



*Dedicated to the creation
and performance of new music*

A CONCERT OF NEW MUSIC

SAINT PETER'S CHURCH
CITIGROUP CENTER
NEW YORK CITY

APRIL 21, 2015 7:30 PM

THE NEW YORK COMPOSERS CIRCLE

APRIL 21, 2015 7:30 PM

*Intermezzo** Susan J. Fischer

Christa Robinson, *oboe* Esther Noh, *violin*
John Popham, *cello* Stephen Gosling, *piano*

*Journey** Peri Mauer

Virginia Chang Chien, *oboe*

*The Workday** Gayther Myers

Roberta Michel, *flute* Christa Robinson, *oboe*
Christa Van Alstine, *clarinet* Kate Sheeran, *horn*
Stephen Gosling, *piano*

*Dark Body** Max Giteck Duykers

Margaret Lancaster, *flute* Esther Noh, *violin*
John Popham, *cello* Stephen Gosling, *piano*

INTERMISSION

*Turning Leaves for Sandy** David Picton

1. Blossom
2. First Spring Bud
3. The Turning of the Leaves
4. Red Passion

Keve Wilson, *oboe* Oren Fader, *guitar*

*Vortici D'etere*** Orlando Legname

1. J = 60
2. J = 90

Margaret Lancaster, *flute* Christa Van Alstine, *clarinet*
Esther Noh, *violin* John Popham, *cello*
Stephen Gosling, *piano* Tamara Cashour, *conductor*

*Trois Chansons pour une Poetesse** Eugene Marlow

Margaret Lancaster, *flute* Roberta Michel, *alto flute*

*Into the Twilight** Richard Brooks

Margaret Lancaster, *flute* Nanci Belmont, *bassoon*
Esther Noh, *violin* Hannah Levinson, *viola*
Stephen Gosling, *piano*

* World Premiere

** New York Premiere

PLEASE JOIN US FOR A RECEPTION
AFTER THE CONCERT

The NYCC thanks the staff and personnel of Saint Peter's Church
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.

COMPOSERS

RICHARD BROOKS holds a B.S. degree in Music Education from the Crane School of Music, Potsdam College, an M.A. in Composition from Binghamton University, and a Ph.D. in Composition from NYU. In December 2004 he retired from Nassau Community College after 30 years; for the last 22 of those he was department chairperson. From 1977 to 1982 he was Chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.). From 1993 to 2002 he was President of the American Composers Alliance. He has over 100 works to his credit, including two full-length operas. His children's opera, *Rapunzel*, was most recently produced by the Cincinnati Opera which gave 65 performances. He was selected as *New Music Connoisseur's* New Music Champion for 2006-2007 in recognition of his work with Capstone Records. From 2010 to 2012 he was Executive Director of the New York Composers Circle.

He writes, "*Into the Twilight* (2013), for flute, bassoon, violin, viola, and piano, was inspired by an email I received from the flutist Mary Barto. We were organizing a concert for the New York Composers Circle and needed a quintet to play one piece. Mary mentioned being part of a group with the above instrumentation. It was not what we needed at the time, but I was intrigued by the somewhat unusual combination. I decided to compose a piece for it and the result was *Into the Twilight*. It is a one-movement piece with several contrasting moods. The title is purely fanciful; I liked the poeticism, but it has no direct bearing on the music. Performance materials are available from the American Composers Alliance. www.richardbrooksmusic.com."

MAX GITECK DUYKERS is a composer whose work is dedicated to unusual beauty. His numerous commissions include the experimental chamber opera *The Potato King* by New Music USA and the Jerome Foundation, to be premiered in 2016-17 with the Paul Drescher Ensemble. This year will bring new pieces for PUBLIQuartet, Antisocial Music, and violinist Curtis Stewart. Other recent commissions and premieres include pieces for Avian Orchestra, The Stony Brook Symphony Orchestra, the Oakland Youth Orchestra, Third Angle New Music, Iron Works on the Edge, The Le Ville Matte Residency in Sardinia, Italy, The Seattle Chamber Players, Anti-Social Music, The Stony Brook Contemporary Chamber Players, HERE Arts Center, and PS122. His *Glass Blue Cleft* was recently released by the Escher String Quartet on Bridge Records. This piece and several others have been featured at music festivals throughout the United States and abroad, including the Seattle Chamber Players' Icebreaker IV, curated by The New Yorker's Alex Ross. Duykers recently earned his Ph.D. at Stony Brook University where he studied with Sheila Silver, and was honored with the Ackerman Award for Excellence in Music. www.jealousgods.com.

Several episodes of *Dark Body* explore visceral experiences and the seeming

discontinuity as we switch between them. The body may be the least understood of our faculties: in one moment, a single touch can be comforting and threatening, giving and kept. Here we may feel great power; also great need, pleading and invitation, quelling and telling of fears: our sensuous reach toward all that is known and yet also ephemeral.

Originally from Canada, **SUSAN J. FISCHER** is an active composer and piano/theory teacher in New York. Several of her choral and chamber pieces have been commissioned for various theatrical or concert programs in New York and in Canada. Ms. Fischer completed her Masters in Composition at NYU's Steinhardt School of Music and Performing Arts Professions, where she studied with renowned composer Justin Dello Joio. Previously, Ms. Fischer completed graduate work in Music Education at Ithaca College, and studied twentieth-century compositional techniques at Concordia University, Montreal. Ms. Fischer also holds an Associate of Music (A.Mus.) degree from Conservatory Canada in performance and education. In addition, Susan is the funder of the National Academy of Music Arts (NAMA), a nonprofit dedicated to making music-conservatory education available for everyone. More recently, Ms. Fischer's *Romanza for Piano, Violin, and Cello* was premiered on November 10, 2013 at an NYCC concert at Queens College.

Dr. ORLANDO LEGNAME, who died in December at the age of only 51, was a composer, conductor, theorist, and Avid Certified Pro Tools Expert. He received his degree of Doctor of Music Arts in Composition from University of Maryland and taught in the Music Technology program at New York University. His last position was Chair of the Music Department at SUNY Oneonta, where he started the Audio Production program and the Chamber Orchestra. Legname received several research grants for Development of New Electronic Music Instruments. He was the recipient of the College's Academic Excellence Award for Innovative Uses of Instructional Technology and the Chancellor's Award for Excellency in Creative Activities. Dr. Legname received numerous awards and honors for his compositions, including the Walsum Award (First Prize) at the University of Maryland (1999), and the Best Music for Theater of 1990 Award from the prestigious APCA (São Paulo Art Critics Association) in Brazil. His numerous compositions have been frequently performed in the United States, Italy, Ireland, Spain, and Brazil. His publications include a textbook entitled *Audio Arts Production* (Erudition Books: North Chelmsford) written specifically for his students at SUNY Oneonta. His recent lecture *Searching for Semantics in Music: A Global Discourse* was published as a chapter of the book *Imagining Globalization*. As Manager and Musical Director of ARTIUM Arts Center in São Paulo (1987-1996), Legname served as Executive Producer and arranger of numerous CD recordings, as well as Music Director of instructional video titles and composer of five theatrical plays.

Vortici D'etere (Vortices of Ether) was written in 2007, and performed at the

Musica Nueva Malaga International in 2008 and by the Arbonelli Quintet in 2007 as part of the Musica Senza Frontiere Festival in Perugia, Italy.

EUGENE MARLOW, Ph.D., is a composer/arranger, producer, presenter, performer, author/journalist, and educator. He has written over 240 classical and jazz compositions for solo instruments, chamber groups, and jazz big band. His indie label, MEII Enterprises, has released 14 CDs of his original compositions and arrangements. Marlow is founder/leader/pianist of The Heritage Ensemble, a quintet that performs his original compositions and arrangements of Hebraic melodies in various jazz, Afro-Cuban, Brazilian, and classical styles. The group's latest album is *Mosaica* (MEII Enterprises 2014). Of this album, Mike Longo, former music director for Dizzy Gillespie, said: "It is more than just music. It is an experience." *The New York City Jazz Record* has described The Heritage Ensemble as "A cross-cultural collaboration that spins and grooves." Marlow received a 2010 "Meet the Composer" grant for his work with The Heritage Ensemble. Marlow is senior co-chair of the Milt Hinton Jazz Perspectives concert series (now in its 23th season) at Baruch College (The City University of New York), where he teaches courses in media and culture. Author of eight books and 400+ articles, he has completed a draft of a book on jazz in China. He was a recipient of the 2010 James W. Carey award for journalism excellence from the Media Ecology Association. Dr. Marlow is a former NYCC Membership Director, Treasurer, and member of the NYCC's Steering Committee.

He writes, "The three pieces making up *Trois Chansons pour une Poetesse* were originally written for solo flute. Adding the alto flute to create a duet gives greater depth and feeling to the three works."

Hailed as an "irrepressibly tuneful composer" by *New York Music Daily/Lucid Culture* (October 2014), **PERI MAUER** is delighted to have recently had several world premieres of her music. Topping the list is *Thought's Torsion* for flute, viola, cello by Eight Strings & a Whistle at Tenri Cultural Institute; *Red Sky* for concert band, commissioned by the Fiorello H. LaGuardia High School of Music & Art and Performing Arts and performed by the LaGuardia Junior Band in the school's 2014 Spring Musicale; *A Little New Year's Flair* for piano, by Blair McMillen in Bargemusic's Here and Now Winter Festival 2014; *Illuminations of the Night* for orchestra, commissioned and performed by the New York Repertory Orchestra at St. Mary's Church; *At Home with Allen Ginsberg: Five Songs for Baritone & Piano*, by Daniel Neer and Christopher Berg in last winter's NYCC concert at Saint Peter's Church; and *Life on Earth* for chamber ensemble in Music With a View at the Flea Theater, for which she also served as conductor. She has been awarded grants for her music by New Music USA, Meet the Composer, National Federation of Music Clubs, and Composers Guild of Utah. Also a professional cellist, Ms. Mauer has performed with such groups as American Symphony Orchestra, Radio City Music Hall Orchestra, Encompass New Opera Theatre, Orchestra of St. Peter

by the Sea, and American Chamber Opera, among many others, and can be seen playing her cello in the critically acclaimed new Amazon TV series *Mozart in the Jungle*. Upcoming projects include a new piece for the Anchorage Civic Orchestra, to be premiered in the 2016-2017 season in Anchorage, Alaska.

Journey, for solo oboe, is a new work in one movement. Inspired by the soulful sound of the oboe, it is intended to convey a pensively evocative expression of delight, introspective and magnetic.

GAYTHER MYERS has presented several pieces with the New York Composer's Circle, the most noteworthy being *Sonata Solo* for bassoon which is now available at TreCo Music and *Songs of Anxiety*, a recording available at aconclaveofbaer.bandcamp.com. In addition to his ongoing compositions, Mr. Myers is at present overseeing the construction of a website for marketing the *Choral Works of Samuel Gottschall 1719-1811*, his 3-volume, 139-piece transcription and editing project. Information about this historic project at samuelgottschall.com.

DAVID PICTON graduated from Mannes College Of Music in 1980 with a B.M. in composition. He has had numerous performances of his original chamber works, including several NYCC performances over recent years. He has also performed his original jazz compositions in the NYCC annual jazz band concerts, held at the Zinc Bar in Greenwich Village. His works have been performed by oboist Keve Wilson with her Cabaret Oboe Trio, in Greenwich Village, and at the American Music Festival in Sag Harbor, Long Island, and he performs with his own jazz group in various venues around New York City. In 2010 Mr. Picton recorded his string-orchestra work, *American Fatherland*, and in 2004, through a commission by Central Park Brass, he recorded his brass quintet, *Pilgrimage To The Sun*. In the mid-1980's, Mr. Picton was commissioned by the Girl Scouts of America to write and record music for promotional videos. He has written numerous chamber works, orchestral works, various kinds of vocal works (including choral), piano works, and other solo instrumental works. He has written in many genres, but leans most strongly toward classical and jazz. He has been performing regularly as a jazz drummer and pianist in New York City and the area since the 1970s, and has been teaching music since the 1980s. Mr. Picton has two jazz CDs out, both of which can be found on cdbaby.com. His music has had radio airplay on WBAI in New York City, WPKN in Bridgeport, Connecticut, and Estonia National Radio in Estonia.

He writes, "Hurricane Sandy hit during the time I was writing the third movement of this piece, and since it is rather melancholy in mood, I decided to dedicate it to the victims of Sandy. The fourth movement has more of a 'take-charge' kind of spirit, reflective, perhaps, of the courage with which the hurricane victims recovered from the disaster, and with which everyone pulled together to help."

PERFORMERS

Bassoonist **NANCI BELMONT** is a dynamic musician who enjoys a diverse career as a performer, teaching artist, and arts advocate. In addition to her chamber and orchestral performances at venues such as Carnegie Hall, she has performed with the Orpheus Chamber Orchestra, Orlando Philharmonic, and Tallahassee Symphony Orchestra. She has been invited to perform at the Aldeburgh Festival, Sarasota and Chautauqua music festivals, Banff Festival Orchestra, the National Orchestral Institute, and the Krystoff Penderecki Music Academy. Following her passion for teaching and music advocacy, Nanci strives to find new and exciting ways to extend her music making into schools and the larger community. As a fellow of Ensemble ACJW (a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute), she served as a teaching artist at PS 207K in Brooklyn, New York, and performed through the Weill Music Institute's Musical Connections program. Currently, she is on bassoon faculty at the USDAN Center for the Creative and Performing Arts, and works as a teaching artist at the Manhattan School of Music Distance Learning Center. She holds a Bachelor of Music in Performance from Florida State University, and a Master's degree from the Manhattan School of Music, where she studied with Frank Morelli.

TAMARA CASHOUR is delighted to make her conducting debut with the NYCC, in honor of Orlando Legname, an interdisciplinary musician, active professionally as a conductor-collaborative pianist-coach, organist, composer/arranger, and music educator. Of her conducting of Guettel's *The Light In The Piazza*, the *South Orange Patch* wrote: "Tamara Cashour, the musical director, conducted a highly creditable musical performance of *The Light in the Piazza*. For this production, Ms. Cashour arranged the original Adam Guettel orchestral score for seven instruments and piano, with Ms. Cashour herself playing the piano while she conducted the chamber ensemble and singers. Kudos are due Ms. Cashour, who did yeoman duty in bringing the musical portion of this production to life." Selected additional conducting credits: The New York Lyric Opera (*Suor Angelica*, *The Telephone*, *Bastien und Bastienne*, *L'Elisir d'Amore*), Chester County Opera (*Suor Angelica*) and Genesis Opera (*Ariadne auf Naxos*). Assistant Conductor/Musical Director credits include: Lake George Opera, Natchez Opera, The Footlight Players, The Bronx Concert Singers; Presbyterian Church/New Rochelle (Director of Music Ministries, Organist, Choir Director, Resident Composer). Accompanist Staff: Mannes College of Music. ASCAP-award winning composer of opera, chamber music, and music theatre. Selections from her new musical *City Sketches* premiered August 2013 at the 47th Street Off-Broadway theatre, with the composer as music director. The NYCC will perform her *Queens Suite* for violin, viola, cello, and harp, which was recently featured on live video as part of the International Alliance of Women in Music National Conference (April 13-19, 2015) at Symphony Space in June 2015. B.A., Columbia University, M.A. New York University. Participant, 2015 Harold Rosenbaum Choral Conducting Institute. www.tamaracashour.com.

VIRGINIA (WAN-YING) CHANG CHIEN, oboist, was born in Taiwan. She performs frequently in New York at venues including Carnegie Hall, Alice Tully Hall

of Lincoln Center, Avery Fisher Hall of Lincoln Center, and Merkin Concert Hall, among others. As the winner of the Young Soloist Competition at Eleazar de Carvalho Music Festival, she toured throughout the United States, Canada, Taiwan, Czech Republic, and Brazil. She has appeared as guest soloist in Festival Eleazar de Carvalho in Brazil, played with the United Nations Symphony Orchestra, a group that stands for the ideals of the United Nations in promoting peace, friendship, and cooperation between nations through music, was recently Musician-In-Residence at Banff Centre, and in February 2015 appeared as guest artist in the 7th International Youth Culture and Arts Festival held in Carnegie Hall. She has a Master of Music Performance Degree from Queens College of the City University of New York, where she studied with Humbert Lucarelli and Charles Neidich. Currently she is a member of Ureuk Symphony Orchestra and The Chelsea Symphony in New York, and is on the music faculty of Garden Street School of the Performing Arts in New Jersey.

Guitarist **OREN FADER** (www.orenfader.com) has performed hundreds of concerts in the United States, Europe, and Asia with a wide range of classical and new music groups, including the Met Chamber Ensemble, Orpheus Chamber Orchestra, New York City Opera, New York City Ballet, New York Philharmonic, Chamber Music Society of Lincoln Center, Mark Morris Dance Group, Da Capo Chamber Players, New World Symphony, Absolute Ensemble, Poetica Musica, and Speculum Musicae. Recent concerto performances include the *Aranjuez Concerto* with the New Jersey Symphony and Omaha Symphony orchestras, and a new concerto, *Zephyr*, by David Del Puerto, with the New Paths in Music Chamber Orchestra. A champion of contemporary music, he has premiered over 400 works with guitar. He also performs, tours, and records with the Cygnus Ensemble. The past two summers he performed works of Carter, Davidovsky, and Chin at the Tanglewood Music Festival. Mr. Fader can be heard on over 40 commercial recordings and film, including the classical-guitar parts for the recent film *Everything is Illuminated*. His latest solo recordings include *Another's Fandango*, featuring 500 years of guitar music, and *First Flight*, a disc of ten premiere solos written for Mr. Fader by New York City composers. Mr. Fader has been on the guitar and chamber music faculty of the Manhattan School of Music since 1994.

Pianist **STEPHEN GOSLING** is a ubiquitous presence on the New York new music scene, and has also performed throughout the United States, Europe, Latin America, and Asia. His playing has been hailed as "brilliant," "electric," and "luminous and poised" (*The New York Times*), possessing "utter clarity and conviction" (*Washington Post*), and "extraordinary virtuosity" (*Houston Chronicle*). A three-fold graduate of the Juilliard School of Music (D.M.A., M.M., B.M.), he was for three years pianist of the Aspen Contemporary Ensemble, and appeared in several seasons of the Summergarden series at MOMA. He has also performed at the Kennedy Center in Washington, D.C., the Grant Park Festival in Chicago, the Bang on a Can Marathon, Bargemusic, the 2001 Great Day in New York festival, and the PAN festival in Seoul, Korea. He is a member of both Ensemble Sospeso and the New York New Music Ensemble, and has performed with Orpheus, the Chamber Music Society of Lincoln Center, Speculum Musicae, DaCapo Chamber Players, the Orchestra of St. Luke's, Continuum, the League of Composers / ISCM Chamber Players, and Da Camera of Houston. He has been heard on the NPR, WNYC, and WQXR radio networks, and has recorded for New World Records, CRI, Mode, Innova, and Rattle Records.

"New-music luminary" (*The New York Times*) and "leading exponent of the avant-garde flute" (*Village Voice*) **MARGARET LANCASTER** has built a large repertoire of new works composed for her that employ extended techniques, multi-media, and electronics fusing music, theater, and movement. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Ibsen Festival, Santa Fe New Music, Edinburgh Festival, Tap City, New Music Miami, and Festival D'Automne. A member of Either/Or and Fisher Ensemble, she has been a guest of many groups including Argento, American Modern Ensemble, and the New York Philharmonic. She has recorded on New World Records, OO Discs, Innova, Naxos, and Tzadik, and was selected for Meet the Composer's *New Works for Soloist Champions* project. Noted for her interdisciplinary performances, Lancaster, who also works as an actor, dancer, and amateur furniture designer, presents solo and chamber music concerts worldwide. Recent collaborations include projects with Jean-Baptiste Barrière, ArmitageGone! Dance, BMP's *Kocho*, and playing Helene in the 7-year worldwide run of *OBIE-winning Mabou Mimes DollHouse*. www.margaretlancaster.com.

Violist **HANNAH LEVINSON** is devoted to the music of the past 50 years, performing regularly with the new music groups andPlay, Mimesis Ensemble, Ensemble Mise-en, Ghost Ensemble, and Ensemble Moto Perpetuo. Her passion for collaborating with living composers has led her to commission over fifteen works for either solo viola or violin/viola duo, and also to work with composers such as Christian Wolff, Jason Eckardt, and Mohammed Fairouz. As an orchestral musician, she has played under the baton of Pierre Boulez, Peter Eötvös, Jeffrey Milarsky, David Robertson, and Robert Spano. Based in New York City, Hannah has performed in venues including Carnegie Hall, Merkin Hall, Symphony Space, Merce Cunningham Studios, the DiMienna Center, and The Stone. Hannah is also an active teacher, and is on faculty at Western Connecticut State University. She completed her M.M. in Contemporary Performance at the Manhattan School of Music, and graduated from Oberlin College and Conservatory with degrees in both Russian and East European Studies and Viola Performance. Her primary teachers include Karen Ritscher, Nadia Sirota, and Martha Strongin Katz. Hannah is currently pursuing a Ph.D. in Performance at New York University. Visit www.hannahlevinsonmusic.com for more information.

Brooklyn-based flutist **ROBERTA MICHEL** is equally at home playing classical and new music. Praising her "extreme adventurousness," *New York Concert Review* said she "riveted with her performance, inspiring one to want a repeated hearing." Michel is a founding member of the Cadillac Moon Ensemble, a quartet dedicated to commissioning and performing new works. She has also performed with Duo RoMi, Portland String Quartet, Newspeak, SEM Ensemble, Wet Ink, Argento Chamber Ensemble, ECCE Ensemble, Iktus Percussion, Ensemble Moto Perpetuo, Lunatics at Large, and Cygnus Ensemble in venues including Lincoln Center, Carnegie Hall, Alice Tully Hall, Merkin Hall, The Kennedy Center, Roulette, Issue Project Room, and the Metropolitan Museum of Art. Michel has been a Bang on a Can Summer Institute fellow and a participant in the Institute and Festival of Contemporary Performance at Mannes College. Michel holds a B.M. (University of Colorado at Boulder), an M.M. (SUNY-Purchase College), and a D.M.A. (CUNY Graduate Center). She is on faculty at St. Francis College, Fairfield University, and Great Neck Music Conservatory.

Violinist **ESTHER NOH** has garnered acclaim for her achievements as both a classical and alternative music performer. She has soloed with the Chicago Symphony Orchestra, Houston Symphony, and the Danish National Philharmonic, and has been a featured artist at the Smithsonian Museum and the Kennedy Center in Washington, D.C. She has toured throughout the country with artists such as Meredith Monk and Savion Glover and has performed in New York City at major venues, including Carnegie Hall, Alice Tully Hall, Merkin Recital Hall, and Miller Theater. Ms. Noh is also an active champion of improvised and alternative music. She has collaborated with John Zorn, Mark O' Connor, and Bang on a Can, and has presented avant-garde music at virtually every contemporary space in New York City, such as Le Poisson Rouge, Roulette, The Stone, and The Cutting Room. She has premiered numerous contemporary composers' works, and plays and records with singer/songwriters and on independent film soundtracks. Ms. Noh holds a doctorate with honors from SUNY Stony Brook and is a member of the Brooklyn Philharmonic.

Cellist **JOHN POPHAM** is a chamber musician and teacher based in Brooklyn, New York. His playing has been described as "brilliant" and "virtuosic" (*Kronen Zeitung*), "warm but variegated," and "finely polished" (*The New York Times*). Currently a member of Either/Or Ensemble and LONGLEASH, Mr. Popham has performed internationally with groups including Klangforum Wien, Talea Ensemble, and the Argento Chamber Ensemble. He has appeared as soloist with the Louisville Orchestra, the String Orchestra of Brooklyn, the Red Light Ensemble, and the Kunstimmerstätte Graz Chorus. Mr. Popham has performed at festivals including IMPULS (Austria), the Vermont Mozart Festival, USINESONORE (Switzerland), Bay Chamber (Maine), the Contemporary Classical Music Festival (Peru), Music Academy of the West, Brücken (Austria), the Aspen Music Festival, Lucerne Festival Academy, Klangspuren (Austria), and the Darmstadt Internationalen Ferienkurs für Neue Musik (Germany). Mr. Popham received his B.M. and M.M. from the Manhattan School of Music where he was a student of David Geber and David Soyer and was awarded the Manhattan School of Music Full Scholarship. The recipient of a Fulbright research grant, Mr. Popham spent the 2013/2014 academic year in Austria, where he studied the performance practice of Klangforum Wien and worked with leading figures in contemporary Austrian music: Beat Furrer, Georg Friedrich Haas, Klaus Lang, and Pierluigi Billone. He has recorded for Tzadik, Carrier, New Focus, Albany, and New World records.

Oboist **CHRISTA ROBINSON** moved to New York from Canada, where she performed as Principal Oboe with the Saskatoon Symphony Orchestra and the Saskatoon Opera. She now lives in Brooklyn and is a member of the new music ensembles Alarm Will Sound and Ensemble Signal. She can frequently be heard performing with the Harrisburg Symphony Orchestra, Orchestra of St. Luke's, Gotham Chamber Opera, the Westchester Philharmonic, and on Broadway. In 2010, Christa premiered the oboe quartet *Going Home* by Martin Bresnick, commissioned through the Meet the Composers organization and awarded to the Double Entendre Music Ensemble. She has performed and recorded with Anthony Braxton, Jonsi, Five for Fighting, and Dave Chappell, and is a featured performer on season three of the Louis C.K. show. In addition to performing, Christa is a faculty member of Mannes The New School's Preparatory Division and of the Third Street Music School Settlement.

MATT MARKS is a composer/performer of innovative opera and music-theater works, as well as unique and exciting instrumental and electronic music. A founding member of Alarm Will Sound, he also performs as a French hornist with such acclaimed new music ensembles as the International Contemporary Ensemble (ICE), Signal, and ACME. He has recorded for Warp Records, Nonesuch, and Cantaloupe Music, as well as many other independent labels. As a composer and arranger, Matt's work has been called "staggeringly creative" by *The New York Times*, "obsessively detailed" by *New York Magazine*, and "stunning" by the *Pittsburgh Post-Gazette*. The *Los Angeles Times* noted that "His music is bright, catchy and continually turns Broadway clichés on their heads in surprising ways." His music has been performed at Carnegie Hall, Walt Disney Concert Hall, Lincoln Center, The Barbican Center, and The Bang on a Can Marathon, and live on WNYC radio. Matt's first album, his post-Christian nihilist pop opera, *The Little Death: Vol. 1*, released on New Amsterdam Records, was described as "cheerily seductive" by the *New York Times* and "unabashedly boppy, baroquely multireferential, then suddenly sentimental" by *Time Out New York*. TLDDV1 was also one of *Time Out New York's* Top Ten Classical albums of 2010, and it contained one of *Huffington Post's* Top Ten Alternative Art Songs of the Decade.

Recognized by *The New York Times* as "animated ... careful and diligent," **CHRISTA VAN ALSTINE** lives in New York City and is dedicated to new music repertoire. She is the clarinetist with Red Light New Music; clarinetist/bass clarinetist with Hotel Elefant; and performs frequently with contemporary ensembles Talea, Wet Ink, Novus NY (Trinity Wall St.), Mantra Percussion, Iktus, Argento, Ascolta (Germany), Toca Loca (Toronto), and skogensensemble (Sweden). She has performed and premiered works at festivals including Darmstadt (Germany), Impuls (Austria), soundXis (Canada), avantX (Canada), Moving Sounds (New York City), and the 12 Nights (Miami). She received an Artist's Diploma from the Glenn Gould School at the Royal Conservatory of Music in Toronto and her master's degree from Stony Brook University in New York. She is currently on faculty at the United Nations International School.

Hailed by *The New York Times* for her "magnificently sweet tone," **KEVE WILSON** is currently oboist of the hit Broadway musical *A Gentleman's Guide to Love and Murder*. Her CD *Pure Imagination* was released on CCR/Naxos and resulted in a two-year contract with Baird Artists Management. A past winner of Concert Artists Guild with her quintet, Meliora Winds, Keve is solo oboist with Kristijan Jarvi's Absolute Ensemble and can be heard on the group's numerous albums, including the Grammy-nominated *Absolute Mix*. She recently performed as a soloist at the International Double-Reed Conference here in New York and in Los Angeles on the Jacaranda Chamber Music series, and premiered *After Hearing Bach* for oboe and strings by Peter Schickele. As a winner of the Clifford Levy Creativity Grant, Keve spent ten days in the Makuleke Village in South Africa where she learned folk songs from the region. Keve encourages high school music students with the program "Believe NYC —From the Band Room to Broadway," a workshop for bands and orchestras visiting New York City. A graduate of the Eastman School of Music, Keve is originally from Hyde Park, New York.

The **NEW YORK COMPOSERS CIRCLE**, now in its thirteenth year, is a multifaceted artistic and educational organization of composers and performers, whose mission is to promote public awareness and appreciation of contemporary music through concerts, salons, and other events in the New York metropolitan area. For its members, the NYCC offers a variety of opportunities for testing works in progress at monthly salons open to the public, performing completed works in concert, and fostering collaboration and development, both artistic and professional. For composers who are not members, the NYCC offers the opportunity of a public performance to winners of its annual composers' competition. For the sophisticated concertgoing public, the NYCC offers at least four concerts a year of works by members and others, curated by a jury headed by MacArthur Award-winning composer John Eaton. And for members of the public who have not yet been exposed to much contemporary music, the NYCC sponsors an outreach program, in which we send performers to various institutions including high schools and community centers, at no charge to the institution, to perform musical works of the 20th and 21st centuries.

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 that we had the artistry and commitment to present our music, along with the music of other composers, to a larger audience. In May, 2003, the NYCC produced its first public concert at Saint Peter's Church, featuring Pulitzer Prize-winning composer David Del Tredici along with eleven of the NYCC's original members. This well-attended concert was favorably reviewed in the *New Music Connoisseur*.

Under the continued leadership of Debra Kaye, John de Clef Piñeiro, Richard Brooks, and currently Hubert Howe, the NYCC's membership has more than quintupled since its inception, and the number of its concerts has grown from one each season to its current calendar of six concert presentations during the 2014-15 season. At the same time, our roster of performers has grown to include many of the world's leading instrumental and vocal artists specializing in new music.

The group continues to expand its programs. Informal readings of new pieces allow composers to "test fly" their works with some of New York's finest professional and advanced student musicians. Such events, along with our monthly music salons and collaborations with other groups and institutions, support the creation and presentation of new music through the various stages of its development. In the 2004-05 season, award-winning composer Ezra Laderman joined members of the NYCC in its spring concert. In addition to its own two concerts, in March 2006 the NYCC presented a joint concert with the performing ensemble ModernWorks; during the following season we collaborated with New York University in our first concert at NYU's Frederick Loewe Theatre; in March 2010 we collaborated with the Italian "No Borders" Quartet in presenting a program of works by American and Italian composers that was performed both here and in Italy; in September 2012 we presented a concert under the auspices of the celebrated Bargemusic series "Here and Now";

and in 2014 we inaugurated a series of annual NYCC jazz concerts.

In the summer of 2007 the NYCC held the first of its annual composers' competitions, open only to non-members. The winning work in the 2014 competition, our eighth, Vladimir Del Orbe's *Contextual Enigma*, for clarinet, double bass, and piano, will receive its premiere performance at our final concert of this season, on May 30, 2015 at Symphony Space.

Six seasons ago the NYCC launched a new outreach initiative—the New York Composers Circle's Community Encores program. We send professional performers to institutions throughout New York City such as schools and community centers, at no cost to the institution, with the aim of acquainting previously untapped audiences with concert music of the 20th and 21st centuries; each concert is emceed by a member of the NYCC, who introduces the performers and the music they play. The first concert in this series, featuring pianist/composer Nataliya Medvedovskaya with commentary by John de Clef Piñeiro, took place to great audience acclaim on February 24, 2009, at the Hebrew Home in Riverdale. To date, we have presented twenty such outreach concerts, at public high schools (Bronx H.S. of Science, Stuyvesant, and Hunter College H.S.) and at additional community centers (Lenox Hill Neighborhood House at Saint Peter's Church and JASA, as well as our first outreach concert, by Eugene Marlow's Heritage Ensemble, at Lighthouse International); several more are planned for this season and next. A recent Community Encores concert, at Stuyvesant High School, featuring soprano Sofia Dimitrova and pianist Catherine Miller, garnered a rapt audience of 350 students, whose probing questions were fielded by the performers and by composer Richard Russell, who acted as emcee.

These free outreach concerts are presented under the sponsorship of NYCC contributors, and the list of schools and community centers is expanding. See the next page for how you can become a sponsor of this project, which is bringing new music to new audiences.

Staff for this concert:

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Debra Kaye, Stagehand
Eugene W. McBride and Jennifer Griffith, reception
Yekaterina Merkulyeva, page turner
Eugene Marlow and Josy Fox Goodman, at the door
Craig Slon, recording engineer
Tamara Cashour, publicity
Jacob E. Goodman, programs

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Thomas Zaslavsky and Seyna Bruskin
Martin Zuckerman and Susan Green

The NYCC gratefully welcomes donations large and small, which help make our concerts possible. Contributions to the New York Composers Circle are tax-deductible under Section 501(c)(3) of the Internal Revenue Code. Your donations may be sent to the address on the last page of this program, or you may click on the "Donate Now" button on our website, www.NYComposersCircle.org.

If you would like to help us in our efforts to build new audiences for new music, please become a Friend of the New York Composers Circle and send us your contribution.

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Performer Members

Demetra Adams, <i>soprano</i>	Oren Fader, <i>guitar</i>	Lisa Pike, <i>horn</i>
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Haim Avitsur, <i>trombone</i>	Jill Jaffe, <i>viola</i>	Ricardo Rivera, <i>baritone</i>
Mary Barto, <i>flute</i>	Craig Ketter, <i>piano</i>	Stephen Solook, <i>percussion</i>
Virgil Blackwell, <i>bass clarinet</i>	Michael Laderman, <i>flute</i>	Patricia Sonogo, <i>soprano</i>
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Marcia Eckert, <i>piano</i>	Noah Palmer, <i>piano</i>	

Contact

New York Composers Circle
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Westhampton, NY 11977-1015
www.NYComposersCircle.org

Our next and final concert of the season will take place at 7:30 PM on Saturday, May 30, 2015, at the Leonard Nimoy Thalia, Symphony Space, Broadway and 95th St. In Manhattan. For more information, please see the NYCC website.