



*Dedicated to the creation
and performance of new music*

NEW MUSIC BY
NYCC
PERFORMED BY
C4

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 Prayers
~~Remembrance*~~

Boyle

..... Dana Dimitri Richardson

SSA chorus with piano
Timothy Brown, *conductor*
Tamara Cashour, *piano*

*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*

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*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*~~

Richardson

~~*Four Prayer Songs*~~* Frederick Boyle

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

SATB chorus a cappella
Melissa Wozniak, *conductor*

*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!

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

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 ASCAP Plus 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. Peter's 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 Introits 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 Introids* 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 introids 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 and he can be contacted at bob@robertscohen.com.

He writes, "*Peter Quince at the Clavier*, based on the poem by the early 20th-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

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Contact

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