

New York Composers Circle

Board of Directors
 John de Clef Piñero – Chair Richard Brooks Jacob E. Goodman

Administration

Hubert Howe – Executive Director and Outreach Coordinator
 Max Giteck Duykers – Deputy Executive Director and Membership Coordinator
 Robert S. Cohen – Treasurer, and ASCAP and BMI Liaison
 Susan J. Fischer – Secretary

Tania León – Program Committee Chair
 Tamara Cashour – Publicity Coordinator
 Dary John Mizelle – Salon Coordinator
 Emiko Hayashi – Coordinator of Readings
 Richard Russell – Webmaster and Editor of *In the Loop*

Honorary Members

Elliott Carter (*dec.*) John Eaton (*dec.*) Ezra Laderman (*dec.*)
 Tania León Paul Moravec

Composer Members

José Beviá	Monroe Golden	Andrey Komanetsky	Catherine Neville
Roger Blanc	Jacob E. Goodman	Patricia Leonard	Joseph Pehrson
Frederick Boyle	Jennifer Griffith	Peri Maurer	David Picton
Richard Brooks	Martin Halpern	Richard McCandless	John de Clef Piñero
Simon Brown	Jimhee Han	Kevin McCarter	Raoul Pleskow
Madelyn Byrne	Emiko Hayashi	David Mecionis	Frank Retzel
Tamara Cashour	Eric Heilner	Nataliya Medvedovskaya	Dana Richardson
Robert S. Cohen	Hubert Howe	Yekaterina Merkulyeva	Richard Russell
Max Giteck Duykers	Sam Hoyland	Scott D. Miller	Christopher Sahar
Jacob Elkin	Carl Kanter	Timothy Miller	David See
Susan J. Fischer	Debra Kaye	Dary John Mizelle	Craig Slon
Joe Gianono	Peter Kelsh	Gayther Myers	Jeremy Stepansky

Performer Members

Demetra Adams, <i>soprano</i>	Leonard Hindell, <i>bassoon</i>	Javier Oviedo, <i>saxophone</i>
Haim Avitsur, <i>trombone</i>	Craig Ketter, <i>piano</i>	Daniel Panner, <i>viola</i>
Mary Barto, <i>flute</i>	Gregor Kitzis, <i>violin</i>	Lisa Pike, <i>horn</i>
Allen Blustine, <i>clarinet</i>	Michael Laderman, <i>flute</i>	Anthony Pulgram, <i>tenor</i>
Virginia Chang Chien, <i>oboe</i>	Jacqueline Milena, <i>soprano</i>	Ricardo Rivera, <i>baritone</i>
Sofia Dimitrova, <i>soprano</i>	Daniel Neer, <i>baritone</i>	Stephen Solook, <i>percussion</i>
Stanichka Dimitrova, <i>violin</i>	Maxine Neuman, <i>cello</i>	Patricia Sonogo, <i>soprano</i>
Tiffany DuMouchelle, <i>soprano</i>	Margaret O'Connell, <i>mezzo-soprano</i>	Anna Tonna, <i>mezzo-soprano</i>
Marcia Eckert, <i>piano</i>	Christopher Oldfather, <i>piano</i>	Arlene Travis, <i>soprano</i>
Oren Fader, <i>guitar</i>		

Contact

New York Composers Circle
 20 Scott Drive East
 Westhampton, NY 11977-1015
 NewYorkComposersCircle.org



*Dedicated to the creation
 and performance of new music*

CRAIG HULTGREN PERFORMS NEW MUSIC FOR CELLO

MARC A. SCORCA HALL
 NATIONAL OPERA CENTER
 NEW YORK CITY

JANUARY 25, 2018 7:30 PM

Our next concert will take place at 7:30 PM on Tuesday, February 27, 2018
 at Advent Lutheran Church, 2504 Broadway, New York City.
 Please pick up a flier in the lobby or visit our website for more information.

THE NEW YORK COMPOSERS CIRCLE
JANUARY 25, 2018 7:30 PM

*Sonatina** Dana Dimitri Richardson
I.
II.
III.

*September 16th, for cello** Peri Mauer

*Cello Song** Carl Kanter

*Tacking** Kevin McCarter

*Suite II for Unaccompanied cello** Dary John Mizelle

1. *A Touch of Spring* — Lento
2. *Sour Cherry* — Andante
3. *Creamy and Crunchy* — Allegro
4. *Fragments* — Moderato
5. *Dance* — Allegretto

INTERMISSION

Chimera Hubert Howe

Pinhoti, for cello and fixed media Monroe Golden

Dialogue With the Ghost Debra Kaye

Black Meadow Max Giteck Duykers

*KC: Queen of Hoards (5th mvmt. of *Queens' Suite*)* Tamara Cashour

* World Premiere

Craig Hultgren, *cello*

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

The New York Composers Circle would like to thank the staff and personnel of the
National Opera Center for their assistance with this concert.

The New York Composers Circle gratefully acknowledges support by a grant from the
Alice M. Ditson Fund of Columbia University.

CRAIG HULTGREN

Cellist **CRAIG HULTGREN** remains active in new music, the newly creative arts, and the avant-garde. Recently leaving Birmingham after more than 30 years as a member of the Alabama Symphony, he now resides outside of Decorah, Iowa as the farmer-cellist. The New York Classical Review commented that he, "...played with impressive poise and sensitivity..." for Dorothy Hindman's 2016 chamber music retrospective at Carnegie Hall. At this point, more than 200 works have been created for him. A recipient of two Artist Fellowships from the Alabama State Council on the Arts, he was a member for many years of Thámýris, a contemporary chamber music ensemble in Atlanta. He is a founding member of Luna Nova, a new music ensemble with a large repertoire of performances available as podcast downloads on iTunes. Mr. Hultgren is featured in three solo CD recordings including *The Electro-Acoustic Cello Book* on Living Artist Recordings (1999). For ten years, he produced the Hultgren Solo Cello Works Biennial, an international competition that highlighted the best new compositions for the instrument. He taught at the University of Alabama at Birmingham, the Alabama School of Fine Arts, Wartburg College (Iowa), and Birmingham—Southern College where he directed the BSC New Music Ensemble. He is a founding member and former President of the Birmingham Art Music Alliance and was on the Board of Directors of the Metropolitan Youth Orchestras of Birmingham and their Scrollworks program. Currently, he is member of the Board of Directors for the Iowa Composers Forum and Vice President of the Oneota Valley Community Orchestra Board of Directors in Decorah.

COMPOSERS

TAMARA CASHOUR is a New York City-based composer of vocal and instrumental chamber music, incidental music, sacred organ and choral music, and also of opera/musical-theatre hybrid works in new forms. Her awards include five ASCAPPlus awards; the 2015 Bronx BRIO award in musical composition for *Queens' Suite* (also a featured score at the 2015 International Conference of the International Alliance of Women in Music); and first place in the For Women Only Composition Choral Contest, sponsored by the New York Treble Singers, for *Girly Hurly Burly*, her 'choral-theatre burlesque' for SSAA women's voices, two violins, hurdy gurdy, piano, and actress. *Girly Hurly Burly* will be staged outdoors at Spuyten Duyvil Shorefront Park in the Bronx, N.Y. in October 2018 as part of OperAvant's Environmental Harmonies Series. Ms. Cashour's compositions have been widely heard in New York City at DiMenna Center for Classical Music, Symphony Space, St. Peters Church at Citicorp Center, Columbia University's Casa Italiana, WINGS Theatre, Theatre Lab, and at Queens College's LeFrak Concert Hall. She is a collaborative pianist at The New School College of Performing Arts, Assistant Conductor at The Bronx Concert Singers, and Music Director/Organist at the Presbyterian Church of New Rochelle, where she regularly composes Introits and Anthems for the PCNR Choir. She has also presented her compositions as part of conferences at Brandeis University and Truman State University, and has read academic papers on music topics at St. Louis University and Gettysburg College. Ms. Cashour holds degrees from Columbia University (BA) and New York University (MA) and is currently earning an MFA in Music Composition from the Vermont College of Fine Arts. She took part in the Interdisciplinary Humanities PhD-I cohort 2016-17 at the Global Center for Advanced Studies and is currently enrolled in continuing education classes at the Institute for Radical Imagination. A self-proclaimed artistic citizen and interdisciplinary-arian, Ms. Cashour is interested in creating new forms of theatrically-infused musical composition which performatively address or highlight ideas/artifacts which are originally expressed in forms of non-live, repetitive, or static media, such as academic papers, digital media and books. Particularly in areas of socio-political concern: how does musical abstraction (in new 'concert' music) engage with semiotics, critical and cultural theory to offer a message of potency — particularly in live performance to a diverse audience?

She writes, "KC: *Queen of Hoards* is the fifth movement of the 7-movement *Queens' Suite*, for violin, viola, cello and harp, which won the 2015 Bronx BRIO Award in Musical Composition and was a featured score in the IAWM 2015 National Conference. Each movement depicts a real-life or composite woman who is either a real monarch, or could be said to embody the moniker figuratively. In this case, *Queen of Hoards* depicts an octogenarian who walks daily in the neighborhood, picking up lost or seemingly worthless objects on the sidewalk, which she then carefully arranges in her domicile in a sort of ordered hoarding. I intend this composition as a loving tribute, not as a condemnation of any sort."

MAX GITECK DUYKERS is a composer whose work is dedicated to unusual beauty. An album of his music featuring his group Ensemble Ipse will be released on New World Records in April 2019. Recent commissions include the experimental chamber opera *Both Eyes Open* to be premiered across the U.S. by the Paul Dresher Ensemble, with support from New Music USA and the Jerome Fund for New Music. Other commissions and premieres include Third Angle New Music, Beo String Quartet, PUBLIQuartet, Avian Orchestra, The Stony Brook Symphony Orchestra, the Oakland Youth Orchestra, The Seattle Chamber Players, The Glass Farm Ensemble, Iron Works on the Edge, Anti-Social Music, HERE Arts Center, and PS122. His *Glass Blue Cleft* was recently released by the Escher String Quartet on Bridge Records. This piece and others have been featured at music festivals throughout the U.S. and abroad, including the Seattle Chamber Players' Icebreaker IV, curated by The New Yorker's Alex Ross. Mr. Duykers is co-director of Ensemble Ipse, a contemporary-music Pierrot sextet based in New York City. He has also been commissioned to compose music for over 35 theatrical, dance, film, and multimedia projects in the New York City area. He recently completed his PhD at Stony Brook University where he studied with Sheila Silver. At Stony Brook, he was also honored with the 2012 Ackerman Award for Excellence in Music. He lives in Brooklyn with his wife Rebecca and sons Liev and Quinlan.

He writes, "The title *Black Meadow* is a loose visual association with the music — imagine looking out on a meadow at night. It's quiet and still. Lots of darkness with moments of glimmering beauty coming through as the clouds occasionally part. A study in solitude."

MONROE GOLDEN is a composer from rural Alabama, now living in New York City, whose overtone-informed music has been called "delightfully disorienting," "lovely, sumptuous, yet arcane," and

"irresistible..., full of wit and beauty." He has received an Individual Artist Fellowship from the Alabama State Council on the Arts, the AMTA/MTNA Commissioning Award, and commissions from solo performers and groups. His work *Incongruity*, for piano and fixed media, was the first-prize entry in the Chicago-based UnTwelve Competition. Beyond his own artistry, Mr. Golden has actively promoted the innovative arts in his resident community. A founding member and three-term President of the Birmingham Art Music Alliance, he has also led the Birmingham Art Association, Birmingham Improv Festival, Artburst performance series, and New Arts Stage — and implemented the inaugural Birmingham New Music Festival in 2014. He graduated from the University of Montevallo in Alabama and earned a doctorate in Music Composition from the University of Illinois, studying primarily with Ed Robertson, Ben Johnston, Sever Tipei, Herbert Brün, and Aurel Stroé. There are three complete audio releases of his music: *A Still Subtler Spirit* (Living Artist Recordings, 2003), *Alabama Places* (Innova Recordings, 2007), and *Incongruity* (self-published, 2011).

He writes, "*Pinhoti* was written for Craig Hultgren. The title is a Muskogee word meaning "home of turkeys" and also the name of a hiking trail that traverses northeastern Alabama and northwestern Georgia. Structurally, the piece tracks an elevation profile of the trail from Flagg Mountain near Sylacauga to the Georgia state line, from data points compiled by Chris Johnson. Sound sources are cello open string samples performed by Hultgren, and turkey calls provided by Glenn Howard. Cello sounds are detuned to a pitch collection representing the 6th through 27th partials of the overtone series. Turkey sounds (putt, cutt, cackle, kee-kee, purr, yelp, rattle, gobble, scratch, hush, and drum) are only transformed temporally, if at all."

HUBERT HOWE was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. He was one of the first researchers in computer music, and Professor of Music at Queens College where he served as Director of the Aaron Copland School of Music for over ten years. He also taught at the Juilliard School from 1974 to 1994. He is currently Director of the New York City Electroacoustic Music Festival and Executive Director of the New York Composers Circle. Recordings of his music have been released by Capstone Records (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS-8771), Ravello Records (*Clusters*, RR 7817) and Ablaze Records (*Electronic Masters*, Vol. 2, AR00013).