



*Dedicated to the creation
and performance of new music*

~ FACETS, SIGNS & EPISODES ~

CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”

NEW YORK CITY

JANUARY 31, 2024, 7:00PM

NEW YORK COMPOSERS CIRCLE

JANUARY 31, 2024, 7:00PM

CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”
NEW YORK CITY

Facets † Kevin McCarter

Claudia Dumschat, *organ*

Five Hymn Preludes † David See

1. *Fugue on* ST. ANNE *and* ELLACOMBE
2. *Prelude on* MORECAMBE
3. *Prelude on* ABERSTWYTHE
4. *Prelude on* HOLY MANNA
5. *Variations on* O JESULEIN SÜSS

Claudia Dumschat, *organ*

Albion Soliloquy † Cameron Wentz

Katie Thomas, *violin*

Two Hymns Nataliya Medvedovskaya

1. *Salvation Is Near* ‡
2. *Praise the Lord* †

Elena Mindlina, *soprano* Rachel Deatherage, *mezzo-soprano*
Claudia Dumschat, *organ*

— INTERMISSION —

Attack of the Killer B's † Robert S. Cohen

Claudia Dumschat, *organ*

Signs of Heaven ‡ Christopher Kaufman

Elizaveta Kozlova, *soprano* Kate Dillingham, *cello*

Claudia Dumschat, *organ*

Epeisodia † Roger Blanc

Kate Dillingham, *cello*

Fugue in Z: Fugue-fantasia on two pairs of z-related hexachords †

. David Mecionis

Claudia Dumschat, *organ*

† World Premiere

‡ New York Premiere

NYCC is a Presenter Partner with Composers Now.

We would like to extend our gratitude to 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

TEXTS

Two Hymns Nataliya Medvedovskaya

texts: Nataliya Medvedovskaya

1. *Salvation Is Near*

You're my light in the night,
You're my hope and delight.
Oh my Lord, I feel so secure with
Your hand holding me tight,
Oh my Lord, I feel so secure with
Your hand holding me tight,
Your hand holding me tight.

Great salvation is near,
Trumpet call we will hear.
You'll descend, we will see Your Glory
When in clouds You appear,
You'll descend, we will see Your Glory
When in clouds You appear.
Sinning will disappear.

You'll wipe tears from our eyes,
No more fears, no more lies.
With our God we will dwell forever,
No more pain, no more cries,
With our God we will dwell forever,
No more pain, no more cries
With our Lord, Jesus Christ,
With our Lord, Jesus Christ.

2. *Praise the Lord*

Praise the Lord above
For sustaining us,
For Your endless love
And compassion.

Praise the Lord above
For sustaining us,
For Your endless love
And compassion.

You take care of us
Every single day,
Do not lead us astray
From our mission.

Pray to the Mighty Force
Who gives us strength,
For the joy of peace,
For Your blessings.

You take care of us
Every single day,
Do not lead us astray
From our mission.

Signs of Heaven Christopher Kaufman

text: Emily Dickinson

Heaven has different Signs — to me —
Sometimes, I think that Noon
Is but a symbol of the Place —
And when again, at Dawn,

A mighty look runs round the World
And settles in the Hills —
An Awe if it should be like that
Upon the Ignorance steals —

The Orchard, when the Sun is on —
The Triumph of the Birds
When they together Victory make —
Some Carnivals of Clouds —

The Rapture of a finished Day —
Returning to the West —
All these — remind us of the place
That Men call *Paradise* —

Itself be fairer — we suppose —
But how Ourselves, shall be
Adorned, for a Superior Grace —
Not yet, our eyes can see —

COMPOSERS

ROGER BLANC completed a Masters degree in Composition with teacher David Diamond at the Juilliard School, and served as an assistant teacher in Ear Training and Theory for five years. He has worked extensively in recording, having arranged, transcribed, composed, orchestrated, produced, or otherwise prepared/organized/supervised music for media including television (*Tonight Show*, *Saturday Night Live*, *Late Night with David Letterman*, *Late Night with Conan O'Brien* and *Sex and the City*), film (ca. 60 feature films including *Frida*, *The Untouchables*, *Wag The Dog*, *Fargo*, *Cadillac Records* and *The Stepford Wives*) and the recording industry (artists including Barbra Streisand, Miles Davis, Michael Jackson, John Lennon, Luciano Pavarotti, Phil Collins, David Bowie and Johnny Cash). He has also done this work for live performance (venues including Carnegie Hall, Radio City Music Hall, The Metropolitan Museum, Madison Square Garden, City Center, Beacon Theater and the United Nations) as well as events (including the 2004 Democratic National Convention, the 2006 Super Bowl, the 2010 World Cup, three Rainforest Alliance Benefits and three Jazz Foundation of America artist tributes at the Apollo Theater in New York City).

Roger has had concert music performed at venues including Alice Tully Hall, CAMI Hall, The Whitney Museum Sculpture Court, Thalia/Symphony Space, and Juilliard; at locations abroad including Italy, Romania, and Brazil; and with performers including Alex Foster, Chris Parker and Mindy Kaufman. He serves on the boards of several music-related organizations and performs regularly as a guitarist at various clubs around New York City including The Bitter End, Zinc Bar, Shrine and The Cutting Room.

COMPOSER'S NOTE:

The idea of composing something for solo cello was inspired by a recent concert rendition of Bach's *Cello Suite in C Major*; to be clear, the present piece in no way resembles its original inspiration. *Epeisodia* (Greek for "episodes") was written more or less episodically in accordance with personal taste, without any pre-existing structure or methodology in mind. There are factors which provide a sense of unity, but they have presented themselves naturally over the course of writing the piece. *Epeisodia* is gratefully dedicated to all string players who perform unaccompanied solo music such as this before an audience.

ROBERT S. COHEN has written music for chorus, orchestra, chamber ensemble, dance and theater, and has been the recipient of numerous awards and commissions, most recently, the New Jersey Composer's Guild for his 2023 string quartet *Restless Night*. His works have been performed in such prestigious venues as Carnegie Hall, Severance Hall, Berlin's Kammermusiksaal, the Kimmel Center, Symphony Space, Bargemusic, the Sofia Opera House, Melbourne Concert Hall and the Beijing National Center for the Performing Arts. Bob's *Alzheimer's Stories* for soloists, chorus and large ensemble, with a libretto by GRAMMY-winning librettist Herschel Garfein, is one of the most performed large-scale choral works in the U.S and was the featured work at the 2019 ACDA National Conference. Other major works include *Genesis* for soloists, chorus, brass and percussion written with collaborator Ronald W. Cadmus; *Eternity Considered as a Closed System* for soloists, chorus and orchestra; *Edison Invents* for baritone and orchestra; *Do Not Enter* for tuba and piano, recently performed in an orchestrated version by the U.S. Army Band in Washington, D.C.; *Neptune's Treasures* for brass quintet, recorded by Australia's Lyrebird Brass, *Calder's Circus* and *Under Blood Moon* for woodwind quintet, *Five Nights in Sofia* for violin and piano; *Parable*, a song cycle for voice and piano; *So You Think I'm Funny???* for bassoon and piano; a number of works for percussion and an extensive catalogue of choral works.

Bob also co-authored the book and composed the score for the 2000 Richard Rodgers Award-winning Off-Broadway musical *Suburb*. He is the Treasurer and a board member of the New York Composers Circle and currently lives in Montclair, New Jersey with his wife Maryann and two cats, Daphne and Chloe. His website is www.robertscohen.com.

COMPOSER'S NOTE:

First there were the *Birds and Bees* then came the *A's through Z's*, eventually *Flight of the Bumblebees...* Is *Attack of the Killer B's* the final chapter?

CHRISTOPHER KAUFMAN is a composer, educator, author, performer, filmmaker and concert presenter. There are many branches to his creative life. He is primarily, and has been for many years, a composer of classical concert music. He also creates theater works filled with various elements including symphonic music, colorful illustrative art, acting, dance and storytelling; environmental works that combine vast audio backdrops composed from hundreds of natural and orchestral sounds with live players and video; music for independent films and a couple of commercials; and one ringtone. He established and directed CHIRON Performing Arts and The Phantastic Theater (founded in 1991 and 2016 respectively), through

which he has presented the work of hundreds of artists of all disciplines. He also is author of an extensive epic fantasy series — Tales of the Ocean City — which includes story, illustrative art and audio albums filled with hours of cinematic symphonic music and dramatic narration. Throughout the 1990s Kaufman worked with challenged youths, encouraging them to choose school over crime and drugs and help them to improve their outcomes.

His work has been performed by world-class musicians far and wide. For particulars throughout the years, you are invited to visit soundartus.com and press the highlights button to start.

COMPOSER'S NOTE:

For a few years in the 1990s I worked in a small church as organist (St. Thomas Episcopal Church in Slaterville Springs, New York, just outside of Ithaca). The rector, Culver Mowers, commissioned this work — he gave me the poem ("Heaven has different Signs — to me" by Emily Dickinson) and I chose the instrumentation (soprano, cello and organ). The day the piece was performed in church, the players were Linda Larson (soprano), Sera Jane Smolen (cello) and myself on organ. We played *Signs of Heaven* twice that morning and it was well appreciated by the congregation. The piece has not been performed since and I welcome this performance.

KEVIN McCARTER writes music for orchestra, chamber ensembles, chorus, solo instruments and voice. His orchestral work *Opening Ideas* was premiered by the Chicago Chamber Orchestra, recorded by the Kiev Philharmonic, and subsequently broadcast by a number of radio stations. Other works that have received substantial attention include *Blossoms and a Breeze*, played by several woodwind trios in the U.S. and Canada; and *Three Songs on Poems of Emily Dickinson*, sung in recitals in Paris, Vienna and Rome in addition to programs in the U.S. Recent works include *Come Along*, premiered by the Euclid Quartet at the Mostly Modern Festival and *All Along*, included on Navona Records' recent album *Prisma, Vol. 5, Contemporary Works for Orchestra*.

COMPOSER'S NOTE:

The seven sections of *Facets* present musical ideas from the opening — especially the initial two note gesture — in a variety of ways. Sometimes the idea is readily recognizable, being essentially the same gesture in a fresh context. Sometimes the idea is embedded in new figuration where its presence may be more felt than consciously recognized. Each section has its own character, and the sections are separated by short pauses, giving the individual facets discrete places in the larger whole of the piece.

DAVID MECIONIS is a self-taught composer, arranger, instrumentalist and music copyist whose work spans a wide range of musical genres. He started out as a rock-adjacent musician (Elliott Sharp, God Is My Co-Pilot, Baby Tooth and others) but eventually switched gears to writing classical music. His classical-influenced *Grand Saxophone Quartet in E-flat minor* was premiered by the Mana Quartet in 2007. He soon moved from tonality to atonality, always striving to incorporate and reckon with tradition. In 2016 he made the acquaintance of the brilliant Austrian-American composer Raoul Pleskow, who graciously consented to mentor David until the maestro's unfortunate passing in May of 2022 at the age of 91.

David's music has been performed and recorded in the U.S., Europe, the U.K., Scandinavia and Russia. His *Table Canons for Two Clarinetists* were written for Italian clarinetists Guido Arbonelli and Natalia Benedetti, who have continued to perform the pieces on tour in and around Italy. In January 2020 they presented *Table Canon No. 1* as part of their clarinet-composition Masterclass at Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany alongside works by Kagel and Scelsi, and in August 2023 in the Fernando Grillo tribute concert at Chiostro della Pieve di Carpegna, Italy in a program that included works by Stockhausen and Djojenes. David's *Grand Saxophone Quartet* was recorded and released in 2022 by the Cobalt Quartet. His new violin solo, *Couple au lit*, was written for and dedicated to Dan Flanagan, owner of the Jean-Louis Forain painting after which the piece is named. Mr. Flanagan is currently touring the piece around the U.S. and Europe as part of his solo presentation, *The Bow and the Brush*. The piece will be premiered at Carnegie Hall this March. David's music is published by American Composers Edition. He currently serves as Artistic Director and Deputy Executive Director of the New York Composers Circle, where he enjoys planning and producing an annual series of concerts of new works by a diverse and growing community of member composers.

COMPOSER'S NOTE:

Fugue in Z: Fugue-fantasia on two pairs of z-related hexachords is a four-voice fugue inspired by the idea of "z-relation" as discovered and propounded by American music theorists Allen Forte and Joseph N. Straus. Z-relation is characterized by two sets of pitches – in this case pairs of "hexachords" or six-pitch sets – where neither set of the pair can be inverted or transposed to produce the other set and yet they possess the exact same interval content. It is not that they are unrelated but that they are, as Straus argues in his seminal work *Introduction to Post-Tonal Theory*, "like first cousins" rather than siblings. I believe it is this commonality that can give the listener an impression akin to tonality.

The six-bar fugue theme (or *statement*) is comprised of four uneven sections freely derived from the two z-related hexachord pairs. Each hexachord is transposed such that the *statement* sounds more or less as if in the key of D. The second voice follows – now with the order of

hexachords rearranged – in a sort of *tonal answer*, which enters by the customary interval of a fifth away from the statement but with the pitches altered to preserve the "key." The sense of there being a dominant key of D throughout this piece is often traceable to the principle of z-relation. The four sections of the theme are variously parsed, layered, shortened and lengthened as the fugue develops. At the end, the upper three voices stack the various sections of the fugue theme on top of one another while the fourth voice gives the final *tonal answer*, played at half-speed on the bass pedals. This leads to a final *fortissimo* chord containing all of the notes of both pairs of hexachords, so all intervals are heard together.

The theory of z-relation is abstruse and challenging to understand. Many question or downright refuse the idea of there even being any musical relevance to it. I cannot untangle and explain all the intricacies of z-relation here in a program note but I do hope the music itself will convey some portion of this intriguing principle to the audience. *Fugue in Z* is dedicated to Claudia Dumschat, who is giving tonight's world-premiere performance.

NATALIYA MEDVEDOVSKAYA is an award-winning composer, concert pianist and songwriter whose compositions are hailed as "significant, amazing, dramatic" (Los Angeles Times). Nataliya's piano performances are noted for their "brilliance, dexterity and incredible dynamic control" (New York Stringer Magazine). A graduate of the St. Petersburg Conservatory, Russia, with a double major in composition and piano performance, she moved to New York City in 2003. She won 1st prize at the 1995 International Composers' Competition of the Gartow Foundation (St. Petersburg, Russia), Honorable Mention in the 14th Billboard Song Contest, Honorable Mention in the 2007 Song of the Year songwriting contest, and Honor Award at the 2006 Great American Song Contest, among others. She also received an Honor Award from the Dunayevsky Competition (2021) for the Aria of the Fairy of Doubt from her new opera, *Journalist*, co-written by an international team of women composers.

She had a world premiere of her commissioned *Red Revolution in the Air*, an epic orchestral piece, performed by Siberian State Symphony Orchestra (Krasnoyarsk Philharmonic Hall, 2017), as well as a world premiere of her commissioned two-hour orchestral ballet based on the *Adventures of Nils* fairytale (Maryland, 2014). Her *String Quartet N°1* was performed by St. Petersburg Quartet at the Mohawk Trail Concerts (Massachusetts, 2006), Summer Mountain Festival (2005), Edinburgh Festival of Art, Music, and Animation (Scotland, 1997) as well as other concert venues throughout the U.S. and abroad. The piece was broadcast by WQXR radio and acclaimed in the *Washington Post*, *L.A. Times* and others.

Nataliya's piano performances have been favorably reviewed at www.nyconcertreview.com and in *NY Stringer Magazine*. She played piano on the album *Rachmaninoff the Impassioned Songwriter* with mezzo-soprano Svetlana Furdi (Mapleshade Records, 2006). She has performed in Carnegie Hall, Symphony Space, Bargemusic, Tenri Cultural Institute, National Opera Center, Di Menna Center, and other venues. She recently composed music for the film *The Message*, directed by Martin Novitsky and Uladzimir Taukachou. The film won Best Documentary Short at Kfar Saba Amal Film Festival (Israel, 2024), Triloka International Filmfare Awards, Poombukar Independent Film Festival, and Mexico Film & Creativity Festival (2023).

COMPOSER'S NOTE:

I began composing religious hymns with my own lyrics and music after attending a worship service in the Salem Missionary Baptist Church in 2018. This remarkable experience of being a part of the congregation singing hymns together made me feel inspired to write my first hymn, *Praise the Lord*, the very next morning. I dedicated it to the church from which I got my inspiration and it was performed there on Christmas the same year. Soon after, another church invited me to perform the hymn and introduced me to their prayer group. I was thrilled to get involved with them. Since then, I feel increasingly moved by the depth of Christianity, which made me write many other hymns including *Salvation is Near* (2020), which was for me a beam of hope in the midst of the pandemic.

DAVID SEE has enjoyed a varied career as a collaborative pianist, orchestral pianist, organist, choral singer, teacher and composer. He is now retired with his wife Lynn in New York City and living part-time in Bologna, Italy. When in New York, he works part-time as a collaborative pianist and organist. He has been staff pianist for Mannes School of Music at the New School; pianist and guest faculty at Broadway Dance Center; and pianist with the chamber group L'Amore della Musica, Bettina Shepherd's Academy of Vocal Arts (SAVA), Apotheosis Opera, Tapestry Choir and other organizations. He sang baritone for several years with the choral new music group C4: The Choral Composer/Conductor Collective, which has premiered several of his compositions. He has recorded Jerome Hughes's *Sonata for Hurdy-Gurdy and Piano* for an upcoming CD release with the composer on hurdy-gurdy. The CD of Michael Linton's *Seven Franchetti Songs* with David on piano is available at refinersfiremusic.com. David holds a B.M. degree in Music Composition from Oberlin Conservatory.

COMPOSER'S NOTE:

Tonight's concert includes five of my ongoing series of hymn preludes, one very old and the rest new and written specifically for Claudia Dumschat. There are twelve planned so far, soon to be published with J.W. Pepper.

Fugue on ST. ANNE and ELLACOMBE was originally written all the way back in 1987 when I first started working as a summer-substitute organist at Plymouth Church in Brooklyn. ST. ANNE and ELLACOMBE were two of the hymn tunes scheduled for one of the services. They are better known by the most common lyrics "Our God, Our Help in Ages Past" and "I Sing the Mighty Power of God." I wasn't yet on pedals, so the first version was for manuals. It wasn't until more recently, as the current series of organ hymn preludes for Claudia Dumschat got going, that I did some revision, shoring up voice leading, adding a few measures and outfitting the piece with a couple of extra limbs. The style and texture is squarely Baroque, and the form is traditional binary, but the way the I treated the ST. ANNE tune is, by my reckoning, original — at least it wasn't conscious imitation. That is, the first half of ST. ANNE is the subject of the first half of the binary form, and the second half of ST. ANNE is the subject of the second half of the binary form. I took the liberty of altering the last few notes of both subjects as a way to keep the momentum going in the counterpoint. Both halves of the binary form bring in the ELLACOMBE tune to cadence with.

Prelude on MORECAMBE (2022) stems from a sketch done at the time I was writing the ST. ANNE fugue and is a choral prelude form in a swinging blues style with a walking bass. The result hasn't yet been congregation-tested. It might be too jazz-cabaret-like for church, or at least many churches, but basically I just finished it out of curiosity and I like it. Hymnary.org lists dozens of lyrics for MORECAMBE, the most common probably being "Spirit of God, descend upon my heart."

Prelude on ABERSTWYTHE also has several commonly-assigned lyrics. I had in mind the advent hymn *Watchman Tell Us of the Night*, which Charles Ives used in his *Fourth Symphony* though set to a different tune (WATCHMAN). There are three verses in this prelude, the first one plain and on the manuals, the second highly contrapuntal with brief interludes between phrases of the hymn, somewhat in the manner of a choral prelude, and the third is fortissimo and fireworks-embellished. The form is topped off with a coda that poses musical questions for the titular watchman to answer: Will we end in the key that we started with? With the manner of accompaniment that we started with? Will it end with the final phrase of the hymn? And with the melody placed at the right scale degree? To which the Watchman replies, "Well, I can give you one out of four."

Prelude on HOLY MANNA is a short and relatively simple reharmonized dance-like setting, which I'll call a "peasant stomp" (unlike other commercial settings that I've run across that I'd describe as either "power ballad" or "rippling brook.") The best-known lyric is "Brethren We Have Met to Worship."

Variations on O JESULEIN SÜSS ("O Little One Sweet") is a set of variations on the beautiful Lutheran nativity hymn. The theme is presented first in Bach's original harmonization. The variations alternate

between a straight baroque style and a spicier post-Romantic chromaticism, and they might be characterized as "1. Two-voice Invention" (with the melody deeply hidden in the left hand part), "2. Cold Winter Night", "3. Baroque Trio Sonata", "4. Chorale Prelude with the Theme in the Wrong Time Signature" and "5. Loud Finale, but with a Coda Hushed for the Little One."

Dr. **CAMERON WENTZ** is a composer, educator, and church musician currently based in New York City. A native of York County, Pennsylvania, he has studied at Westminster Choir College, Peabody Conservatory, Kings College London and the University of Maryland. He currently serves as the Associate Director of Music at The Reformed Church in Bronxville, New York and teaches ear training for The National Children's Chorus.

COMPOSER'S NOTE:

The basis of *Albion Soliloquy* is a chorale which is presented in the middle of the piece. It is bookended by two variations. The first, which opens the piece, is broad and lyrical. The second, which ends the piece, is faster and more spirited. The work is inspired by the contrasting landscapes one finds in London. The cover of the score features a drawing my husband made of All Saints church in Blackheath, one of its more beautiful suburbs.

PERFORMERS

CLAUDIA DUMSCHAT has a distinguished career both as an organist and conductor and has performed concerts throughout the United States and Europe. She received her Doctor of Musical Arts degree from the Manhattan School of Music, where she studied with Alec Wyton, Frederick Swann, McNeil Robinson, John Walker and Dennis Keene. Since 1999 she has been Organist and Choirmaster at Church of the Transfiguration (also known as Little Church Around the Corner), where she conducts the Choir of Men & Boys and Girls, the oldest such choir in America. There, she is also Artistic Director and Conductor of the Arnold Schwartz Memorial Concert Series, which has produced over fifty concerts since its inception in 2004. Prior to that she was Artistic Director of neXus Arts, which created works combining music with dance, poetry, and the visual arts and performed at various Manhattan venues, including University Settlement and Theatre 80 St. Marks.

In a *New York Times* review of an all-Bach concert, her playing was described as "brilliantly assertive." In a review of her recording, *A Baroque Organ Trilogy: Works by Bach, Brühns and Buxtehude*, bach-cantatas.com wrote: "Dr. Dumschat is a wonderful Baroque performing artist. She misses none of the beauty of any of the eight works she performs, and her emotional depth and breadth are very impressive. When strength and power are called for, Dumschat fully delivers in resounding fashion. Another great attribute is her command of swirling rhythms which is so important for organ works; Dumschat conveys a mesmerizing quality." *The Diapason*, a national organists' magazine, wrote that she "played as the composers may very well have intended it: straight from the heart."

Dr. Dumschat has given organ recitals nationally and internationally and has also made recordings for radio, television, and CD. As a champion of new music, Claudia collaborates as organist with the New York Composers Circle. Dr. Dumschat has served on the Executive Board of the American Guild of Organists in both the Houston and New York Chapters. She is also a member of the Association of Anglican Musicians and a Council Member of the Episcopal Actors Guild. In 2022 she was named Artistic Director and Conductor of The Dalton Chorale.

RACHEL DEATHERAGE is a captivating performer with a rich, warm timbre all her own. Lauded for her "dark" and "powerful" voice (*Art de Vivre*) with its "sparkling coloratura" (*The Stage*), she brings personality and authenticity to the stage, delivering her repertoire with "an immensely engaging personality ... equipped with a mezzo-soprano that is ideal for bel canto singing" (*Oper in Österreich*). This October was her first appearance with Barn Opera, Vermont and she was thrilled to bring one of her favorite roles (Angelina in Rossini's *La Cenerentola*) to life under the baton of Cailin Marcel Manson. Ms. Deatherage made her European debut singing the role of Angelina in Rossini's *La Cenerentola* for the first time in Schloss Kirchstetten's 2022 production of *La Cenerentola* where she "triumphed with a velvety sound" (*Die Press*). She then immediately reprised the role with her U.K. debut in Barefoot opera's touring production.

Ms. Deatherage's 2023-24 season included a return to the U.K. to conclude her tour as Angelina with Barefoot Opera, performances as Valentin in Verismo Opera's *Faust* (stepping in for an ill colleague), and both Judith in *The Limit of the Sun*, and Violin 2 in *The Morpheus Quartet* as excerpted and presented by West Edge Opera's Snapshot series. She is currently preparing for upcoming performances as Charlotte in *Werther* (NYOF), and Adalgisa in *Norma* (further details to come). During this season she also produced and starred in the concert series For the Love of Music in the California Bay Area, featuring selections of opera, operetta, Broadway, and folk music. Plans are in the works for a similar concert here in New York.

Currently based in Brooklyn, when not singing Ms. Deatherage can generally be found sipping tea and reading about everything from neuroscience to dinosaurs. Visit [racheldeatheragemezzo.com](http://racheldeatherage mezzo.com) and Instagram @Deatherageconfidential.

KATE DILLINGHAM is a cellist, recording artist and proponent of the music of living composers who enjoys a multifaceted career on varied frontiers of the musical world. She has performed concerti of Dvorak and Haydn in musical capitals from Salzburg to Moscow and has appeared in concert at Carnegie Hall, Lincoln Center and The MET Museum. Ms. Dillingham has driven innovation in the composition and performance space, commissioning contemporary works and collaborating with many artists in original multimedia events. She has produced and recorded audio/video projects, is a voting member of the Recording Academy (GRAMMYS) and serves as President of the Violoncello Society of New York (VCS).

Kate is Artistic Director of ArtsAhimsa: Music for Peace, a global network of artists working to promote non-violence through the affirmative power of

the Arts. A skilled teacher and inventor, she founded MyBlueSkiesMusic.com, an online meeting platform where musicians can connect, teach and live-stream in high quality audio and video. Kate is both an architect and facilitator of ideas and is passionate about her craft and engagement in the full spectrum of music from composition to performance.

Described as "versatile" and "dramatically convincing" (*Voce di Meche*) and praised for her "impassioned phrasing" (*OperaWire*), soprano **ELIZAVETA KOZLOVA** is an active performer and music entrepreneur who has been presented nationally and internationally. Elizaveta has appeared as a soloist at the Moscow International House of Music as a member of Vladimir Spivakov's Youth Foundation. She made her Lincoln Center debut as Susanna in *Le Nozze di Figaro* with the New York Lyric Opera in 2018. Other operatic appearances include Gretel (*Hänsel und Gretel*) with Chicago Summer Opera, Pamina (*Die Zauberflöte*) with the Manhattan Opera Studio and Amore (*L'incoronazione di Poppea*) with the Berlin Opera Studio.

Elizaveta is an avid interpreter of new music and has recently sung the premieres of works by such composers as Robert Piéchaud and Arseniy Gusev. She has also performed songs and chamber music by Valentin Silvestrov at several concerts dedicated to fundraising for Ukraine in 2022 and 2023. As an avid performer of art song, Elizaveta has participated in concerts at the Pushkin State Museum and the State Art Gallery of Ilya Glazunov in Moscow. She won First Prize at the Crescendo International Competition in 2020 in New York and was a semifinalist at the Houston Saengerbund Competition in 2021. Elizaveta is the recipient of the Jaume Aragall Award and the Apròpera Award from the 2023 Camerata Sant Cugat Competition in Sant Cugat, Spain. Elizaveta Kozlova has performed at several events of major humanitarian significance, most notably at the Center for Jewish History event "A Tribute to the Artists who Perished in the Holocaust." She was also a part of the United Nations 75th Anniversary Celebration Music Festival for Sustainable Development Goals in 2020.

Elizaveta is the founder and artistic director of The Chagall Project which received the 2020 Marin Alsop Entrepreneurship Award at Mannes School of Music. Through unveiling an undiscovered aspect of Marc Chagall's legacy, the Chagall Project offers interdisciplinary collaborative performance opportunities to emerging artists. The Chagall Project had its premiere concert at the Union Church of Pocantico Hills in Tarrytown, N.Y. in March 2023. Elizaveta is based in New York City where she received her Bachelor's and Master's Degrees at Mannes School of Music.

Russian-born American soprano **ELENA MINDLINA** maintains a busy international career as a multifaceted performer and music teacher. In May 2022, in collaboration with the renowned theater director Aleksey Burago, Elena created a unique staged version of Shostakovich's *Seven Songs on Poems by Blok* to voice her protest against the Russian invasion of Ukraine, giving the world premiere at the CSUN ChamberFest to an enthusiastic Los Angeles audience. Most recently, Ms. Mindlina made her New York City acting debut with the Russian Arts Theater and Studio in Aleksey Burago's highly acclaimed productions of *Yama, the Hellhole* and *Viy* (off-off-Broadway). During the pandemic, Ms. Mindlina appeared in two volumes of Scott Siegel's digital concert series *The Great American Songbook*, subsequently making her 54 Below debut in the maestro's Love Song Saturday Night concert series (New York). A unique specialist of Nikolai Tcherepnin's songs, Ms. Mindlina's debut CD *Nikolai Tcherepnin: Songs* (Toccat Classics, London) includes all first recordings and was rated Five Stars by *BBC Music Magazine* (2014).

Known for her versatility, consummate musicianship, and a vast repertoire spanning five centuries and 13 languages, Ms. Mindlina was invited to perform and give masterclasses throughout the United States, including at Town Hall (Broadway's Rising Stars), Steinway Hall, Merkin Hall, Symphony Space, Yamaha Hall, National Opera Center (NY), The Harvard Musical Association, Boston University (MA), Garth Newel Music Festival (VA), Orlando's Timucua Arts Foundation (FL), CSUN and Biola University (CA); and internationally at the First Medtner Festival in London (UK) and Russia's legendary Moscow and St. Petersburg Conservatories to name a few. Ms. Mindlina has interpreted a number of operatic roles, including Alessandro in Cavalli's *Eliogabalo* (New York premiere, Stony Brook Opera), Laura in Dargomyzsky's *The Stone Guest*, and Fyodor in Mussorgsky's *Boris Godunov*, as well as having appeared in musicals *Roberta* (Off-Broadway/Musicals Tonight!), *South Pacific*, and the operetta *Merry Widow* (UFOMT).

Ms. Mindlina received her early musical education in Russia, obtaining her first master's degree in Violin Performance from the Saratov State Conservatoire, under Mikhail Mindlin – a disciple of the legendary violin pedagogue Abram Yampolsky. In 2006, she came to New York City to study Musical Theatre at AMDA and met Ms. Kristine Kalina – a disciple of the *bel canto* technique specialist-extraordinaire Cornelius L. Reid – to whom she owes her vocal technique. Immediately following graduation, Ms. Mindlina made her highly acclaimed New York Town Hall debut in Broadway's Rising Stars, receiving a standing ovation. A recipient of the Full Tuition Scholarship from the State University of New York at Stony Brook, she received her second master's in Vocal Performance and became a Doctor of Musical Arts in 2014.

In addition to her performing career, Ms. Mindlina enjoys teaching voice and lyric diction worldwide from her private studio in New York. She created

a lyric diction audio guide for the Metropolitan Opera's 2021 production of *Boris Godunov*. Most recently, she served as a vocal and diction coach at TRATS's productions of *Diary of a Madman*, *Viy* and *Yama, the Hellhole*. Dr. Mindlina's students perform under Maestro Riccardo Muti and participate in the world's premier opera festivals, such as Ravenna Festival (Italy) and The Rossini Opera Festival (Pesaro, Italy).

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.

As a studio violinist, Katie has recorded solo violin on Lewis Capaldi's album *Broken by Desire to Be Heavenly Sent*, 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 recorded solos for Jimmy Fallon's Christmas Album, Bebe Rexha, Mae Muller, and the DreamWorks/Hulu animation series *Dragons*. She also won a chair position with Radio City Music Hall's *Christmas Spectacular* with the famous Rockettes years 2021–23.

Ms. Thomas has collaborated with many prominent orchestras, including the 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. Katie earned both her Bachelor and Masters degrees at Manhattan School of Music.

Staff for this concert:

David Mecionis — producer and stage manager
Eric Heilner, Anthony Izzo, David See — stagehands
Richard Brooks, Clifford Hall — door
Paul Aljian, Patricia Leonard, Simona Smirnova — reception
Jeremy Tressler — video and audio recording engineer
Timothy Miller — video and photography
Paul Aljian — technical assistant
David Mecionis, Paul Aljian — program

NEW YORK COMPOSERS CIRCLE

The **NEW YORK COMPOSERS CIRCLE** was founded by Jacob E. Goodman in the spring of 2002 as a composers collective, holding monthly salons for members to share their music, receive critique and offer support. A year later, on May 4, 2003, NYCC produced its first public concert at Saint Peter's Church at Citigroup, Manhattan. Since then we have grown from eleven Composer Members to more than 50 and have even added 30-plus Performer Members. We hold ten public salons and an average of eight concerts per season. Our YouTube channel houses over a decade of concert videos and other content. We proudly sponsor the John Eaton Memorial Competition for non-members, which awards a concert performance and free year's membership to the best entry.

The avowed mission of NYCC is to support and accelerate the growth and artistic development of composers and performers of new music in New York and beyond. We facilitate the creation and public performance of new works of music and related multidisciplinary arts and foster a cooperative interaction between composers and performers in the Greater New York community. Our objective is to elevate public awareness and appreciation of new music as a valuable, major artistic and cultural experience. We provide members with extra-conservatory educational resources including seminars with senior colleagues and presentations by professionals as well as peer mentoring. We provide composers, emerging and established professionals alike, with exposure to a wide audience through affordable public performances featuring some of the finest professional musicians in the New York metropolitan area. Our performer members broaden their experience as well as their new-music skills by playing the varied and often challenging pieces produced by our composers.

Each NYCC season takes shape while many of the pieces are in the process of composition. A call-for-scores is issued exclusively to composer members. As scores are completed, they are submitted for review and then pieces are selected for programming. Each concert program is assembled by carefully fitting together the pieces by instrumentation, aesthetic considerations and synergistic possibilities. New music does not get much more "new" than this. The result has been a series of innovative and unique concert programs spanning over 20 years, featuring music "hot off the press."

The 2023–2024 season marks our 21st anniversary of concerts, comprising eight hour-and-a-half programs totaling more than 50 new works of music, most of them premieres, made possible through the support of NYCC. Please consider making a tax-deductible donation to our group and join us in our efforts to bring new music to a growing and diverse concert-going public.

THE FUTURE OF NEW MUSIC IS IN YOUR HANDS

If you have enjoyed tonight's concert, please consider becoming a Friend of the New York Composers Circle by contributing today. All donations, whether large or small, help to make our concerts, salons and other programs possible. By donating to NYCC you will be playing a part in advancing the future of new music.



Contributions to the New York Composers Circle are tax-deductible under Section 501(c)(3) of the Internal Revenue Code. You can make your donation by scanning the QR code above, by visiting our Support page at <https://newyorkcomposerscircle.org>, or by mailing a check to the address on the back of this program. Thank you for your support.

Friends of the New York Composers Circle

We gratefully acknowledge all of the patrons listed below, who have made so many generous contributions to our general fund over the years.

Judith Anderson • Naoko Aoki • Oliver Baer • William & Marilyn Baker • Roger Bermas • Nancy R. Bogen-Greissle • Hervé Brönnimann • Richard Brooks & Clifford Hall • Arline Brown • Ronald W. Cadmus • Barry Cohen • Robert S. Cohen • Gloria Colicchio • Mary Cronson • David Del Tredici & Ray Warman • Gary DeWaal & Myrna Chao • Margaret DeWitt • Robert & Karen Dewar • John Eaton & Nelda Nelson-Eaton • Jeanne Ellis • Michael & Marjorie Engber • William & Harriet Englander • Margaret Fairlie-Kennedy • Anne Farber • Allen C. Fischer & Renate Belleville • Daniel Flanagan • Amy Roberts Frawley • Elizabeth Friou • Victor Frost • Mark & Louise Gatanas • Peter & Nancy Geller • Lucy Gertner • Jacob E. & Josy Fox Goodman • Dorine Gordon • Perry Gould • Candice Greiff • Stanley S. Grossel • Martin Halpern • Linda Hong • Hubert S. Howe • Barrett Kalellis • Carl & Gail Kanter • David Katz • Lou Katz • David Kaufman • Barbara Kaye • Debra Kaye • Richard Kaye • Daniel Klein • Vladislav Klenikov • Alvin & Susan Knott • Andrea Knutson • Susan Korn • Leo Kraft • Herbert & Claire Kranzer • Michael Laderman • Raphael Laderman • Dorothy Lander • Arnold & Michelle Lebow • Mr. & Mrs. Robert Leibholz • Stephen & Ann Leibholz • Nancy & Norman Loev • Erwin Lutwak • Joseph & Nina Malkevitch • David Martin • Martin Mayer • William Mayer • Eugene W. McBride • Theresa Mecionis • Scott D. Miller • Timothy & Virginia Miller • Christopher Montgomery • William & Beryl Moser • Gayther & Carole Myers • Bill Nerenberg • Robert Paterson • Linda Past & Joseph Pehrson • Jeanette & Stuart Pertz • Murray S. Peyton • Dana Dimitri Richardson • Richard Pollack & Lori Smith • Bruce S. Pyenson • Rochelle & Douglas Sauber • Marjorie Senechal • John H. Solum • Abby Jacobs Stuthers • Al & Alice Teirstein • Mr. & Mrs. Douglas Townsend • Raymond Townsend • Gary & Katrine Watkins • Sally Woodring • Thomas Zaslavsky & Seyna Bruskin

Dreamflower Acoustic

World-Class Audio & Video Production for Contemporary & Classical Music

Stunning 4500 sq. ft. Live Recording Venue

Steingraeber & Steinway Concert Pianos

Mobile Recording Services

Owned and Operated by Jeremy Tressler

dreamflower.us | jer.tressler@gmail.com

WHOLESALE COPIES, INC.

Manhattan's Best Source for Quality Digital Printing

In business since 1991, Wholesale Copies' highly experienced staff offer everything from simple color and black & white photocopying to full-color wide-format printing on a wide variety of substrates, plus envelopes, business cards, postcards, brochures, a full array of bindery services and more. Conveniently located in Midtown Manhattan, the goal of our copy shop is to provide you with world-class customer service and the highest quality product, all at a reasonable price and delivered at New York speed. Although our company's name is Wholesale Copies, we welcome retail clients as well as trade accounts.

1 E. 28th St., 4th Floor, NY, NY 10016

212.779.4065 | sales@wholesalecopies.com
wholesalecopies.com

New York Composers Circle
Jacob E. Goodman – Founder

Board of Directors

Clifford Hall – Chair, Richard Brooks, Robert S. Cohen,
Candice Greiff, Nelda Nelson-Eaton, Robert Paterson

Administration

Hubert Howe – Executive Director, Outreach Coordinator
David Mecionis – Deputy Executive Director, Artistic Director
Robert S. Cohen – Treasurer, ASCAP and BMI Liaison
Clifford Hall – Director of Development
Linda Marcel – Program Committee Chair
Tania León – Advisor to the Program Committee
Timothy L. Miller – Technical Director, Webmaster,
Editor of *In The Loop*
Richard McCandless – Salon Coordinator
Paul Aljian – Production Assistant

Honorary Members

Elliott Carter (*dec.*) John Eaton (*dec.*) Dimu Ghezso (*dec.*)
Ezra Laderman (*dec.*) Tania León Paul Moravec Raoul Pleskow (*dec.*)

Composer Members

Paul Aljian	Jinhee Han	Richard McCandless	David Picton
Roger Blanc	Emiko Hayashi	Kevin McCarter	Dana Dimitri Richardson
Alla Borzova	Eric Heilner	David Mecionis	Anton Rovner
Richard Brooks	Hubert Howe	Nataliya Medvedovskaya	Christopher Sahar
Galen Brown	Yotam Ishay	Yekaterina Merkuluyeva	Kevin Scott
Madelyn Byrne	Anthony Izzo	Scott D. Miller	David See
Alexa Canales	Barrett Kalellis	Timothy L. Miller	Sami Seif
Davide Capobianco	Carl Kanter	Dary John Mizelle	Nina Siniakova
Tamara Cashour	Christopher Kaufman	Gayther Myers	Simona Smirnova
Robert S. Cohen	Debra Kaye	Kurt C. Nelson	Will Stackpole
Max Giteck Duykers	Peter Kelsh	Catherine Neville	Judith Lynn Stillman
Jacob Elkin	Mark Landson	Jeffrey Niederhoffer	Peter Traummuller
Susan J. Fischer	Patricia Leonard	Rushaniya Nizamutdinova	Cameron Wentz
Jeremy Gill	Linda A. Marcel	Thomas Parente	John Wineglass

Performer Members

Haim Avitsur, <i>trumpet</i>	Oren Fader, <i>guitar</i>	Margaret O'Connell, <i>mezzo-soprano</i>
Mary Barto, <i>flute</i>	Valerie Gonzalez, <i>soprano</i>	Christopher Oldfather, <i>piano</i>
Allen Blustine, <i>clarinet</i>	Leonard Hindell, <i>bassoon</i>	Javier Oviedo, <i>saxophone</i>
Jessica Bowers, <i>mezzo-soprano</i>	Markus Kaitila, <i>piano</i>	Daniel Panner, <i>viola</i>
Sofia Dimitrova, <i>soprano</i>	Craig Ketter, <i>piano</i>	Lisa Pike, <i>horn</i>
Stanichka Dimitrova, <i>violin</i>	Michael Lipsey, <i>percussion</i>	Anthony Pulgram, <i>tenor</i>
Artie Dibble, <i>viola</i>	Michael Laderman, <i>flute</i>	Ricardo Rivera, <i>baritone</i>
Vasko Dukovski, <i>clarinet</i>	Simon Mulligan, <i>piano</i>	Peter Sachon, <i>cello</i>
Claudia Dumschat, <i>organ</i>	Jacqueline Milena Mulligan, <i>soprano</i>	Ammon Swinbank, <i>flute</i>
Marcia Eckert, <i>piano</i>	Daniel Neer, <i>baritone</i>	Anna Tonma, <i>mezzo-soprano</i>
Dave Eggar, <i>cello</i>	Maxine Neuman, <i>cello</i>	David Valbuena, <i>clarinet</i>

New York Composers Circle
365 Bridge St., 12E
Brooklyn, NY 11201
newyorkcomposerscircle.org

Our concert season continues on Thursday, February 15th, 7PM at the National Opera Center's Marc A. Scorca Hall, 330 7th Ave., 7th Fl., N.Y.C. Please join our mailing list and visit our website and YouTube channel.