



NACUSA CONCERT

Avanti. Not Your Mother's Chamber Concert!

Music by NACUSA SF Composers

Foothills Congregational Church

461 Orange Ave., Los Altos

Sunday, April 7, 2019 - 3:00 pm

P R O G R A M

JOHN BEEMAN

Dear Composer - for Three Narrators and Recording

John Beeman, Dan Jepson, Steve Mobia, narrators

STEVE MOBIA

SPAREWAY for Accordion, Oboe, and Cello

Dmytro Oliinychenko, accordion, Douglas Machiz,
cello, Robin May, oboe

KARL SCHMIDT

Sonatina for Clarinet and Piano

Adagio, Andante, Vivace

Karl Schmidt, clarinet, Libby Kardontchik, piano

DAVIDE VEROTTA

Violin Sonata No. 2

Andantino, Impetuoso, Calmo, Deciso

Monika Gruber, violin

Intermission

JOHN BILOTTA

Dust and Shadows for Violin and Piano

Be'eri Moalem, violin, Libby Kardontchik, piano

SHELI NAN

Johann's Hidden Hollow for Violin and Spoken Word

Be'eri Moalem, violin, Sheli Nan, narrator

JACOB GOODMAN

Three Bagatelles for Piano

Libby Kardontchik, piano

MARK ALFENITO

Songs of Life for Tenor and Piano

Dan Jepson, tenor, Mark Alfenito, piano

SONDRA CLARK

Bodega Bay for Violin and Piano

Be'eri Moalem, violin, Libby Kardontchik, piano

COMPOSER BIOGRAPHIES AND PROGRAM NOTES

John Beeman is a composer living in the San Francisco Bay Area. He studied with Peter Fricker and William Bergsma at the University of Washington where he received his Master's degree. Mr. Beeman is the composer of three operas, symphonic and chamber works and numerous choral compositions. Works have been performed by the Santa Rosa Symphony, Boston Metro Opera, the Ives Quartet, Paul Drescher, and the Oregon Repertory Singers. He has received awards through Meet the Composer, the American Composers Forum and ASCAP. Currently he is working on an opera about Ishi, the last Native American of his tribe to come out of the wilderness.

Most composers, like writers and visual artists, have received many "not interested" responses to their submissions before emerging as successful artists. The question is what to do with these rejection letters. The answer for composer, John Beeman, was this musical piece, Dear Composer, which utilizes text fragments from the letters. The actual words are spoken by the narrators and multi-layered against the bluesy instrumental accompaniment to create humor and irony.

Steve Mobia studied harmony and composition with Jerry Mueller and years earlier with pianist/composer Eugene Hemmer. He, for many years, was a member of the composer collective "Irregular Resolutions" and several of his works were performed at their concerts. He has a deep interest in the accordion (and shot a documentary about the instrument) and uses it frequently in his compositions.

SPAREWAY begins with a mysterious scattering of ornaments over cello harmonics. Out of this pregnant atmosphere, a theme emerges, as both the oboe and accordion are entwined. After a brief build up, the accordion creates a breathing sound while the oboe completes the "emergence" theme against luminous gliding harmonics in the cello. Finally the cello speaks in its full voice and a brief duet ensues with the oboe, elaborating the "emergence" theme. The accordion then energizes the action with a call and response, leading to the main unison statement that is light and rhythmic. This rhythmic idea is repeated and developed. A return to the mysterious opening fragments follows which builds through the accordion's use of "bellow shakes" to the final which reprises the central rhythmic idea but leaves it suspended at it's climax.

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". Since becoming active in NACUSAsf and the Monterey Composer's Forum in 2006 he has composed and arranged many classical and pop pieces, mostly for small ensembles and symphonic wind ensembles. He is principal clarinetist with the South Bay Philharmonic Orchestra, regularly plays clarinet and saxophone with several quartets, quintets and two 19-piece jazz Big Bands. A member of ASCAP, his works and performances are available on his website: www.karlschmidtmusic.com.

*First composed in 2012, I've made minor revisions to the **Sonatina for Clarinet and Piano** for this performance. The piece has three movements: Andante, Adagio, and Vivace. In the first movement, the full range of the instrument is on display; the second movement is lyrical, with a passing the theme between the piano and the clarinet; the final movement was inspired by the great Cuban/jazz clarinetist, Paquito D'Rivera.*

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, piano and composition at SFSU (MA) and composition at UC Davis (PhD program). Professor emeritus at UCSF, he is actively involved in the new music scene in SF where he also teaches piano and composition at the Community Music Center and privately. Recent compositions include works for orchestra, string quartet, percussion, two pianos, piano and violin solo, and voice. For more information please visit his web site at www.davideverotta.com.

*The **Sonata for Violin No.2** (2018) is divided into four movements of which the first two are played without interruption. It is a personal, technically demanding work dedicated to and commissioned by Monika Gruber.*

John G. Bilotta was born in Waterbury, Connecticut, but has spent most his life in the San Francisco Bay Area where he studied composition with Frederick Saunders. His works have been performed by soloists and ensembles around the world including Rarescale, Earplay, the Talea Ensemble, the Washington Square Contemporary Music Society, Chamber Mix, North/South Consonance, Musica Nova, the Avenue Winds, the Presidio Ensemble, the

Boston String Quartet, the San Francisco Composers Chamber Orchestra, the Kiev Philharmonic, the Oakland Civic Orchestra, San Francisco Cabaret Opera, Bluegrass Opera, Boston Metro Opera, the Thompson Street Opera, New Fangled Opera, and VocalWorks. His music is available on Capstone Records, New Music North, Beauport Classical Recordings, ERMMedia, Bouddi Music/Australia and Navona Records, and are distributed by Naxos. He serves on the Board of Directors for Goat Hall Productions and on the Executive Committee of the Society of Composers, Inc.

Dust and Shadows is a meditation for violin and piano on themes from *C Brontë*, a dramatic scene for soprano. The two oldest children of the Brontë family, Maria and Elizabeth, died in their early teens of tuberculosis, leaving the very young Charlotte, Branwell, Emily, and Anne. Twenty-three years later, as a young man, Branwell died of tuberculosis, followed three months later by Emily, and then by Anne. In a letter, Charlotte wrote of Emily and Anne ... *they are both gone, and so is poor Branwell, and my eldert sisters, dead long ago, and now Papa has me only: the weakest, puniest, least promising of his six children. Consumption has taken the whole five. A year ago, had a prophet foretold the autumn, the winter, the spring of sickness and suffering to be gone through, I should have thought this can never be endured. It is over. Branwell, Emily, Anne are gone like dreams. One by one, I have watched them fall asleep on my arm, and closed their glazed eyes. I have seen them buried one by one.*

Sheli Nan composes music that defies boundaries. She is a composer, teacher, pianist, harpsichordist, percussionist and author. Her Baroque and Classical training coupled with having lived all over the world produce a unique sound; a 21st century harmony. Giving credit to earlier musical iterations what she composes is fresh, invigorating, accessible and moving. Her music is performed locally, regionally, nationally and internationally. She composes from solo harpsichord and piano up to string quartets, chamber music and orchestra. Her choral music encompasses opera, (and librettos) Oratorios and Requiems. Sheli has over 50 pieces that have been published by PRB Productions, Screaming Mary Music, and Tech-Clazz Publishing Co. In addition to her classical performances Sheli has performed with The World Connection – Afro-beat music, Salsa and Reggae bands. For more information please go to: shelinan.com.

Johann's Hidden Hollow is an archetypal fairy tale illustrating our profound relationship with death—we explore our many-faceted responses to the human experience of consciousness when we step into the petite dance shoes of the little witch. There are many performance possibilities for this piece. It can be performed as a solo suite for violin. The piece can be performed with the music for each movement following the spoken text. The piece can be choreographed and the music performed as the dancers dance. The text can be utilized in any way the choreographer and musician realize it.

Jacob E. Goodman, founder of the New York Composers Circle in 2002, is Professor Emeritus of Mathematics at The City University of New York. He studied composition with, among others, Ezra Laderman and David Del Tredici. His works have been performed in New York, Nebraska, Delaware, Toronto, Buenos Aires, and Tokyo. Recent compositions include a set of variations for piano trio; three song cycles; a set of variations for orchestra on a Beethoven theme; a quintet for flute, piano, and strings; a set of intermezzi for piano; a prelude for saxophone and piano; a set of nocturnes for violin and piano; and a duo for cello and piano; as well as the score for the documentary film Meet Me at the Canoe, produced for the American Museum of Natural History by his daughter Naomi Goodman-Broom.

Three Bagatelles. Beethoven wrote three sets of bagatelles for piano during his lifetime. The last of these, Opus 126, his last work for piano, contains some of his most sublime music. The pieces are for the most part short and simple, yet as eloquent as anything Beethoven wrote. I have always loved these bagatelles, especially Nos. 1 and 5. It was these two in particular that inspired me to write my own set of three. Writing the first, I felt almost as if Beethoven were guiding my hand. The piece is very short, and in it I aimed at the same sort of transparency that the Opus 126 bagatelles achieve. In the second, I deliberately leave the 19th century and -- in a somewhat somber mood -- flirt with atonality. And in the third, I begin in the style of one of the lighter Beethoven bagatelles, only to jump suddenly to a contrasting section marked "Diabolico," then finally to return to the material of the beginning.

Mark Alfenito has a Ph.D. in molecular biology and biochemistry, having gotten his training at Cornell, Harvard, and Stanford. He makes his living starting, growing and running biotech companies, focusing on the discovery and development of drugs and vaccines that combat various infectious diseases and cancer. So, Mark is not a professional musician. However, he loves music and is an avid, amateur piano and organ player. While in high school, Joseph Schaefer, his music teacher spent extra hours and weekends to teach Mark the fundamentals of

theory. At Cornell, he studied music composition and organ improvisation under Dr. Stephen May. Today, he continues to compose for diverse instruments, as the mood strikes.

Songs of Life was written as a 'challenge' from a dear friend who wondered why I never write songs with words. As the libretto, I adapted 3 poems from my 97yr old Great Aunt Josephine Geluso's two books, "Bridge to Tomorrow" and "Flowering in December". She discovered her talent late in life. The poems bring Aunt Jo from creation/birth, through special times with her husband, to painfully, lonely nights spent in the solitude of widowhood. The cycle covers several musical styles including impressionistic, big band, and even a Puccini-style aria.

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.

Bodega Bay is impressionistic in style and evokes a breezy, yet peaceful scene. The faraway call of gulls and the ebb and flow of the tide are echoed in the music's changing meters, and a touch of romanticism recalls the settlement's early Russian influence.

NACUSA is a 501(c)(3) organization. Donations are tax-exempt, and are gratefully accepted by the San Francisco chapter. Please make out donation checks to NACUSA SF, and mail to: NACUSA SF Treasurer, 903 El Cajon Way, Palo Alto, CA 94303. NACUSA also accepts donations of appreciated stock. For information please contact Karl Schmidt, Treasurer, at 650-823-4326.

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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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String Quartets by NACUSA SF Composers
Played by the Friction Quartet
Palo Alto Art Center Auditorium
1313 Newell Rd, Palo Alto
Saturday, June 8, 2019 - 8:00 pm