



*Dedicated to the creation
and performance of new music*

**FIRST CONCERT OF
NEW MUSIC FOR
ORGAN**

**THE NEW YORK COMPOSERS CIRCLE
CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”
1 EAST 29TH STREET, NEW YORK, NY**

WEDNESDAY, AUGUST 11, 2021

6:00 PM

THE NEW YORK COMPOSERS CIRCLE
PRESENTS
FIRST CONCERT OF NEW MUSIC FOR ORGAN

WEDNESDAY, AUGUST 11, 2021

6:00 PM

Preludes to Milton's 'Paradise Lost' Richard Brooks

Book I

Book II

Two Preludes After Jean Langlais ** Kevin McCarter

Chiaroscuro * Dana Dimitri Richardson

INTERMISSION

Three Pieces for Organ Eugene Marlow

Clasico Bolero

A La Russe *

D'humeur Melancolique *

Prelude & Fugue in the Time of COVID * Catherine Neville

Claudia Dumschat, organ

* World Premiere

** New York Premiere

Please join us for a wine and cheese reception in the garden following the concert.

This concert has been produced in partnership with PARMA Recordings who will broadcast the recording of the concert on the PARMA Live Stage. The concert will also be available later for viewing on the NYCC YouTube channel. We wish to express our gratitude to PARMA Recordings for their assistance with this concert.

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 degrees 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, where she conducts the Choir of Men & Boys, the oldest such choir in America. She also founded the Transfiguration Camerata, Girls Choir and Cherub Choir there, and she has served as Artistic Director and Conductor of the Arnold Schwartz Memorial Concert Series, which has produced over fifty concerts since its inception in 2004.

Her repertoire includes orchestral and choral music, chamber music, oratorios, and operas. The Brooklyn Discovery wrote: “This concert would have surely not been possible without the special genius of Claudia Dumschat,” and that she “was truly the Maestro Supreme, conjuring up all the power and majesty of this great work.” 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 Trilogy: Works by Bach, Brühns, and Buxtehude*, the website bach-cantata.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 served on the Executive Board of the NYC American Guild of Organists, is a member of the Association of Anglican Musicians, and is a Council member of the Episcopal Actors Guild.

RICHARD BROOKS holds a BS degree in Music Education from the Crane School of Music, Potsdam College, an MA in Composition from Binghamton University, and a PhD in Composition from NYU. In December 2004 he retired from Nassau Community College after for 30 years; for the last 22 years 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 1993-2002 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 giving 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 2010-2012 he was Executive Director of the New York Composers Circle.

He writes, "*Preludes to Milton's 'Paradise Lost'* (2000) was commissioned by The Lark Ascending and is dedicated to its Artistic Director, Nancy Bogen. These two preludes for organ were composed to precede the first two books, respectively, of Milton's "Paradise Lost" for a dramatic reading by The Lark Ascending entitled "The Great Debate in Hell".

"Each prelude was inspired by a particularly vivid image contained in the poem. In the first book, Milton paints a scene of utter desolation describing the lake of fire into which Satan and the other rebellious angels have been thrown by God. The description of Satan's slow and painful arising from abject despair to some semblance of defiant nobility is portrayed with enormous compassion by Milton. The climactic moment in the text (for the composer) comes with the line "*It is better to rule in Hell than to serve in Heaven.*" The music attempts to project the opening desolation and Satan's slow arousal. It is followed by the gathering of the other fallen around him and ends with him standing proudly defiant.

"In the second book, each of several fallen angels propose different methods for relating to their new adversary. Moloch furiously argues for all out warfare. Belial suggests they should cower so that God might overlook them. Mammon favors obsequiousness and cunning to outwit God. Satan realizes none of these will work and proposes that he seek a "New Land" which God had planned to create. As he sets out, the others scurry away towards various tasks. Satan encounters Lust, with whom he has conceived Death. Seeking Chaos's permission to proceed he presses on towards the vision of the New Land (Earth and Man) which he can see in the distance. The prelude relates these events in a straightforward narrative manner."

DR. EUGENE MARLOW is a composer/arranger, producer, presenter, performer, author/journalist, and educator. His catalogue includes over 300 classical and jazz

compositions for solo instruments, chamber groups, and jazz big band. His indie label, MEII Enterprises, has released 33 CDs and single tracks of his original compositions and arrangements.

Marlow is founder/leader/pianist of The Heritage Ensemble, a quintet that performs his original compositions and arrangements in various jazz, Afro-Cuban, Brazilian, and classical styles. The group's latest album is "Blue In Green: Original Compositions by Eugene Marlow Inspired by the Jazz Poems of Grace Schulman" (MEII Enterprises 2018). 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 curated The Milt Hinton Jazz Perspectives concert series (2000-2018) at Baruch College (The City University of New York), where he teaches courses in media and culture. Author of 12 books and 400+ articles, he published Jazz in China in 2018. A feature-length documentary version of the book was an "official event" release of International Jazz Day, April 30, 2021.

Dr. Marlow is former NYCC Membership Director, Treasurer, and member of the NYCC's Steering Committee.

He writes, "These three pieces are experiments. Originally written for piano, I decided to adjust these three pieces to see (or rather hear) how they would translate instrumentally and acoustically for the majesty of the organ."

KEVIN McCARTER writes music for orchestra, chamber ensembles, chorus, solo instruments, and voice. *Opening Ideas* was premiered by the Chicago Chamber Orchestra, recorded by the Kiev Philharmonic, and subsequently broadcast by several 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 on 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 *Songs of Day and Evening*, presented on a New York Composers Circle concert.

He writes, "The Two Preludes after Jean Langlais were inspired by two short organ pieces written by the 20th Century French organist and composer Jean Langlais. The first presents sustained chords arranged to create a broad melodic line. The second prelude alternates and develops two contrasting ideas."

Since composing her first serious piece in 2017, **CATHERINE NEVILLE**'s music has premiered in New York City, Seattle, Moscow, San Diego, Baltimore, and Birmingham, Alabama. In 2021, Mrs. Neville won the "Audience Choice Award" from the Spread

Spectrum Music Festival in Moscow. Mrs. Neville was a featured composer in the “The Muse’s Voice” concert series at Barnard College in 2019. Her Carnegie Hall debut will take place in February of 2022.

A clarinetist, Mrs. Neville has performed with several chamber and orchestral ensembles in the New York City area and has performed as a solo recitalist in venues across Long Island. As a music educator, Mrs. Neville has taught instrumental and classroom music for children of all ages.

Mrs. Neville currently studies composition with Jeff Nichols at the Aaron Copland School of Music, Queens, New York. She holds a Master of Science Degree in Music Education from Hofstra University, awarded with Distinction, and a Bachelor of Music degree from SUNY Stony Brook, where she was the winner of the annual Concerto Competition and earned an Undergraduate Research in the Creative Arts fellowship.

She writes, “During the winter of 2020-2021, as the pandemic raged, Catherine Neville taught in-person at an elementary school, while writing music and studying composition via Zoom at home. The experience of working as a teacher was made even more difficult by the constant barrage of terrible news, losses of family and friends to the virus, and having to maintain a “normal” personage for the children in the classroom. Prelude and Fugue in the Time of Covid is an expression of what it was like to contain the grief and anger beneath a veneer of calm normality. The Prelude finds us descending into the chaos of the pandemic, while the Fugue brackets the extremes of transformation in its center with acceptance at the beginning and end of the work.”

The music of **DANA DIMITRI RICHARDSON** has been broadcast over more than 70 radio stations in the U.S. and Greece including WNYC and ERT, Athens, where he spent three years teaching music theory.

After earning a Ph.D. in music theory and composition from New York University in 2001, he taught at Fredonia College and New York University. In 2009 his article *Syntonality: A new System of Harmony* was published in the first issue of the SCI online music theory journal. Hard core music theorists can access the monograph at:

<http://www.dana-richardson.org/syntonality8.pdf>. The CD, *Bonds of Life*, which is of his “syntonal” rock music is available on Amazon at <https://www.amazon.com/Bonds-Life-Firebird/dp/B00MU93G5U>. His music is regularly performed in New York City, as well as internationally.

He writes, “*Chiaroscuro* is a term that refers to the contrast of light and dark in painting, especially in the Baroque era as is found in work of Caravaggio and Rembrandt. This work for organ solo attempts to realize that term as a sonic metaphor. It’s a series of development variations in one movement which gives it the character of a fantasy. This performance is a world premiere.”

The New York Composers Circle wishes to thank the staff and personnel of the “Little Church Around the Corner” for their assistance with this concert.

NYCC Staff for this concert:

David Mecionis, producer
Richard Brooks, door reception
Jeremy Tressler, recording engineer
Timothy Miller, publicity & concert programs

The New York Composers Circle

Now in its nineteenth year, the New York Composers Circle is an artistic and educational organization of composers and performers dedicated to new music, whose mission is to promote public awareness and appreciation of contemporary music through concerts, salons, and other events in the New York metropolitan area. The NYCC assists composers in the creation of new concert works of all genres, arranges for their performance, and offers its resources toward the development and education of new audiences for new music.

For its members, the New York Composers Circle offers a variety of opportunities for presenting for feedback works in progress at monthly salons which are also open to the public, performing completed works in concerts, and fostering collaboration and development, both artistic and professional, with other composer and performer members. The NYCC also offers an annual composition competition for non-member composers, with the winning works being performed on one of its regular series concerts. For the sophisticated concert-going public, the NYCC offers as many as eight concerts a year of its members’ works, including jazz concerts and at least two non-series concerts of special performances, all which are curated by a jury of members headed by Program Committee Chair, Linda Marcel. And for members of the public who have not yet been exposed to much contemporary concert music, the NYCC sponsors an outreach program, in which we send composers and performers out to various institutions, including high schools and senior centers, to perform music of the 20th and 21st centuries accompanied by talks about the music.

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The NYCC gratefully acknowledges the patrons listed below who have made contributions to the general fund of the New York Composers Circle. We welcome donations large and small, which help to 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 go to our website and click the **DONATE TO NYCC** button on the main page of our website at <https://newyorkcomposerscircle.org>.

If you enjoyed tonight's concert and would like to help us in our efforts to build new audiences for new music, please consider becoming a Friend of the New York Composers Circle by making a contribution today.

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