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LITTLE CHURCH AROUND THE CORNER  
NEW YORK CITY

MAY 15, 2018 7:30 PM

THE NEW YORK COMPOSERS CIRCLE

MAY 15, 2018 7:30 PM

*Jubilate Deo\** . . . . . Timothy Lee Miller

SAATTB chorus a cappella

Perry Townsend, *conductor*

*Four PrayerSongs\** . . . . . Frederick Boyle

- I. *Lift Up a Song*
- II. *Song of Deborah*
- III. *Lumen Center*
- IV. *Rejoice*

SATB chorus a cappella

Melissa Wozniak, *conductor*

*Five Introits\*\** . . . . . Tamara Cashour

- I. *As a Hart Longs*
- II. *Jacob Said*
- III. *Be Strong and of Good Courage!*
- IV. *Hymn of Resurrection*
- V. *O Sing Unto the Lord a New Song*

version for SSAATTBB chorus with piano

Hannah Carr, *conductor*

Tamara Cashour, *piano*

*When the Dawn\** . . . . . Kevin McCarter

SSAATTBB chorus with piano

Perry Townsend, *conductor*

Tamara Cashour, *piano*

*The Kiss: A Dialogue* . . . . . David See

SATB chorus a cappella

Timothy Brown, *conductor*

— INTERMISSION —

*Yeats Triptych*\* ..... Richard Brooks

- I. *The Everlasting Voices*
- II. *To a Squirrel at Kyle-Na-No*
- III. *The Lake Isle of Innisfree*

SATB chorus a cappella

Jacob Gelber, *conductor*

*Remembrance*\* ..... Dana Dimitri Richardson

SSA chorus with piano

Hannah Carr, *conductor*

Tamara Cashour, *piano*

*Requiem and Kyrie*\* ..... Dary John Mizelle

- I. *Requiem*
- II. *Kyrie*

version for chorus and four soloists  
with piano four-hands and electronics

*soloists:*

Rebecca Ehren, *soprano*, Hilary Purrington, *mezzo-soprano*,  
Joseph Rubinstein, *tenor*, Brian Mountford, *baritone*

Dary John Mizelle, *conductor*

Tamara Cashour & Jinhee Han, *piano*

*Peter Quince at the Clavier*\*\* ..... Robert S. Cohen

- I. *Andante*
- II. *Adagio*
- III. *Moderato ridicoloso*
- IV. *Larghetto*

SSAATTBB chorus a cappella

Timothy Brown, *conductor*

\* World Premiere

\*\* New York Premiere

—

*sopranos:*

Hannah Carr, Rebecca Ehren, Marisa Karchin, Melissa Wozniak

*altos:*

Jamie Klenetsky Fay, Jacob Gelber, Leonore Nelson,  
Hilary Purrington

*tenors:*

Mario Gullo, Brett Roelofs, Joseph Rubinstein, Perry Townsend,  
Richard Tucker

*basses:*

Hayes Biggs, Timothy Brown, Brian Mountford, David See

—

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

The New York Composers Circle would like to thank Little Church Around the Corner for holding this program and Claudia Dumschat, Director of Music for Little Church, for her care and assistance in realizing this concert.

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

# TEXTS

*Jubilate Deo* . . . . . Timothy Lee Miller

Psalm 100.

Jubilate Deo, omnis terra.

Servite Domino in laetitia intra praesentia Ipsius cum gaudio.  
Scitote quoniam Dominus ipse est Deus: ipse est qui fecit nos,  
et non ipsi nos; Ipsius sumus populus et oves pascuae ejus.

Introite portas eius cum gratiarum actione et intra atria eius in laude.

Confitemini illi, laudate nomen sanctum eius.

Dominus enim bonum est in aeternum, misericordia ejus;  
et in generationem veritas ejus.

*[Make a joyful noise unto the Lord, all ye lands.*

*Serve the Lord with gladness: come before His presence with singing.*

*Know ye that the Lord He is God: it is He that hath made us,  
and not we ourselves; we are His people, and the sheep of His pasture.*

*Enter into His gates with thanksgiving, and into His courts with praise:*

*Be thankful unto Him, and bless His name.*

*For the Lord is good; His mercy is everlasting;  
and His truth endureth to all generations.]*

*Four PrayerSongs* . . . . . Frederick Boyle

I. *Lift Up a Song to God*

Text based on Psalm 68:4.

Lift up a song to God who rides upon a cloud

II. *Song of Deborah*

Text based on Judges 5:3.

Hear, people, give your ear, I will sing to the Lord  
And I will make melody to the Lord God of Israel  
(Awake the dawn with the sound of our music)

III. *Lumen Center*

Text based on Revelation 14:6-7.

Christ is holy in the starlight  
Sacred on the earth

IV. *Rejoice*

Text based on John 14:28.

Joy, Joy, Joy, Joy  
Spirit in us  
Rejoice, Rejoice, Rejoice, Rejoice

*Five Introits* . . . . . Tamara Cashour

I. *As a Hart Longs*

Text by Ewald Bash. After Psalm 42.

As a hart longs for flowing streams,  
So longs my soul for Thee O God.  
My soul thirsts for God, for the living God.  
When shall I come to see the face of God?

II. *Jacob Said*

Genesis 28:16.

Jacob said: Surely the Lord is in this place.  
And I did not know it.

III. *Be Strong and of Good Courage!*

Joshua 10:25.

And Joshua said unto them: Be strong and of good courage!  
For thus shall the Lord do to all of your enemies against whom ye fight.

IV. *Hymn of Resurrection*

Text by Ewald Bash. After John 20:28.

My Lord and My God, my death and my rising.  
Purge with Thy Rod, mine ancient past.  
Tune my soul to the strange revising when death  
Doth rule no more.

V. *O Sing Unto the Lord a New Song*

Psalm 96.

O sing unto the Lord a new song;  
Sing to all the Earth.  
Sing to the Lord, bless His Name!  
Tell of His salvation from day to day.  
Declare His glory among nations,  
and His marvelous works among all peoples!



*When the Dawn* . . . . . Kevin McCarter

(The lyrics of *When the Dawn* are drawn from the following five poems.)

*Dawn* by Emily Dickinson

Not knowing when the dawn will come  
    I open every door;  
Or has it feathers like a bird,  
    Or billows like a shore?

from *Composed upon Westminster Bridge, Sept. 3, 1802*

by William Wordsworth

This City now doth, like a garment, wear  
The beauty of the morning; silent, bare,  
Ships, towers, domes, theatres, and temples lie  
Open unto the fields, and to the sky;  
All bright and glittering in the smokeless air.  
Never did sun more beautifully steep  
In his first splendour, valley, rock, or hill;  
Ne'er saw I, never felt, a calm so deep!

*Afternoon on a Hill* by Edna St. Vincent Millay

I will be the gladdest thing  
    Under the sun!  
I will touch a hundred flowers  
    And not pick one.

I will look at cliffs and clouds  
    With quiet eyes,  
Watch the wind bow down the grass,  
    And the grass rise.

And when lights begin to show  
Up from the town,  
I will mark which must be mine,  
And then start down!

from *Evangeline (part I, section 3)* by Henry Wadsworth Longfellow

Silently one by one, in the infinite meadows of heaven,  
Blossomed the lovely stars . . .

*Stars* by Sara Teasdale

Alone in the night  
On a dark hill  
With pines around me  
Spicy and still,

And a heaven full of stars  
Over my head,  
White and topaz  
And misty red;

Myriads with beating  
Hearts of fire  
That aeons  
Cannot vex or tire;

Up the dome of heaven  
Like a great hill,  
I watch them marching  
Stately and still,

And know that I  
Am honored to be  
Witness  
Of so much majesty.

Poem by Robert Herrick.

1. Among thy fancies, tell me this,  
What is the thing we call a kiss?
2. I shall resolve ye what it is:—

It is a creature born and bred  
Between the lips, all cherry-red,  
By love and warm desires fed,—  
CHOR. And makes more soft the bridal bed.

2. It is an active flame, that flies  
First to the babies of the eyes,  
And charms them there with lullabies,—  
CHOR. And stills the bride, too, when she cries.

2. Then to the chin, the cheek, the ear,  
It frisks and flies, now here, now there:  
'Tis now far off, and then 'tis near,—  
CHOR. And here, and there, and every where.

*[This verse is not set]*

1. Has it a speaking virtue? 2. Yes.
1. How speaks it, say? 2. Do you but this,—  
*Part your join'd lips, then speaks your kiss;*  
CHOR. *And this Love's sweetest language is.*

1. Has it a body? 2. Ay, and wings,  
With thousand rare encolourings;  
And as it flies, it gently sings—  
CHOR. Love honey yields, but never stings.

Poems by William Butler Yeats.

I. *The Everlasting Voices*

O, sweet everlasting Voices be still;  
Go to the guards of the heavenly fold  
And bid them wander obeying your will,  
Flame after flame till  
Time be no more;  
Have you not heard that our hearts are old,  
That you call in birds, in the wind on the hill,  
In shaken boughs, in tide on the shore?  
O Sweet Voices, sweet everlasting Voices, be still.

II. *To a Squirrel at Kyle-Na-No*

Come play with me, come play with me;  
Why should you run  
Through the shaking tree  
As though I'd a gun to strike you dead?  
When all I would do  
Is to scratch your head  
And let you go.

III. *The Lake Isle of Innisfree*

I will arise and go now, and go to Innisfree,  
And a small cabin build there of clay and wattles made;  
Nine bean-rows will I have there, a hive for the honeybee,  
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,  
Dropping from the veils of morning where the cricket sings;

There midnight's all a glimmer, and noon a purple glow,  
And evening full of the linnet's wings.

I will arise and go now, for always night and day  
I hear lake water lapping with low sounds by the shore;  
While I stand on the roadway, or on the pavements grey,  
I hear it in the deep heart's core.

*Remembrance* . . . . . Dana Dimitri Richardson

Poem by Dimitra A. Richardson. Used by permission.

Like a whisper twilight falls  
on paths you never walked on.  
Darkness surrounds the gate you  
left untouched, and on the hill  
red poppies moan the loss of your caress.

The homes you never visited are empty.  
The stairs you didn't climb lead nowhere.  
Windows full of sun remain shut because  
you never opened them.

I remember the endless summer, [hot],  
honeysuckle circling my waist,  
summer of my dreams, of white ribbons dancing  
on the waves, the temples white, shimmering  
in noonlight, cicadas gibberish in the  
acacia tree, and your white arms a canopy  
above the world.

I. *Requiem*

Requiem æternam dona eis, Domine:  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem:  
exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem æternam dona eis, Domine:  
et lux perpetua luceat eis.

*[Eternal rest give unto them, O Lord,  
and let perpetual light shine upon them.  
A hymn, O God, becometh Thee in Sion;  
and a vow shall be paid to Thee in Jerusalem:  
hear my prayer;  
all flesh shall come to Thee.  
Eternal rest give unto them, O Lord,  
and let perpetual light shine upon them.]*

II. *Kyrie*

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

*[Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.]*

Poem by Wallace Stevens.

I.

Just as my fingers on these keys.  
Make music, so the self-same sounds  
On my spirit make a music, too.

Music is feeling, then, not sound;  
And thus it is that what I feel,  
Here in this room, desiring you,

Thinking of your blue-shadowed silk,  
Is music. It is like the strain  
Waked in the elders by Susanna;

Of a green evening, clear and warm,  
She bathed in her still garden, while  
The red-eyed elders, watching, felt

The basses of their beings throb  
In witching chords, and their thin blood  
Pulse pizzicati of Hosanna.

II.

In the green water, clear and warm,  
Susanna lay.  
She searched  
The touch of springs,

And found  
Concealed imaginings.  
She sighed,  
For so much melody.

Upon the bank, she stood  
In the cool  
Of spent emotions.  
She felt, among the leaves,  
The dew  
Of old devotions.

She walked upon the grass,  
Still quavering.  
The winds were like her maids,  
On timid feet,  
Fetching her woven scarves,  
Yet wavering.

A breath upon her hand  
Muted the night.  
She turned —  
A cymbal crashed,  
And roaring horns.

### III.

Soon, with a noise like tambourines,  
Came her attendant Byzantines.

They wondered why Susanna cried  
Against the elders by her side;



And as they whispered, the refrain  
Was like a willow swept by rain.

Anon, their lamps' uplifted flame  
Revealed Susanna and her shame.

And then, the simpering Byzantines  
Fled, with a noise like tambourines.

#### IV.

Beauty is momentary in the mind —  
The fitful tracing of a portal;  
But in the flesh it is immortal.

The body dies; the body's beauty lives.  
So evenings die, in their green going,  
A wave, interminably flowing.  
So gardens die, their meek breath scenting  
The cowl of winter, done repenting.  
So maidens die, to the auroral  
Celebration of a maiden's choral.

Susanna's music touched the bawdy strings  
Of those white elders; but, escaping,  
Left only Death's ironic scraping.  
Now, in its immortality, it plays  
On the clear viol of her memory,  
And makes a constant sacrament of praise.

# COMPOSERS

**FREDERICK BOYLE** (BFA, MM and MDiv) studied music composition with Stephen Mosko and Morton Subotnick at California Institute of the Arts, and with Thomas McKinley and Robert Cogan at the New England Conservatory. He is also an ordained minister in the United Methodist Church. Early in his career, Frederick composed music for television, radio, and modern dance including collaborations with WGBH in Boston, KPFF in Los Angeles, the Gus Solomon Dance Company in Los Angeles, and Dance Collective in Boston. Before entering seminary, Frederick worked as a freelance jazz and classical musician, taught music theory and composition at Goddard College in Vermont, and helped to develop the first computer assisted music studio at New England Conservatory in Boston. He retired from full-time ministry in 2015 and now devotes his time to composing music and playing folk harp.

He writes, “Early in 2003, I traveled to Iraq with a Christian Peacemaker Team to stand in solidarity with the innocent people of that country who were about to endure the 'Shock and Awe' bombing by the U.S. government in an effort to find the purported WMD possessed by Saddam Hussein. After returning home, I fasted for four weeks to draw attention to abuses occurring in Iraq that were harmful to its citizens and to our country’s image in the world. Following this period of fasting, I was inspired to compose more than fifty PrayerSong chants that have been sung in hundreds of prayer circles. Many of the PrayerSongs have been arranged for an ensemble of string and wind instruments, and more than twenty of them have been set for choir. The four we are hearing tonight are *Lift Up a Song to God*, *Song of Deborah*, *Lumen Center*, and *Rejoice*.”

**RICHARD BROOKS** is a native of upstate New York and 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 New York University. From 1975 to 2004, he was on the music faculty of Nassau Community College, where he was Professor and Department Chair for 22 years. From 1977 to 1982, he was Chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.) and served as the Producer of the SCI Compact Disc Series until 2010. In 1981, he was elected to the Board of Governors of the American Composers Alliance and served as president from 1993-2002. In 2007, he was elected New Music Champion by The New Music Connoisseur in recognition of his work with Capstone Records. He served as Executive Director of the New York Composers Circle from 2010 to 2012. He served as Composer-in-Residence with

Nancy Bogan's eclectic ensemble, The Lark Ascending. Among his many awards are a major grant in composition from the State University of New York Research Foundation and a Composer Fellowship from the National Endowment for the Arts. In 2004, he was awarded the SUNY Chancellor's Award for Excellence in Creativity. He has composed over 100 works in all media, including two full-length operas. His children's opera, *Rapunzel*, was most recently produced by the Cincinnati Opera, giving 65 performances. Numerous performances of his work have been given at prominent festivals held at Memphis State University, Louisiana State University, Bowling Green State University, Florida State University, the University of Georgia, as well as other venues throughout the United States and Europe. [www.richardbrooksmusic.com](http://www.richardbrooksmusic.com)

He writes, "*Yeats Triptych* (2013) for SATB chorus *a cappella* is a setting of three poems by William Butler Yeats. They are meant to be performed as a set as outlined below. As such they form a narrative of loss, temporary joy, and final resignation. The first movement evokes memories of lost friends and relatives. The second is a playful interlude with a slightly threatening undercurrent. The final movement expresses the desire for restful, peaceful, simple life."

**TAMARA CASHOUR** is a New York City-based composer of vocal and instrumental chamber music, incidental music, sacred organ and choral music, and also of opera/musical-theatre hybrid works in new forms. Her awards include six ASCAPPlus awards; the 2015 Bronx BRIO award in musical composition for *Queens' Suite* (also a featured score at the 2015 International Conference of the International Alliance of Women in Music); and first place in the For Women Only Composition Choral Contest, sponsored by the New York Treble Singers, for *Girly Hurly Burly*, her 'choral-theatre burlesque' for SSAA women's voices, two violins, hurdy gurdy, piano, and actresses. *Girly Hurly Burly* will be staged outdoors at Spuyten Duyvil Shorefront Park in the Bronx, N.Y. in October 2018 as part of OperAvant's *Environmental Harmonies* Series, which will include two other of Ms. Cashour's compositions — incidental music for theatrical productions of Shakespearean plays. Ms. Cashour's compositions have been widely heard in New York City at DiMenna Center for Classical Music, Symphony Space, St. Peters Church at Citicorp Center, Columbia University's Casa Italiana, WINGS Theatre, Theatre Lab, and at Queens College's LeFrak Concert Hall. She is a collaborative pianist at The New School College of Performing Arts, Assistant Conductor at The Bronx Concert Singers, and Music Director/Organist at the Presbyterian Church of New Rochelle, where she regularly composes Introsits and Anthems for the PCNR Choir. Ms. Cashour is in demand as a rehearsal pianist for opera and choral organizations throughout the city. Ms. Cashour has presented her compositions as part of conferences at Brandeis University and Truman State University, and has read academic papers on music topics at St. Louis

University and Gettysburg College. Ms. Cashour holds degrees from Columbia University (BA) and New York University (MA), and is currently earning an MFA in Music Composition from the Vermont College of Fine Arts.

She writes, “These *Five Introits* are from a collection of twenty that Ms. Cashour has composed over the years in connection with her musical directorship at the Presbyterian Church of New Rochelle (PCNR). All the introits you'll hear this evening were originally intended to be sung with organ accompaniment; tonight you will hear them sung either *a cappella* or with the piano accompaniments I have revised. The introit form is a short, usually 8-12 bar choral setting of a Biblical verse or theme. In the Presbyterian service, it falls right at the beginning just after the Prelude is played on the organ. I would sincerely like to thank the section leaders and choristers of PCNR, who originally premiered these pieces at Sunday services, helping me to shape them to their final form.”

**ROBERT S. COHEN** has written music for chorus, orchestra, chamber ensemble, dance and theatre and has been the recipient of numerous awards and commissions, including a New Jersey State Council on the Arts Fellowship, an American Music Center Grant, a Meet the Composer Award, New York Composer's Circle Award, the 2011 New England String Quartet International Composition Competition, Opera Kansas, and several grants from the Geraldine R. Dodge Foundation. His works have been performed in such prestigious venues as Carnegie Hall, Severance Hall, The Kimmel Center, Symphony Space, Bargemusic & the Sofia Opera House. His *Alzheimer's Stories* for soloists, chorus and large ensemble, commissioned by the Susquehanna Valley Chorale with a libretto by 2012 Grammy winner Herschel Garfein, has been performed in major cities throughout the U.S. and Europe. Other works include *Of Eternity Considered as a Closed System* for soloists, chorus and orchestra; *Edison Invents*, a monodrama for baritone and orchestra; *String Quartet #2 (A Day in the Life)*; *The Mysterious Transformation of Johann B.*; *Five Nights in Sofia* for violin and piano; *Dream Journal* for brass quintet; *Homeland Security Suite* for percussion; and an extensive catalogue of choral works. He is published by Peer Music Classical GmbH, Edition Peters, Hal Leonard, Shawnee Press, Dramatic Publishing, Zoec Music, Absolute Brass, HoneyRock Music, and his own Leapfrog Productions. He currently lives in Montclair, NJ with his wife Maryann and two cats, Fred & Ginger. His website is [www.robertscohen.com](http://www.robertscohen.com) and he can be contacted at [bob@robertscohen.com](mailto:bob@robertscohen.com).

He writes, "*Peter Quince at the Clavier*, based on the poem by the early 20<sup>th</sup>-century Connecticut poet Wallace Stevens, was one of a series of choral pieces I wrote after transitioning from my work in the theatre to focus on concert music. It spoke to me on many levels: in its narrative use of a character from Shakespeare's *Midsummer Night's Dream* — a play I had previously scored — to cleverly telling the story of Susanna from the Book

of Daniel; and in its copious use of musical imagery — an obvious reference to Shakespeare's 'If music be the food of Love...' — throughout the poem. Stevens conceded that he consciously conceived it as a four-movement work, like a symphony, and that helped to dictate the structure of contrasting musical sections and recapitulation of the initial musical theme.”

**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 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 on recitals in Paris, Vienna, and Rome in addition to programs in the U.S. Recent works include *From Far and Near*, premiered last April, and *Sketches from Nature*, performed at Kansas State University this spring.

The lyrics of *When the Dawn* are drawn from five poets. The piece opens with Emily Dickinson's short poem *Dawn*. The second section uses a large portion of William Wordsworth's *Composed upon Westminster Bridge, Sept. 3, 1802*, which celebrates the quiet beauty of early morning. The third section of the piece is a complete setting of Edna St. Vincent Millay's *Afternoon on a Hill*. Two lines from Longfellow's *Evangeline* provide a transition to the final section, a complete setting of Sara Teasdale's *Stars*.

**TIMOTHY LEE MILLER** (b. 1961) is an American composer and arranger writing contemporary concert music for chamber ensembles, orchestra, wind ensemble, and voice, as well as jazz music. He has also written for several small film and television projects, however, his primary focus is concert music. He has earned degrees from the University of Tennessee (BS, Music Ed., 1984), the University of Miami (MM, Media Writing and Production, 1990) and Vermont College of Fine Arts (MFA, Composition, 2013). His principle composition teachers have been John Anthony Lennon, James Progris, Tamar Diesendruck, Jonathan Bailey Holland, Andy Jaffe, John Fitz Rogers and Roger Zahab. Mr. Miller has received numerous commissions and awards, including several ASCAP awards. His works have been performed throughout the U.S. and Europe. His music is recorded on ERMMedia, PARMA Records and Phoenix Classics. In November 2015, Mr. Miller was part of the PARMA Recordings venture to Havana, Cuba to record several jazz works with musicians in Havana under the People to People humanitarian program. Two of his big band jazz pieces, *Hot Miami Nights* and *On an Autumn Day*, were recorded and released on the two-disc set *ABRAZO: The Havana Sessions* alongside music by the other seven composers. The CD to date has received worldwide critical acclaim and was in consideration for a Grammy nomination. The trip presented the opportunity for several composers to be

among the first American composers to travel to Cuba since the U.S. government eased travel restrictions to the country.

He writes, “*Jubilate Deo* is a Latin setting of Psalm 100. It was commissioned in August 2012 by Voces Capituli from Antwerp, Belgium for TTBB *a cappella* men’s chorus. This edition for SATB *a cappella* was written in April 2013. It was recorded in August 2013 by the Composer’s Choir, Daniel Shaw conducting, and then released on *Undiscovered Choral Gems* (Phoenix Classics) in July 2015. It was recognized as a semi-finalist in the 2015 American Prize for Excellence in Composition.”

**DARY JOHN MIZELLE** is an American composer of avant-garde classical and jazz music. He studied trombone at California State University, Sacramento where he earned a B.A. in performance. He earned a M.A. in composition from the University of California, Davis and a Ph.D. in composition from the University of California, San Diego. While at U.C. Davis, he participated in the New Music Ensemble, a pioneering free improvisation group that dispensed with scores. Mr. Mizelle was an original member of the group that founded *SOURCE: Music of the Avant-Garde* magazine. His mentors include Larry Austin, Richard Swift, Jerome Rosen, Karlheinz Stockhausen, David Tudor, Roger Reynolds, Robert Erickson, Pauline Oliveros and Kenneth Gaburo. His music involves mastery of instrumental, electronic and vocal resources as well as his own performance on several different instruments and voice. Mr. Mizelle works in many different genres and media. His *SPANDA* project consists of thirteen days of music with a coherent macrostructure, incorporating music theater, opera, orchestral works, choral works, electronic music, chamber music, solo instrumental and vocal music, as well as combinations and integrations of all these. A prolific composer with works in all media, he has composed over 500 compositions and more than 40 jazz tunes. He refers to his music as "multidimensional" in scope and practices his musical art in multiple tuning systems ("macrotonality") and simultaneous tonal, modal and atonal systems ("polyatonicity"), as well as multiple rhythmic systems (systemic polyrhythm). He creates electronic music using multiple techniques, including "microsynthesis," the mixing of very short (less than 50 millisecond) elements of different sonic energy components; "isomorphic synthesis," the compression of musical macrostructure to the level of waveforms; as well as more conventional techniques such as additive synthesis, granular synthesis and timbral transformation of acoustical sounds. Mr. Mizelle has held academic appointments at University of South Florida; Oberlin Conservatory of Music, where he was head of the Technology In Music And Related Arts (TIMARA) program; and State University of New York at Purchase where he was Chair of the Composition Program. He makes his home in Westchester County, N. Y.

He writes, “During the summer of 2000, I began work on a *Grand Requiem Mass* for large chorus, soloists and large orchestra, in the tradition

of Mozart, Berlioz and Verdi, using sketches from as early as 1982. The *Requiem* movement was completed in 2000 and the *Kyrie* movement in 2002. The present version of these two movements, with piano four-hands and electronic music was created in early 2018 and is an excerpt of the entire 55 minutes of music.”

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. During that period he was interviewed by Bobby Kanas on ERT and became a member of the Greek Composer’s Union. After earning a PhD in Theory and Composition from New York University in 2001, he taught at Fredonia College, New York University, and Kingsborough Community College in Brooklyn. In 2009, his article *Syntonality: A new System of Harmony* was published in the first issue of the SCI online theory journal. In parallel with his concert music composition, he has been writing syntonal rock music. *Bonds of Life*, a CD of his syntonal rock music, was released in August 2014. On September 25, 2016 he presented a program completely devoted to his work at Weill Hall. More recently in Fall 2017, Cathy Callis premiered the *Piano Variations*.

He writes, “*Remembrance* sets a text by the composer's mother, Dimitra Richardson.”

Since returning to New York City in 2014 ostensibly to retire, **DAVID SEE** has enjoyed a varied and often pounding work schedule as collaborative pianist, choral singer, teacher and composer. His compositions include The Argument Rag for viola and piano performed last year; a piano concerto premiered by Symphony of the Mountains (Kingsport, TN) with soloist Gary Hammond of Hunter College; a Theme and Variations for cello and piano which will have its New York premiere next season; many soundtracks for the “Don’t Touch That Dial!” Radio Theater productions on WETS-FM Public Radio during its run in the 1990s; and a series of two piano pieces typically performed by the composer with his wife Lynn See. He is currently a staff pianist for the Mannes School of Music at the New School, and has been collaborative pianist for Tapestry Choir, for Highbridge Voices and for two productions by Apotheosis Opera (*Capriccio* and *Fanciulla del West*). Previous to the move, he was staff pianist at Middle Tennessee State University performing in instrumental, vocal and musical theater productions, and was principal keyboardist and choral pianist with Symphony of the Mountains (Kingsport TN). A CD of Seven Franchetti Songs composed by Michael Linton, with David on piano, is scheduled to be released by refinersfire.us this year. He holds a BM degree in Music Composition from Oberlin Conservatory, where his teachers included Randolph Coleman, Richard Hoffman and fellow NYCC member Dary John Mizelle. His experience as choral singer before C4 included the

Oberlin College Choir, the St. Bartholomew Church choir, and the Collegium Musicum at East Tennessee State University. He is honored to have been accepted into C4 after a long time away from singing, and to have two recent choral compositions premiered by C4 last year (*Be On Time* and *Two Poems of Robert Herrick*, from which *The Kiss* is excerpted).

He writes, “Robert Herrick (1591-1674) was an English poet and cleric best known for the line 'Gather ye rosebuds while ye may,' which opens *To the Virgins, to Make Much of Time*. This *carpe diem* message runs through much of his work. *The Kiss: A Dialogue* is a poem of four-stanzas, three of which are set here, with text divided between two individual speakers and a chorus. It evidently celebrated a marriage (though tacitly dispensing with sacramental and edifying attributes) and was intended to be sung or recited in a quasi-theatrical setting. Music has in fact once before been provided for this poem in a delightful rendering by Herrick’s contemporary Henry Lawes in his *Ayres and Dialogues*. In my version I have not retained Herrick's original division of *dramatis personae*, but envisioned the partiers enjoying one of Herrick’s beloved London pub crawls, in free and wonderfully witty, bawdy repartee, interrupted now and then by sudden raucous singing from the next table.”

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We are pleased to have NYCC member Jinhee Han joining us on piano this evening.

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Award-winning musician **JINHEE HAN** started playing the piano at age four and composing in her late teens. Ms. Han’s promising musical gift earned her full scholarships for both her bachelor and masters degrees in music composition, including minoring piano performance, at HanYang University in Seoul, Korea, where she graduated *cum laude*. She earned a Professional Study Diploma in Music Composition with Robert Cuckson as a scholarship recipient from The New School, Mannes College, in May of 2015. Throughout her career, Ms. Han has had several original concert works premiered, including orchestra pieces in her hometown of Seoul, Korea; Israel; Ukraine; London, England; Canada; Texas; Connecticut; Los Angeles, California; New Jersey; and New York. Also, she has been working as a pianist and educator in several places. Recently, Ms. Han was selected a winning composer at Nief-Norf Summer Festival 2018. Ms. Han’s works have also been performed at several festivals and workshops such as SCNMF, Vox Faminae 3<sup>rd</sup> Edition, Musica per Archi, Women Composers Festival of Hartford, and Groundswell. Most recently, Ms. Han’s *Yaygara for trumpet solo* has been recorded and released by trumpeter Kate Amrine on her new CD titled, *Kate Amrine: As I Am—New Music for Trumpet by Women Composers*. Ms. Han serves as Founder/Director for AWCANYC ([awcanyc.com](http://awcanyc.com)), where she collaborates with a variety of talented musicians. Also, she is working as a member of New York Composers Circle.



## C4

**C4** is a unique, award-winning chorus directed and operated collectively by its singing members, functioning not only as a presenting ensemble in its own right but also as an ongoing workshop and recital chorus for the emerging composers and conductors who form the core of the group. It is the first organization of its kind and one of the few choral groups in the nation to focus exclusively on the music of our time. C4 exists to enrich artists and audiences alike through passionate advocacy of new choral works, performing pieces written within the last 25 years, premiering and commissioning new choral works, and mentoring emerging singers, composers, and conductors of today's choral music. C4's adventurous programming fills an important niche in the cultural life of New York, and the ensemble has proven its commitment to presenting high-caliber music in a welcoming atmosphere. C4 is frequently sought after to perform with other ensembles, artists, and organizations, lending their unique expertise to a wide variety of repertoire. Recent collaborators include the Brooklyn Youth Chorus Men's Ensemble and Music from Japan, among others. Upcoming projects include PREMIERES, a series of choral composition workshops, and the ensemble's June concert series, Water Music, featuring the commissioned works of the three winners of C4's most recent composer competition, as well as works on the theme of water. More information about C4 can be found at [c4ensemble.org](http://c4ensemble.org).

Now in his 10th year with C4, composer/conductor/bass-baritone **TIMOTHY BROWN** completed his BA at the University of North Texas and has been a choral professional for more than 30 years, directing and singing with high school, community, and professional chamber choirs. As a composer, Tim focused for a time on music for the theatre. His *Curious George* toured nationally for over ten years and his songs have been showcased at the BMI Workshop and the West Bank Theatre, in the Donnell Library "Songbook," and in "A Trace of Love," an evening devoted entirely to his songs with six collaborating lyricists. On the "classical" side, Tim also studied at the Manhattan School of Music with Nils Vigeland. He has been commissioned for sacred works and for collaboration with choreography. His *Incidental Dance Suite* was premiered at Merkin Concert Hall, and *Epitaph: Songs on Poems of Dorothy Parker* was recorded by Metropolitan Opera mezzo-soprano Theodora Hanslowe. Tim recently realized a long-held dream of witnessing an evening-length concert of his own chamber works. The self-presented concert, titled "If Not Now...?"

grew out of his conclusion that, at age 55, there's no sense in continuing to wait to "emerge" as a composer.

**HANNAH CARR**'s interest in music began with writing pop songs on the piano for no one to hear. She was a chorister and head girl in a cathedral choir for six years in her native Limerick, Ireland while still in school, and there she developed a love of choral and sacred music. She then took her undergraduate degree in music and French with a composition major under Donnacha Dennehy at Trinity College Dublin, where she cofounded and conducted the official Music Department Chamber Choir, Campanile Consort, and won the Gerard Victory prize (first prize) for her composition portfolio. She went on to take an advanced diploma in choral conducting with Peter Erdei at the Kodály Institute in Hungary and was given a presentation upon completion for outstanding academic achievement. She has won various prizes for piano performance and received the highest bursary prize awarded by the Irish Arts Council to an individual for travel and training in both 2009 and 2010. She has performed in classical music as an organist, pianist, and singer, as well as in groups from traditional Irish music to funk and other popular styles.

**JACOB GELBER** is a conductor and countertenor studying in the Yale School of Music/Institute of Sacred Music choral conducting program. He previously studied music and composition in the Columbia-Juilliard Exchange, and led the Vivace Chamber Singers of Columbia University for three years. He currently sings with the Yale Schola Cantorum and directs the Battell Chapel Choir at Yale. Jacob is excited to be back with C4 for this performance!

**PERRY TOWNSEND** is a composer and performer whose work has been hailed as "a journey through sounds rich in surprises." His music can be heard on American Modern Recordings and Ravello Records, and has been performed at Carnegie's Weill Recital Hall, Steinway Hall, Tenri Cultural Institute, and Roulette. He has been commissioned by Bowdoin International Music Festival and Barbad Chamber Orchestra, and has premiered works at the ppIANISSIMO Festival in Sofia, Bulgaria, and the Fontainebleau Summer Festival. As a conductor, he leads the Angelic Voices Youth Chorus, Community Singers of Queens, Immaculate Conception Contemporary Ensemble, and is Music Director at Incarnation parish in Hollis, N.Y. As a vocalist, he has sung with the Choir of the Church of St. Mary the Virgin and Canticum Novum. He received an MA in composition from the Aaron Copland School of Music, studying with Thea Musgrave, and a BM from North Carolina School of the Arts, studying with

Sherwood Shaffer. Currently, Perry is working with acclaimed mezzo-soprano Tichina Vaughn to create an opera about Christine Miller, the lone dissenter at Jim Jones' Guyana commune in 1978.

A native of Long Island, **MELISSA WOZNIAK** is a teacher at The Birch Wathen Lenox School in N.Y.C., where she teaches elementary general music and chorus, and middle school electronic music. She runs a private studio for developing singers and is the soprano section leader and soloist at The First Presbyterian Church of Oyster Bay; this season she was the soprano soloist in Mozart's Mass in C Major. She has been singing and conducting with C4 since 2010 and also sings with eVoco Voice Collective. She received her bachelor's degree in music education from SUNY Fredonia, and is pursuing a master's in music history and literature from the University of Southern Mississippi.

# NEW YORK COMPOSERS CIRCLE

Now in its sixteenth year, the New York Composers Circle 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 concert-going public, the NYCC offers at least four concerts a year of works by members and others, curated by a jury headed by distinguished composer Tania León. 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 20<sup>th</sup> and 21<sup>st</sup> 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 quintupled since its inception, and the number of its concerts has grown from one each season to its current calendar of seven concert presentations during the 2017-18 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.

This "valuable group" (*The New York Times*) 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 NYCC jazz concerts.

In the summer of 2007, the NYCC held the first of its annual composers' competitions, open only to non-members. In January of 2015, following the death of our beloved honorary member John Eaton, the competition was renamed the John Eaton Memorial Competition.

Nine 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 20<sup>th</sup> and 21<sup>st</sup> 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, New York. To date, we have presented 23 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 two outreach concerts, by Eugene Marlow's Heritage Ensemble, at Lighthouse International); several more are planned for this season. 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 important project, which is bringing new music to new audiences.

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*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.*

# New York Composers Circle

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## Contact

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NewYorkComposersCircle.org

The first concert of our next season is scheduled to take place in the Fall.  
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