



*Dedicated to the creation  
and performance of new music*

# A CONCERT OF NEW MUSIC

BENZAQUEN HALL  
DIMENNA CENTER FOR CLASSICAL MUSIC  
450 WEST 37<sup>TH</sup> STREET

MARCH 13, 2015 7:30 PM

THE NEW YORK COMPOSERS CIRCLE

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*Winter Ballade*\* ..... Nataliya Medvedovskaya

Nataliya Medvedovskaya, *piano*

*What Is Going, What Is Coming*\* ..... Susan J. Fischer

Michaela Mechlovitz, *alto* Mary Lloyd-Butler, *piano*

Kathleen Mulready, *soprano* Amanda Farley, *alto*

Luis Gutierrez, *tenor* Philip Allen, *bass*

*Americana Journey: City and Country*\* ..... Matt Weber

Craig Ketter, *piano*

*Friezes of Dreams*\* ..... Dana Dimitri Richardson

1. *You Alone Remain*
2. *Remembrance of a Greek Soldier*
3. *Long Ago*
4. *When Springtime Comes*

Jacqueline Milena Thompson, *soprano* Craig Ketter, *piano*

INTERMISSION

*From the Hebraic Songbook* ..... Eugene Marlow

1. *Hallelujah*
2. *Yotvata*
3. *Heiveinu Shalom Aleichem*

Craig Ketter, *piano*

*eMily Dickinson: towaRd TECH-NO-lo-gy\** . . . . . Tamara Cashour

Biraj Barkakaty, *countertenor* Tamara Cashour, *piano*

*An Ant's World (for two violins)\** . . . . . Robert S. Cohen

1. *The Work Never Ends*
2. *Dat Roach Is a Heavy Load*
3. *Invasion of the Anteaters*

Lynn Bechtold, *violin* Stanichka Dimitrova, *violin*

*Daughter of Dawn (1993)* . . . . . Frank Retzel

1. *I Am My Beloved's*
2. *One Woman*
3. *Upon that Lucky Night*
4. *Sleep, My Darling*
5. *I Remember*
6. *Postscript*

Jacqueline Milena Thompson, *soprano* Craig Ketter, *piano*

\* World Premiere

PLEASE JOIN US FOR A RECEPTION  
AFTER THE CONCERT

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

VI. *Postscript*

Pierre Louys, from *Les Chansons de Bilitis*

The night has passed. The stars are far away.  
And I, in the rain of morning,  
I write these verses on the sand.

## COMPOSERS

**TAMARA CASHOUR** is a composer of song cycles, piano music, chamber music, music theatre, incidental music, and sacred music for organ and choir. She is a multi-year ASCAP Plus Composer Award winner in 2008-12 and 2015, and was first place winner of the 2008 For Women Only Choral Composition competition with her choral burlesque *Girly Hurly Burly*. Her recent composition *Queens Suite* for strings and harp was chosen for the IAWM 2015 International Conference. Additional international, national, and local premieres of her compositions at: Symphony Space, Queens College LeFrak Concert Hall, Saint Peter's at Citicorp, Brandeis University, Columbia University, 47th St. Theatre (musical *City Sketches*), Theatre Lab NYC, and the Two Lands, One Voice Festival in Rome, Italy. Ms. Cashour in addition enjoys a career as a collaborative pianist, and has premiered/performed works by several contemporary composers, including John Harbison and Dorothy Chang (at SONGFEST), Ricky Ian Gordon, and NYCC's own Debra Kaye and Nataliya Medvedovskaya. Her Carnegie-Weill recitalist debut was in 2002. Accompanist positions: Manhattan School of Music 1999-2007, William Paterson University 2007-2012, Mannes College of Music NEXT division, 2008-present. Also since 2008: Music Director/Organist at the Presbyterian Church of New Rochelle. Music Director/conductor/rehearsal pianist: Lake George Opera, Natchez Opera, Opera Montclair, The New York Lyric Opera Theatre, The Footlight Players. Ms. Cashour has presented papers and/or her compositions at Gettysburg College (2014--The MayDay Group Colloquium #26 [*The Impact of Music Technology on Music Education*]); Brandeis University (2011--Alive By Her Own Hand [*Six Lyrics of Marilyn Hacker*]); Truman State College (2010--Composing Women [*Deconstructing the Human Voice*]); and The University of Missouri (1997-National Association Of Women's Studies-1997 [*Subjectivity of Women Opera Heroines*]). B.A., Columbia University; M.A., New York University. [www.tamaracashour.com](http://www.tamaracashour.com)

*eMily Dickinson: towaRd TECH-NO-lo-gy* is a brief music-theatre piece that utilizes song #1: *Wild Nights* from Tamara Cashour's song cycle *Emily Unleashed*, which offers non-traditional settings of Dickinson's poetry in a variety of musical genres. The presentation functions as a performative fantasia/musing on how technology has impacted and interacts with music performance in the concert hall, and was inspired by the theoretical writings on technology by the contemporary philosophers Bernard Stiegler and Andrew Feenburg. The text uses extractions/snippets of Dickinson's poetry and original dialogue.

**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 Composers Circle Award, the 2011 New England String Quartet International Composition Competition, and several grants from the Geraldine R. Dodge Foundation. His numerous choral and instrumental works have been performed in such prestigious venues as Carnegie Hall, Severance Hall, Symphony Space, Bargemusic, and the Sofia Opera House. *Alzheimer's Stories* for soloists, chorus and large ensemble, with a libretto by 2012 Grammy winner Herschel Garfein, has been performed throughout the U.S. He is published by Edition Peters, Hal Leonard, Shawnee Press, Absolute Brass, Dramatic Publishing, HoneyRock Music, and his own Leapfrog Productions. *An Ant's World* is published by Peer Music Classical GmbH. In addition, Bob co-authored the book and composed the score for the 2000 Richard Rodgers Award-winning Off-Broadway musical *Suburb*. Bob is a graduate of Brown University and Queens College, and served time at Columbia University. He currently lives in Upper Montclair, New Jersey with his wife Maryann and two cats, Fred and Ginger. His website is [www.robertscohen.com](http://www.robertscohen.com).

He writes: "The inspiration for *An Ant's World* came one day while I was playing tennis and noticed a small ant carrying the much larger carcass of a dead roach across the court. As I stopped serving to allow it to continue on its way unimpeded, I imagined what the life of an ant must be like: its motivations, fears, and joy."

Originally from Canada, **SUSAN J. FISCHER** is an active composer and piano/theory teacher in New York. Several of her choral and chamber pieces have been commissioned for various theatrical or concert programs in New York and in Canada. Ms. Fischer completed her Masters in Composition at NYU's Steinhardt School of Music and Performing Arts Professions, where she studied with renowned composer Justin Dello Joio.