



ever now

Kate Dillingham ~ Cellist & Composer



1 ~ EVER 3:21 4 ~ Birch 4:57
2 ~ Soothe 4:06 5 ~ Still 5:12
3 ~ Crystal 4:45 6 ~ NOW 3:22

Notes from the Composer

Back in 2020, during the imposed lockdown due to the Coronavirus, I was consumed by an overwhelming sense of fear and anxiety. As a single professional musician living and working in New York City, I felt I was staring into the abyss of sickness, disease, and death, and facing the very real question of whether I'd be able to survive a complete cease of income, and for how long.

My best friend recommended that, for relief, I look into the practice of Transcendental Meditation (TM). Another dear friend offered me the opportunity to leave NYC for North Carolina, where I lived for four months. I was able to take one TM class in person—15 feet apart, shielded, and fully masked. Usually, to learn the TM technique, classes consist of four consecutive and intimate days in person. My TM instructor is a compassionate and experienced teacher of 50+ years, who trusted me in a time when there was little trust to go around. I was able to complete the instruction through the TM app, which had just been released in beta by TM.org.

Looking back, I am so grateful that I was able to learn the TM technique during that precarious time. I committed to the twice-daily practice, and began the exploration of the eight limbs of yoga, prahana breathing, and meditation. Since those days without any visible horizon, Transcendental Meditation has become a grounding and transformative experience for me. Though very challenging at first, after a few weeks, then months, I began to settle into a deeper sense of calm, which had the added benefit of improving my sleep, reducing the tremendous anxiety I had, and activating my imagination in ways that have opened doors to the unbounded ocean of consciousness, better known as enlightenment.

I experience extraordinary creative inspiration as a result of allowing myself time to process my thoughts and feelings in an objective way—to bear witness to the mind's perceived sense of reality, and to let those notions move on by like passing clouds. Rather than focusing on a particular thought, through practicing TM, I learned to allow thoughts to just be thoughts, without attachment to them, or defining them as positive or negative. It is liberating to free my mind to dream up new, and ever more charming, ideas. The mind desires two things: Novelty and stability. Too much of either can cause an imbalance.

I've spent my life and career studying and performing the inspired creations of many great artists whose works span the centuries. Music that moves me transcends mere notes and rhythms on a page, reaches into the core of my being, and reveals to me the true nature of life, love, and loss, exploding with color and nuance and life-force. Here, I reach for moments which inspire me to express those experiences through my own musical explorations.

EVER is a story about my experience and practice of Transcendental Meditation. Though not necessarily meditation music, this music is meditative in nature—structured, experimental, and expressive.

SOOTHE is the kernel, or the seed, around which everything else grew, bookended by **EVER** and **NOW**. *Soothe* is a solo cello melody, supported by drone notes played on the cello in multiple layers, and accompanied by singing bowls, bells, and gongs.

CRYSTAL is the interplay of two voices weaving around each other, like two swan necks intertwined, or a double helix, or the drama of two individuals meeting and separating—a beautiful tension, the perfume of love, a memory frozen in light.

BIRCH ~ Imagine promenading through a forest of birch trees—endless white bark interrupted by black patterned tattoos, in a breath of coolness, an ancient origin story.

STILL begins with a gentle rocking rhythm. The choir of cellos sings a Barcarolle-like chant, punctuated with dramatic impulse as the vessel nears the shore.

NOW is the bookend to **EVER**. As above, so below. We end where we began, **EVER NOW**, a better version of ourselves.

Kate Dillingham
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ACKNOWLEDGEMENTS

I wish to express my gratitude to the following people who have made this recording possible:

Dr. Robert Bernstein, Mia Moravis, and Domenic Sabol.

For her ever constant guidance and support, Claire Gladstone.

For the teachings of Maharishi Mahesh Yogi, Transcendental Meditation™, Dr. Paul J. Moorhead at Maharishi International University's weekly online meditations, and my TM teacher, Diana Williams.

In loving memory of my parents

EVE and FRANK DILLINGHAM

who inspired my love of music, spirit, and creativity.

ARTIST BIOGRAPHY

Kate 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®), serves as President of the Violoncello Society of New York (VCS), and is a Writer and Publisher Member of ASCAP. A skilled teacher and inventor, she founded MyBlueSkiesMusic.com™, an online meeting platform for musicians to connect, teach, and livestream in high quality audio/video. Ms. Dillingham is both architect and facilitator of ideas, and is passionate about her craft and engagement in the full spectrum of music from composition to performance.

Ms. Dillingham is a soloist, a collaborative artist, and an avid proponent of the music of living composers. She has toured Europe and the United States, performing as a soloist in 18th-21st century repertoire with the St. Petersburg Philharmonic Orchestra (Saint-Petersburg Philharmonia), the Moscow Symphony Orchestra, the Salzburg Philharmonic (Philharmonie Salzburg), and the Moscow Chamber Orchestra. She has appeared numerous times at Carnegie Hall, The Metropolitan Museum of Art, Lincoln Center, Bargemusic, Symphony Space, Carnegie Hall's Weill Recital Hall and The DiMenna Center for Classical Music in New York, NY—these last two, performing a recital of entirely new music, most of which was written expressly for her. She has performed at the Kimmel Center for the Performing Arts in Philadelphia, PA, The Strathmore in Bethesda, MD, and she has been presented in concert twice at the Supreme Court of the United States in Washington, D.C. Active in the New York freelance scene, Ms. Dillingham has also performed for the Broadway productions of Disney *THE LION KING*, and Roald Dahl's *Matilda THE MUSICAL*, and she has appeared with jazz legends Tony Bennett, Clark Terry, Jimmy Heath, and Barry Harris.

Ms. Dillingham has recorded Haydn's Cello Concertos with The Moscow Chamber Orchestra "The Seasons", as well as the music of Claude Debussy, Arthur Honegger, and Gabriel Fauré (both albums for the Connoisseur Society label), and she has recorded the works of Witold Lutosławski, Victor Herbert, Antonín Dvořák, and Jennifer Higdon, all with the Moscow Symphony Orchestra. Her recording project entitled, *CROSSINGS: New Music for Cello*, achieved with crowd funding and featuring commissioned works by composers of Random Access Music, Alia Musica Pittsburgh (and several more notable individuals), was

subsequently highlighted as "Album of the Week" on WQXR's Q2 Music program. Porter Anderson of *Thought Catalogue* writes of *CROSSINGS*, "This is richly rendered music of its time: disturbing, provocative rhapsodies on quieter moments of internal need and grace—perfect for the melancholic intelligence of the cello's prized voice." Following Ms. Dillingham's New York debut (which featured world premieres of works by Augusta Read Thomas and Pulitzer Prize winner, Jennifer Higdon), the press deemed her, "...an excellent cellist; dignified, intelligent, and compelling. An adventurous, dedicated champion of contemporary music, she performed with admirable control, conviction, and authority." In Jennifer Higdon's *Soliloquy*, *New Music Connoisseur* described Ms. Dillingham as, "...an extraordinary performer who displayed musical insight and emotional depth..."

Additional reviews of Ms. Dillingham's performances:

Of Dvořák's *Cello Concerto in B Minor, Op. 104*, and other works with the Brno Philharmonic (Filharmonie Brno): "...This is a Dvorak that is not so much after-Beethoven (though everyone was at that point in some ways) as a with-himself. The concerto and the rustic preamble pieces hang together in ways that clearly come out of a deep understanding and love for the music itself. Ms. Dillingham in many ways makes her cello sing beautifully more than exclaim dramatically. And that seems after a few listens how I would like to hear the concerto right now. So kudos! Bravo for this Brown Study of a reading."
~ GappleGate Classical-Modern Music Review

A student of Bernard Greenhouse~Rutgers University, Ms. Dillingham received—on full scholarship— her Bachelor (summa cum laude) and Master of Music Degrees, after which she studied with Professor Maria Tchaikovskaya at the Moscow Conservatory. A long association with Mr. Greenhouse led to collaboration on an edition of J. S. Bach's *Sonatas BWV 1027, 1028, 1029 for Violoncello and Keyboard*, published by G. Schirmer, Inc., now in its second printing, and which she presented in a combined concert and lecture at the Metropolitan Museum of Art. With generous support from the William H. Scheide legacy, Ms. Dillingham released an album of these works (Affetto Records) with GRAMMY®-nominated harpsichordist, Jory Vinikour.

When she is not performing on her beautiful 235 year-old antique cello, Ms. Dillingham proudly plays one of two modern instruments (2011, 2015) by master maker, Zoran Stilin.

**FOR ALL WORKS IN THIS RECORDING:
KATE DILLINGHAM: CELLIST, COMPOSER**

PRODUCER: Mia Moravis

SOUND DESIGN: Kate Dillingham, Domenic Sabol

RECORDING, MIXING, AND MASTERING: Domenic Sabol, Chief Engineer~Tympanic Media

Recorded in Dolby® Atmos

Additional artistry:

Track 1 ~ EVER: Mia Moravis—Organic Percussion; Domenic Sabol—Guitar, electronic instruments and programming, drums and percussion

Track 2 ~ Soothe: Domenic Sabol—Sleigh bells

Track 3 ~ Crystal: Domenic Sabol—Electronic instruments and programming, composing.

Track 4 ~ Birch: Kate Dillingham—Percussion, shakuhachi, voice; Domenic Sabol—Programming, composing; Sarah Sabol—Triangle

Track 6 ~ NOW: Mia Moravis—Organic Percussion

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For more information about Kate, visit www.katedillingham.com

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