



NACUSA CONCERT
"CYCLES OF LIGHT"

Music by NACUSA SF Composers

Sunday, Nov. 4, 3pm

St. Teresa of Avila, 1490 19th St, San Francisco

Performed by

Harp: Kristin Lloyd Oboe: Stardust Doherty
Violin: Kristen Kline Cello: Doug Machiz
Piano: Monica Chew Tenor: Robert Vann
Carley Neill: Soprano

PROGRAM

I'LANA COTTON THE CALL OF LIGHT
Oboe/English Horn, Piano

NANCY BLOOMER DEUSSEN SOLSTICE CIRCLE
Oboe, Cello, Harp

DAVIDE VEROTTA TRANSPARENT SHADOW
Cello, Harp

Intermission

KARL SCHMIDT NOCTURNE NO. 2
Oboe, Violin, Cello, Harp, Piano

JOHN BEEMAN ISHI, SCENE 7
2 Singers, Oboe, Violin, Cello, Harp, Piano

SONDRA CLARK THREE AMERICAN SCENES
Piano, Violin, Cello

PROGRAM NOTES

Ilana Cotton is a composer, improviser and pianist who has created works for a broad range of genres, from solo piano to small chamber groups to large choral and instrumental ensembles. She holds a Master of Arts degree in composition from the University of California at Los Angeles. As a San Francisco Bay area resident for many years, she was active throughout the area as a modern dance accompanist, composer, and music educator. Since moving to southern Oregon in 2003, she has written over 30 works for Rogue Valley musicians and ensembles, including two commissions for the Siskiyou Singers, a large community choir. The Rogue Valley Symphony commissioned *Cantus*, a large-scale work for orchestra, in honor of its 50th anniversary season, which was premiered in October, 2017. She was active in NACUSAsf for over 10 years, and helped form NACUSA chapter in southern Oregon in 2006. You may visit her website at <http://www.notimemusic.com>.

The **Call of Light** was written in 2011 for oboist Kristin Kessler, who specifically requested a piece for a single player switching between English horn and oboe. Although a dialogue between the English horn and oboe, this piece can also be heard as merging the two instruments into a single instrument with a greater range. First the English horn and piano present expressive “lower voice” material. Then the oboe presents the “upper voice” material, playful at first, then developing into longer soaring phrases. Over the course of the piece, and several switches, both voices transform each other’s material, with ever higher soaring lines.

Nancy Bloomer Deussen is well known as a composer, performer and arts impresario. She is a leader in the growing movement for more melodic, tonally oriented contemporary music and is co-founder and President Emeritus of the SF Bay Chapter of the National Association of Composers, USA. Her original works have been performed in the USA, Canada, Europe, Australia

and China and she has received numerous commissions both locally and nationally. Ms. Bloomer Deussen holds BM and MM degrees from The Manhattan School of Music and a BM in Music Ed from the USC School of Music. Upcoming are a performance of “American Hymn” by The Missouri Symphony Orchestra and “The Transit of Venus” by The Peninsula Symphony. For further information please visit www.nancybloomerdeussen.com.

“**Solstice Circle**” was a commissioned work for The Blackledge Chamber Ensemble of New Britain, CT. It was premiered by them in July 2006. Originally scored for flute this new version is scored with oboe and this performance will be the World Premiere with oboe.

The suite pertains to the seasons but in a more ancient concept than we usually associate with the seasons. Thus the titles: Yule (Winter), Primavera (Spring), Litha (Summer) and Autumnal (Fall) which are ancient titles or references to the change of seasons. Although at first only the summer and winter solstices were noted, in time an awareness came of all four seasons. The music attempts to bring some of these ancient rituals and celebrations to mind in the ever changing but always predictable cycle of seasons.

Davide Verotta was born in an Italian town close to Milano and moved to San Francisco in his late twenties. He studied piano at the Milano and SF conservatories, and composition at SFSU (MA) and UCD (post-graduate). Professor (now emeritus) at UCSF, he is actively involved in the new music scene in SF where he also teaches piano and composition at the CMC and privately. Recent compositions include works for orchestra, string quartet, percussion, two pianos, piano and violin solo, and voice. He is recipient of multiple ASCAP Plus and Zellerbach foundation awards. Please visit his web site at www.davideverotta.com.

Transparent Shadow for cello and harp is built around the contrast between the Harp and the

Cello. Both instruments allow a huge range of musical expressions, but they are also very different. In this piece I emphasize their differences by mostly stressing the brilliant, shining character of the Harp in contrast to the melodic power of the cello. The result is a continuous juxtaposition between the instruments that starts after a brief introduction by the Harp and is only reconciled at the end of the piece, in a rarified section played pizzicato by the Cello with few notes of support by the Harp.

Karl Schmidt attended Lawrence University Conservatory of Music (Appleton, Wisconsin), graduating in 1959 with a BA in English with minors in Theatre and Music. During these years he studied clarinet with Clark Brody, principal clarinetist of the Chicago Symphony, wrote and recorded some incidental music for "The Red Shoes", and recorded an album of jazz entitled "Windy City Profile". After retiring from a career in publishing and educational technology, he rediscovered his love of music both as a performer and composer. He has composed and arranged many classical and pop pieces, mostly for chamber ensembles and symphonic wind orchestra since becoming active in NACUSA-San Francisco Chapter and the Monterey Composer's Forum in 2006. His "Fantasia for Concert Band" recently was performed by the Ohlone Wind Orchestra. Karl is a member of ASCAP; some of his works and performances are available on his website: www.karlschmidtmusic.com

John Beeman studied with Peter Fricker and William Bergsma at the University of Washington where he received his Master's degree. His first opera, *The Great American Dinner Table* was produced on National Public Radio. Orchestral works have been performed by the Fremont-Newark Philharmonic, Santa Rosa Symphony, and the Peninsula Symphony. Mr. Beeman has attended the Ernest Bloch Composers' Symposium, the Bard Composer-Conductor program, the Oxford Summer Institutes, and the Oregon Bach Festival and has

received awards through Meet the Composer, the American Music Center and ASCAP. Compositions have been performed by Ensemble Sorelle, the Mission Chamber Orchestra, the Ives Quartet, Fireworks Ensemble, Paul Drescher, the Oregon Repertory Singers and Schola Cantorum of San Francisco.

From *Ishi* (2018), libretto by Carla Brooke

Ishi, the last survivor of the Yahi tribe, lived alone for three years in the wilderness after the massacre of his people. In 1911, he was discovered and soon taken to the Oroville prison. The news of Ishi's discovery reached anthropologists T.T Waterman and Alfred Kroeber of the new Museum of Anthropology. A plan was made to bring Ishi to San Francisco.

In this excerpt, Ishi demonstrates making an arrowhead to Dr. Pope, his son, Saxton Jr., and the crowd. Later, the women's chorus sings about Ishi's plight. Ishi counters the sad story singing, "between darkness and light there is no fear." As the aria concludes, he hands the completed arrowhead to the young boy.

Sondra Clark is a graduate of The Juilliard School in New York City and received a doctorate from Stanford University. A long-time member of the Music Faculty at San Jose State University, Dr. Clark is an internationally recognized specialist on the music of Charles Ives. Her music, which ranges from solo to symphonic works, is performed internationally and has received many awards, including thirteen ASCAP Awards. She is included in "Who's Who in America," and was honored as a 2005 Woman Achiever by the League of American Pen Women. Clark's music is published by Kjos Music and Hal Leonard Corp., and her CDs are available at Centaur Records.

The National Association of Composers, U.S.A. (NACUSA), a non-profit 501(c)(3) organization, was founded in 1933 by Henry Hadley originally as the National Association of Composers and Conductors. It is one of the oldest organizations devoted to the promotion and performance of music by Americans. Many of the most distinguished composers of the 20th and 21st Centuries have been NACUSA members. NACUSA has chapters in New York, Los Angeles, San Francisco (NACUSAsf), Baton Rouge, Virginia, Texas, and Tennessee. The NACUSAsf chapter produces four concerts each season featuring music by its members. Please visit the NACUSAsf chapter website at <http://www.nacusasf.org>.

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