the Juilliard Orchestra; and in Singapore, the Singapore Chinese Orchestra, Ding Yi Music Company, K□U Musik, Morse Percussion, T'ang Quartet, School of the Arts Singapore Chinese Music Ensemble, The Purple Symphony, ACS Barker Road Chinese Plucked Strings Ensemble, and others. Her multiple accolades include the 2022 BMI Student Composer Award (William Schuman Prize), Mirror Visions Ensemble Prize 2021, Society of New Music 2020 New York Federation of Music Clubs' Brian Israel Prize, and the Palmer Dixon and Gena Raps Chamber Music prizes from the Juilliard School, as well as winning prizes in the Margaret Blackburn Composition Competition, John Eaton Memorial Competition, and Boston New Music Initiative. Her works have been performed at the Singapore Esplanade Concert Hall, Lincoln Center and National Sawdust in New York, the National Flute Association Convention in San Diego, Australia Woodend Winter Arts Music Festival, Sidney Chapel in Cambridge (U.K.), and China Conservatory Concert Hall. Notable festivals she has participated in include the Yale-Norfolk New Music Workshop where her work was commissioned, and both the Bowdoin International Music Festival and the European American Musical Alliance.

As a proficient yang qin musician, who won the Singapore National Chinese Music Competition (Open Category) and received a solo debut with the Singapore Chinese Orchestra, Cheng Jin is indebted to her teachers Miss Qu Jian Qing and Miss Seah Poh Chun, as well as Dr. Kelly Tang, who was her first mentor in composition at School of the Arts Singapore. She is also grateful to her pedagogues at The Juilliard School, Dr. Robert Beaser and Dr. Melinda Wagner, both who were instrumental in her pursuit of Bachelor's (Honors) and Master's Degrees in Music Composition, fully supported by Singapore's Loke Cheng Kim Foundation. She was also honored to be the Teaching Fellow for Juilliard's Music Advancement Program (Composition) for two years and its Evening Division (Music Theory). She is currently a member of the Composers' Society of Singapore and developing her musical, research and educational interests as a MacCracken PhD Fellow at New York University College of Arts & Science.

COMPOSER'S NOTE:

Ecstasy, as its title suggests, is inspired by recollections of apparent symptoms by people who have consumed psychoactive drugs such as MDMA (Ecstasy), Ketamine and others. The psychotic behavior of the person under the influence is a dark subject; I have decided to explore this in the music based on my own imaginative interpretation of these symptoms.

The piece has four continuous sections, or "waves": *Disorientation*, *Ecstasy*, *Paranoia* and *Sick Affection*. *Disorientation* presents the prelim-

inary stage of confusion, with abstract, interruptive gestures from each instrument cutting off one another. The next section, *Ecstasy*, brings on the intermediate stage of pumping adrenalin and energy, with a strong sense of heartbeat and cohesive movements by all instruments. The abstract, improvisatory and shaken nature of *Paranoia* continues the intensity built up by the previous waves, and the only temporary respite is found in *Sick Affection* where the soft lyricism in its beginning expands into collective melodies. However, this dreamy state is soon subverted by underlying rhythmic, dynamic and harmonic disturbances that ultimately prevail in the end.

TIMOTHY L. MILLER is an American composer, arranger, orchestrator and publisher writing contemporary concert music for chamber ensembles, orchestra, wind ensemble, chorus, and voice, as well as jazz music for big band and small combo ensembles. He has earned degrees from the University of Tennessee (BS Music Ed, 1984), the University of Miami (MM Media Writing and Production, 1990) and Vermont College of Fine Arts (MFA Composition, 2013). His principal composition teachers have been John Anthony Lennon, James Progris, Tamar Diesendruck, Jonathan Bailey Holland, Andy Jaffe, John Fitz Rogers, and Roger Zahab.

He has received numerous commissions and awards, including ASCAP awards from 2012 through 2020. His works have been performed throughout the U.S., Europe, Russia and China by the American Modern Ensemble, American Modern Orchestra, St. Andrews New Music Ensemble, Millennium Symphony Orchestra, Moravian Philharmonia, Athens Philharmonia Orchestra, Klang String Quartet, Sunderman Wind Quintet, Vermont Jazz Ensemble, Diane Moser's Composers Big Band, Ikerere and others. His music is recorded on ERMMedia, Novana Records, Ansonica Records and Phoenix Classics, and is distributed by Subito Music, Inc. and J.W. Pepper.

In October 2021, Miller's chamber opera *The Bird Lady* was presented on a preview showcase by OperAvant, Inc. at Opera America's National Opera Center in New York City. The production featured a semi-staged piano-vocal reduction of Act I, which was directed by Carrie Wesolowski and conducted by Kevin Scott. The three-character cast included Christina Kay (soprano) as Annabelle, Thomas Walters (tenor) as Marcus and Christopher Fistonich (baritone) as Percy. The opera is a setting of Germaine Shames' libretto, with additional lyrics by Linda Marcus and Julie I. Meyers.

COMPOSER'S NOTE:

Written in 2012 during the second semester of my graduate residency at Vermont College of Fine Arts, *String Quartet N° 3* is a tribute to my time spent in Vermont studying with Tamar Diesendruck, thus the added moniker *l'Ode au Vermont*.

The quartet shifts from placid sounds of Americana in the first two movements to more dissonant and agitated harmonies in the final two. The first movement, *Intro*, is a gentle awakening into the piece, employing parallel fifths separated by a step between the upper and lower strings. This segues into the second movement, *Allegro*, which is marked by a constant eighth-note pattern that is only broken midway through by a muted conversation among strings in a *noir-ish* style. The third movement, *Larghetto*, is in the style of a passacaglia and fugue, although not completely true to either form. Each instrument however enjoys an elaborated solo accompanied by the others. The final *Presto* movement uses an octatonic scale that is divided between the four instruments, each staying within those confines to the end. Most of movement four is played pizzicato, while the bowed melodic content is drawn from the second movement and is passed around from top to bottom.

The work was read and recorded in August 2012 by Ethan Wolf and Jesse Irons (violins), Emily Rome (viola) and Michael Unterman (cello), all members of the Callithumpian Consort, a Boston-based new music ensemble dedicated to the performance of new and avant-garde music.

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. *les pierres éclatent*, for piano (2021), received its world premiere by Christopher Oldfather last month at the May 18, 2022 New York Composers Circle concert. 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

COMPOSER'S NOTE:

Askew, But Not Amiss (2018) for solo alto saxophone is a set of eight variations and a coda based on the work's initial four phrases. The first phrase is a rapidly-executed arpeggio in ascending thirds that spans the entire range of the instrument, from the lowest note to the first note of the *altissimo* register. The second phrase is lyrical and utilizes longer note

values. The third phrase incorporates anguished lyricism in longer note values and introduces quarter-tones and a low note beyond the usual range of the instrument. The fourth phrase is rapidly-executed staccato music based upon the first phrase. The first variation is based upon some aspect of the first phrase. Each succeeding variation is based upon some aspect of the next succeeding phrase; the fifth variation is again based upon the first phrase. The sixth variation juxtaposes music from the first, second and third phrases. The seventh variation introduces and incorporates multiphonics into the musical discourse. The eighth variation, among other things, ventures into the upper *altissimo* register and wends its way to quieter music which then segues into the Coda. Prior motives are briefly revisited and the piece ends with a rapid flurry of notes. Hovering over, and appearing from time to time throughout the work, is a set of pitches derived from the title and the name of the instrument: to wit, concert A, Ab, Eb, E and Bb. Quarter-tones, multiphonics and exceedingly rapid playing form an intrinsic part of the musical text.

On a more personal note, this work makes a nod to all the great saxophonists I listened to from my teenage years on, some of whom I was fortunate enough to hear live. No specific references are made to any of these musicians, but what I do hope the piece conveys is the spirit of improvisation, of music being created “on-the-spot,” warts and all!

RAOUL PLESKOW (1930–2022) was born 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 Juilliard School of Music. He earned his BM at Queens College where he studied composition with Karol Rathaus. In 1958, Mr. 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. Mr. Pleskow would later become full professor there and, upon retiring from teaching, composer-in-residence.

Mr. Pleskow received awards from the Ford Foundation, the National Endowment for the Arts, the National Institute of Arts and Letters, the Guggenheim Foundation and others. His works have been performed in the U.S. and Europe by numerous performance groups including the Group for Contemporary Music, the Contemporary Chamber Ensemble, the I.S.C.M. Ensemble, the Da Capo Chamber Players and the North/South Consonance Ensemble. He was 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.

Mr. Pleskow died in hospital in Manhasset, New York during the early afternoon hours of May 18, 2022. This was the same day his *Contrasts for*

Violin & Piano (2019) received its world premiere in an NYCC concert, masterfully performed by Rolf Schulte and Christopher Oldfather. The recording of this performance may be watched on the New York Composers Circle YouTube channel.

NOTE:

The brief *Souvenir* (2021) was written for and dedicated to Craig Ketter, who premiered it on November 10, 2021 at Scorca Hall, National Opera Center. Mr. Ketter kindly offered to perform the piece once again as part of tonight's concert. Mr. Pleskow stated in the program note for the premiere, "Craig is an intelligent and sensitive musician who has given my music so many fine performances with the Composers Circle. The title *Souvenir* refers to the inclusion of many intervals of thirds reminiscent of, as Arnold Schoenberg put it in his *Pierrot Lunaire*, 'the fragrance of days gone by.' Whether my inclusion of older practices is new or the result of the memory of a 91-year old, is unknown. As the zen master says, I don't know whether I'm riding the wind or the wind is riding me."

PERFORMERS

With a diverse career as a cellist and pedagogue, **MOLLY ARONSON** is a musician known for her "solidity and verve" (*San Francisco Classical Voice*). Molly has performed across the United States and internationally, playing concerts in settings as varied as Carnegie Hall to state prisons. Some highlight engagements include the Embassy Series, Bargemusic, Savannah Philharmonic Chamber Music Series, Luzerne Chamber Music Festival, Candlelight Concerts, DiBlasiis Music Series at the Hyde Museum, Chamber Players International, Mohawk Trails Concerts, and Interlochen Faculty Chamber Series. Working with many orchestras, she frequently performs as guest principal cello with the Mid-Atlantic Symphony, Glens Falls Symphony and Brooklyn Chamber Orchestra, and has been a concerto soloist with the Valley Winds and Holyoke Civic Symphony.

As a proponent of new music, Molly frequently premieres, performs and records the works of contemporary composers. She has worked with such composers as Pulitzer Prize winner Paul Moravec, Guggenheim Fellow

Felipe Salles, Nicholas Virzi, Nick DiBernadino, Shelley Washington, Rob Deemer and Saad Hadad among many others, and recently recorded previously unreleased string trios by Hall Overton and Allison Nowack for the American Composer's Alliance. Outside of classical music, Molly has performed with the Eagles, Josh Groban, Rod Stewart and Michael Bublé, and has recorded on soundtracks for Warner Brothers and Sundance films. Molly is on faculty at Bloomingdale School of Music and The Saint Thomas Choir School and she maintains a private studio in New York City. MollyAronsonCellist.com.

Juilliard-trained violist and violinist **ARTHUR DIBBLE** is enjoying a wonderful freelance musician's life in New York City. Diverse styles of music have taken him all over the world, from touring with Barbra Streisand, Led Zeppelin, various string quartets and the St. Louis Symphony to right here at home on the major stages of New York City and the surrounding region with orchestras, chamber groups and Broadway stars.

Arthur enjoys teaching and performing for the Chamber Music Society of Lincoln Center and the Midori Foundation in inner city schools. He is also the Director of Summer Trios, a summer chamber music festival for amateur musicians. You can also often find him in recording studios during the day, Broadway show pits in the evenings, feeding his espresso obsession in a café, or ice skating with his high school-aged son and daughter.

ANTHONY IZZO received his masters in classical saxophone performance at the Aaron Copland School of Music. He has given world premieres of works by notable composers such as Leo Kraft, Saman Samadi and John Szto. He has performed all over the New York City area and in many venues on Long Island. In addition to performing, Anthony has written many solo and small ensemble works. He has written concert music, animation music and video game music. At ACSM, he was the president of the Composers Workshop, a notable group of student composers that hire professional ensembles and soloists to perform their music. Anthony studied saxophone with Dr. Paul Cohen and composition with Mikael Karlsson and John Wykoff. He is currently an elementary school music teacher in Corona, Queens and teaches grades Pre-K through 2nd.

Critically acclaimed for "transporting the listeners to extraordinary heights" and "into a world beyond time and space," pianist **CRAIG KETTER** is known for "playing with powerhouse sonority combined with long-lined, dulcet lyricism." Mr. Ketter has performed as soloist with the Grant Park Symphony Orchestra, the North Carolina Symphony, the Sacramento Philharmonic, the Oakland East Bay Symphony, the Raleigh Symphony, the

Garden State Philharmonic, the Durham Symphony, the American Festival for the Arts Orchestra and others. His solo concerts have taken him to Mexico, Argentina, Barbados, France, Germany and Japan, as well as across the United States and Canada. Complementing his solo performances with collaborative ventures, Craig regularly joins forces with international singers and chamber groups. Venues include NPR's *Performance Today* series, *CBS Sunday Morning*, Sirius Satellite Radio, Carnegie Hall, Avery Fisher Hall, the Teatro Colon in Buenos Aires, La Huaca de Atlapa in Panama City, the Tanglewood Music Festival, "Music in the Mountains" in Colorado and The Marilyn Horne Foundation. He has collaborated with a long list of musicians, including Renee Fleming, Deborah Voigt, Cliff Forbis, Francisco Casanova, Eugenia Zukerman, Carol Wincenc, Stephen Williamson, Ricardo Morales, Robert deMaine, Eric Bartlett, Kelly Hall-Tompkins and Paul Huang, and has also performed with esteemed actress Claire Bloom.

Craig began piano studies at the age of seven, giving his first solo recital at the age of ten. He soon won top prizes in the Young Keyboard Artists Association International Piano Competition and the North Carolina Symphony Young Artists Competition. He later won first prizes in the Bartok-Kabalevsky-Prokofiev International Piano Competition, the Richardson Awards National Piano Competition, and was also awarded the Saunderson Award at the Coleman Chamber Music Competition in Los Angeles, California with the Meliora Winds.

Mr. Ketter received his Bachelor's and Master's Degrees from the Eastman School of Music under the tutelage of Nelita True and Barry Snyder, where he also taught as Mr. Snyder's assistant. He continued post-graduate studies with Yoheved Kaplinsky of the Juilliard School. He has presented master classes throughout the U.S. and Argentina, and has served as a guest professor and adjudicator in several institutions and venues. Craig has been a faculty member of the Rocky Ridge Music Festival in Colorado and has served as Chair of the Piano Faculty at the American Festival for the Arts in Houston, Texas. He is currently on the faculty of New Jersey City University. He currently resides in Fair Lawn, New Jersey with his wife, Canadian soprano Valerie Gonzalez, and his two sons, Isaac and Daniel.

Clarinetist **DANIEL KETTER** is a second-year student at the School of Music of the University of British Columbia. In 2020, Daniel was the principal clarinetist for both the New Jersey All-State High School Band and the NJSMA Region One High School Band of New Jersey. He was a member of the New York Youth Symphony Chamber Ensemble, where he received a Vargas-Vetter Fellowship. Daniel was also awarded the prestigious Fennel Fellowship, a full scholarship to attend the Interlochen Summer Music Camp in Michigan. He performed at Boston University's 2019 Tanglewood Music Festival, playing with the Young Artist Wind Ensemble as well as the Clarinet Intensive Program.

Daniel currently studies with Jose Franch-Ballester, esteemed solo clarinetist and professor at UBC, and has also had the privilege of taking lessons and masterclasses with other world-class clarinetists such as Stephen Williamson, (Principal Clarinetist of the Chicago Symphony), Pavel Vinnitsky (Associate Clarinetist of the Metropolitan Opera Orchestra) and Anthony McGill (Principal Clarinetist of the New York Philharmonic). He has received other notable distinctions including second prize in the ClarinetOnline Contest (Accademia Italiana del Clarinetto), the Mildred Johnson Music Scholarship (UBC Music School), the MEIBC Scholarship Award, the NJSMA All-State Band Scholarship, the Rosa-Claire Levine Memorial Scholarship, the Carl Zeisser Music Award, Most Outstanding Band Musician (Fair Lawn High School) and Honorable Mention at the Florence Renauer/Ridgewood Chorale Competition. Daniel maintains his own clarinet studio and performs as a soloist, chamber musician and orchestral musician.

GREGOR KITZIS, first violinist and leader of the Klang Quartet, is also a founding member and first violinist of The Ouluska Pass Chamber Music Festival in gorgeous Saranac Lake, N.Y. He has performed and recorded with orchestras including The Orchestra of St. Luke's, Blanche Moyes's New England Bach Festival, Concordia, Long Island Philharmonic and Bang On A Can's Spit Orchestra. Gregor has performed with new music groups including Modern Works, Ensemble 21, North/South Consonance, Essential Music, Common Sense, The Group For Contemporary Music, and the Crosstown, Xenakis and S.E.M. Ensembles. He has also performed with many bands including Songs From a Random House, Gawkw, Church of Betty and Voltaire.

Over the span of his career, Gregor has played everything from solo and chamber music recitals and Broadway Shows to rock, ragtime, Klezmer, Indian and Tango in venues ranging from Carnegie, Merkin, Avery Fischer and Alice Tully Halls to CBGB, The Kitchen and The Knitting Factory. He also owns an inspiring collection of old French bows featuring examples by Tourte, Peccatte, and a Voirin, and plays an old Italian violin made in 1700 by Giovanni Grancino.

OLIVIA MOADDEL began studying the violin with Satoko Roberts at age 4. At age 7, she began her studies at the Hartt School Community Division. During her time at The Hartt Community Division as well as at The Hartt School, she won first place in the Honors Chamber Ensemble Competition, first place in the annual Hartt Chamber Competition and was accepted in the Honors Chamber Program (Performance 20/20).

She has played in masterclasses and studied with teachers James Ehnes, Yehonatan Berick, Katie Lansdale, Ronald Copes, Lucie Robert, Marilyn

McDonald, St. Lawrence Quartet, David Kim and many others. From 2018–2019, she was a recording violinist for film and TV composer John Delvento, working on recordings for *National Geographic* and the Super Bowl. In the summers of 2019 and 2021, she played as a full time performer in productions of *The Scottsboro Boys* and *Into The Woods* with the Playhouse Theatre Group, Inc in West Hartford, Connecticut. She has performed with the Waterbury Symphony, Connecticut Virtuosi Chamber Orchestra, New Britain Symphony, Ottawa Symphony Orchestra and many others. She is currently an active performer for professional training orchestra Symphony in Cm located in Camden, New Jersey. Olivia has also held the position of Concertmaster at the The Hartt School Orchestra and University of Ottawa Orchestra. She now rotates the concertmaster position with her current school orchestra, Rutgers Symphony Orchestra, under the tutelage of Maestro Michael Adelson. Some of her recent accomplishments include performing Tchaikovsky's string sextet *Souvenir de Florence* with renowned musicians Axel Strauss, Joel Quarrington, Paul Marelyn and Rachel Mercer. In May of 2021, she was a finalist in the National Arts Centre Bursary Competition. She currently teaches violin and viola privately in the hopes of having a full studio after receiving her DMA.

She earned her Bachelor of Music in Violin Performance from The Hartt School in 2019. She recently graduated with a Masters in Violin Performance at University of Ottawa and is currently pursuing her Doctorate of Musical Arts in Violin Performance at Rutgers University, studying with Todd Phillips. Her aspirations as a musician involves inspiring and bringing beautiful moments to those around her through music.

American cellist **MARK EDWARD SERKIN** is a Doctor of Musical Arts candidate at Rutgers University where he studies with cellist Jonathan Spitz, Principal Cello of the New Jersey Symphony Orchestra. Mark has performed at Alice Tully Hall, Carnegie Hall and various other venues. He received his Bachelor's and Masters' degrees with honors in cello performance at Mannes School of Music, studying with Barbara Stein Mallow and Jeffrey Zeigler.

Mark has participated in many festivals including the NY Philharmonic Biennial, the Luzerne Chamber Music Festival, the Manchester Music Festival, the Meadowmount Music Festival and the summer festivals of Taconic Music and the Kinhaven School, as well as the National Orchestra Institute and Festival with which he recorded in 2015 and 2016 for the Naxos label. Mark has performed in solo and chamber master classes for artists such as Steven Isserlis, Sharon Robinson, Timothy Eddy, Robert DeMaine, Jonathan Spitz, Peter Stumpf, Julia Lichten, Gloria dePasquale, the Kronos Quartet, the Horszowski Trio, the Catalyst Quartet and the Miró Quartet. His main mentors include Hans Jørgen Jensen, Vladimir Panteleyev, Todd Phillips and Nancy Wilson.

Astonishing audiences with her musical vitality, **KATIE THOMAS** brings confidence, versatility and artistry to her musical performances. Her work attracts both critical and professional praise, and reflects her adaptability as a soloist, chamber musician, studio violinist and concert-mistress.

Ms. Thomas has collaborated with many prominent orchestras, including the Mimesis Ensemble, North Carolina Symphony, New York Concert Artist Symphony Orchestra, New York City Master Chorale, Distinguished Concerts International New York, Youth Orchestra of the Americas, and the Orquesta Sinfónica Nacional in Santo Domingo. In addition to Katie's orchestral experience, she has performed as soloist in concertos by Tchaikovsky, Mendelssohn, Beethoven and Vivaldi with orchestras around the U.S. Most recently, she has recorded on Sarah Jarosz's Grammy winning album *World On The Ground*, Rosanne Cash's album *She Remembers Everything*, and The O'Jays final album *The Last Word*. She has also performed with Radio City Music Hall's *Christmas Spectacular* with the famous Rockettes. Katie earned both her Bachelor and Masters degrees at Manhattan School of Music.

Staff for this concert:

David Mecionis – producer and stage manager
Paul Aljian, Eric Heilner and David Picton – stagehands
Richard Brooks and Richard McCandless – door
David See, Bob Cohen and Tamara Cashour – reception
Jeremy Tressler – video and audio recording engineer
Timothy Miller – livestreaming and photography
David Mecionis and Paul Aljian – program

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 their works in progress for feedback at monthly salons (which are also open to the public); the performance of 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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New York Composers Circle
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Next season marks our 20th anniversary. The first concert of our 2022-23 season will take place in the fall. Please join our mailing list, visit our website, and consider making a tax-deductible donation to New York Composers Circle.