



NACUSA CONCERT

FRICITION QUARTET

Music by NACUSA SF Composers

Palo Alto Art Center Auditorium

1313 Newell Rd, Palo Alto

Saturday, June 8, 2019 - 8:00 pm

P R O G R A M

MARK ALFENITO AND
CAROLE MAYEDO

Hijas del Mundo

BRIAN FIELD

String Quartet no. 1, movement 2

GREG STEINKE

**Expressions on the Paintings of Edvard
Munch, movement 1**

NANCY BLOOMER DEUSSEN

San Andreas Suite, movement 3: Palo Alto

SIMON BOKMAN

String Quartet in two Movements

CAROLYN BOWEN HAWLEY

String Quartet no. 1 "Cricket", movement 2

BE'ERI MOALEM

911

DAVIDE VEROTTA

Incandescent

THE FRICTION QUARTET

Doug Machiz, cello. A native of Washington, DC, cellist Doug Machiz resides in Oakland where he is co-founder and cellist of Friction Quartet. He began his cello studies at the late age of 14 but was fortunate enough to be able to study with Mike Reynolds at Boston University despite his limited experience. He went on to earn a Masters degree from UT Austin with Bion Tsang, and a Professional Studies Diploma from the San Francisco Conservatory where he studied with Jennifer Culp. In addition to his work with Friction Quartet, Doug is an active free-lance musician and teaches lessons at The Crowden School.

Otis Harriel, violin. Otis Harriel earned his Bachelors Degree from the San Francisco Conservatory of Music in 2013 where he studied with Wei He. While at the conservatory he developed his love of chamber music under the guidance of coaches including Mark Sokol, Jennifer Culp, Jean-Michel Fonteneau, and Jodi Levitz. He began his studies with Rob Diggins in his hometown of Arcata, CA. There he began performing with many local orchestras and chamber ensembles including the Eureka Symphony and Humboldt State Symphony. He has participated in master classes with the first violinist of the Shanghai Quartet, Weigang Li, William van der Sloot, and Pinchas Zukerman.

Kevin Rogers, violin. Kevin Rogers is a passionate performer and advocate of contemporary music. He has premiered many chamber and solo works by composers John Corigliano, Jake Heggie, Andy Akiho, and many more. Kevin has performed in prestigious venues around the United States such as Davies Symphony Hall in San Francisco, the Kennedy Center in Washinton D.C., and Carnegie Hall. As a passionate educator Kevin has taught at Interlochen Arts Camp, given chamber masterclasses around the country, and this summer will be teaching in Tunisia as part of Cultures in Harmony. Major teachers include Nan Hudson, William Terwilliger, and Bettina Mussumeli.

Clio Tilton, viola (substitute). Freelance violist Clio Tilton delights in the diversity and excitement in her career. Seeking to share her gifts both through teaching and performing, she can be heard around the Bay Area in a wide range of groups. Clio performs regularly as a substitute with the San Francisco Symphony, the San Francisco Chamber Orchestra, the San Francisco Contemporary Players, Oakland Symphony, American Bach Soloists, and other regional orchestras. Sought after as a chamber musician, Clio has performed with the Friction Quartet, Classical Revolution, and is a founding member of the Chamber Music Society of San Francisco.

COMPOSER BIOGRAPHIES AND PROGRAM NOTES

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. **Carole Mayedo**, complements her classical training performing many musical styles, and is considered the first female electric violinist. She received a Grammy nomination in 2011 for PapaHugs, “Are We There Yet?”, and was also awarded a gold record in 1977 for contributions to Neil Young’s, “American Stars and Bars”.

*Mark Alfenito and Carole Mayedo collaborated to write **Hijas del Mundo** (Daughters of the World). It is the first of a three-movement collection. Carole supplied the three themes for Hijas and suggested the ‘Clave’ (The clave is that unique rhythmic sound of much of Latin music, with each distinct clave defining the style, e.g., Bossa Nova, Tango, Salsa, etc.). This clave is possibly closest to a Mambo or a Samba. The strings use techniques popular in Latin music (e.g., the ‘chop’, and the ‘chicharra’). This piece allows for the performers to contribute their creative touch via a section for free improvisation.*

Brian Field began his musical endeavors at age eight with the study of piano, and began his first serious compositional efforts at sixteen. He earned his undergraduate degree in music and English literature from Connecticut College, where he graduated Magna Cum Laude, Phi Beta Kappa. Mr. Field continued his musical studies at the Juilliard School in New York where he was awarded his Master of Music degree. At Juilliard he was a student of Milton Babbitt. From Juilliard, Mr. Field attended Columbia University, earning his Doctorate. At Columbia, he was a President’s Fellow and studied composition with George Edwards and Mario Davidovsky. Mr. Field’s musical works include music for television and

stage; solo acoustic, chamber, ballet, choral, and orchestral works, stylistically ranging from serious contemporary pieces to jazz to electronic music. His compositions have been performed throughout the United States and internationally.

String Quartet #1 explores rhythmic and melodic evolution over the course of four movements. The first movement highlights rapidly changing meters and introduces triplet and duplet motifs that subsequently evolve. The second movement is more meditative, simplifying and slowing some of the rocking rhythms of first, and highlighting a three-note motif that generates the main theme of the third movement. The triple-over-duple rhythms of the third movement are also developments of the triple-duple rhythms of the piece's opening. The final moment is a rollicking, fast finale that focuses on the triple-note theme.

GREG STEINKE. Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is the current national president of NACUSA and also serves on the NACUSA Cascadia Chapter Board.

As expressed in Munch's *Journal*: "at times you see with different eyes," a composer "at times [hears] with different [ears.]" And so it is here of "hearing" these paintings at this moment in time. Another moment might produce a different "hearing," or "hearing" impression. I've attempted to create my "hearing" of these paintings and even create different possible hearings within the "hearing" through passages of structured improvisation, which in turn produce different hearings for the listener. So I've composed what I heard, to paraphrase Munch, at this moment in time.

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.

I had just started the "**San Andreas Suite**" in 1989 when the SF Bay Area was struck by an earthquake. It was startling and quite frightening. This quake later was named the Loma Prieta quake and it was a very strong 7.00 quake. I was so struck by it that I decided to name my work the "San Andreas Suite" for that was the fault that was affected by the quake.. I named each movement for a town along the fault. The music, however, is not strident and rumbling as the quake was but in fact represents the warmth of the community who reached out to one another to help in its aftermath. It was quite extraordinary and I was very moved by it and so I composed the suite in its memory. It was actually composed for a group in Philadelphia who entirely who missed the quake.

Semyon Bokman graduated in 1974 from the Rimsky-Korsakov College of Music, St.-Petersburg where his composition teacher was Galina Ustvol'skaya, former pupil of Dmitry Shostakovich; and his piano teacher was Gennady Baumsteyn. Mr. Bokman has lived in the United States since 1998. He teaches piano, composes, and writes poetry and prose. A collection of his poems in Russian *On the Edge of the Universe* was published in Baltimore, MD in 2006. He also published in Germany book about his teacher *Variations On the Theme Galina Ustvol'skaya* in English in January 2007. This book got interesting reviews in German, Belgian and Oxford (England) musical magazines. His music has been performed in England, Russia and in the United States. As a pianist Mr. Bokman successfully performed his piano compositions and classical music in different events and recitals in the United States and in Russia. He is member of American Music Teacher Association. He's the member of NACUSA, *The National Association of Composers, USA*, and he also member of THE ASCAP FOUNDATION, (American Society of Composers, Authors and Publishers), as composer and publisher. Mr. Bokman was awarded by ASCAP in 2007, 2008 and 2009 for composer's activity. His creative Credo is Romanticism, what means the warmth and depth of feelings and senses, and the driving force behind Universal, Cosmic Creativity.

String Quartet in two Movements: 1. *Determinato e romantico*; 2. *Capriccioso cantabile*

Carolyn Bowen Hawley M.A. Mills College, is a lifetime musician, composer, pianist, teacher. She was also founder and conductor of the Ukiah Symphony Orchestra. She studied with Darius Milhaud, Leon Kirchner and Egan Petri at Mills, and has composed over 100 works for all combinations of instruments; chamber music, solo voices and two books of solo piano music. She composed her "Russian River Mass" for chorus and orchestra performed in 1989 and "Story of the World", a secular oratorio for orchestra on chorus, still waiting performance. She is mother of two grown children, both also musicians, and 3 grandsons. She currently lives in the secluded hills above Clearlake in northern California where she

cares for pets, wildlife, and gardens. She continues to compose, play public piano concerts, and has a monthly radio show where she teaches and shares classical music.

The 3rd movement of her string quartet, subtitled "Cricket Quartet", was performed by the Onyx String Quartet, but the other movements were also inspired by the drone of cicada bugs and cricket on warm summer nights and will be heard for the first time played by Friction Quartet.

Violist, violinist, composer **Be'eri Moalem** was born in Jerusalem, Israel and currently lives in Palo Alto, where he works as a music teacher. He studied at the San Francisco Conservatory of Music and at San Jose State University. His music has been performed in Israel, Italy, Turkey, the US, and Mexico. Be'eri plays in classical orchestras and chamber ensembles all over the Bay Area. He also performs in Klezmer, Middle Eastern, and many other styles. In 2010 he was a finalist for a SEAMUS/ASCAP Award. His instrumental-electronica album, entitled *Exile* was released in 2016.

www.beeri.org

911 was written on Sept. 11, 2011. In addition to recalling the emotions felt during that day, the number 911 also evokes a sense of emergency. This piece begins with frantic minimalist repetitions contrasting with a slower more introspective and sad melody. The two sections are then combined simultaneously. An optional improv section leaves the door open for performers to leave their own commentary under a hushed reprise of the frantic repetitions.

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 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, piano and violin solo, and voice. www.davideverotta.com.

Incandescent (to emit light and heat, to glow with heat). *Incandescent* uses a rather elaborate form that is based on the recurrence of three main musical ideas: aggressive rhythmic patterns, widely spaced harmonies supporting lyrical lines, and somewhat playful and slightly deranged dance-like sections. The lyrical moments quote from Schumann's *Davidsbündler* (No. 4), and are in contrast to the aggressive rhythmic patterns that thrive on fast playing and strength, using double stops on open chords to generate a full, intense, glowing sound. Lyrical lines are a futile attempt at moderation, mocked by the deranged dances, and eventually abandoned in an inevitable final eruption. *Incandescent* was written in February 2019.

NACUSA is a 501(c)(3) organization. Donations are tax-exempt, and are gratefully accepted by the San Francisco chapter. To donate you can either send a donation to nacusasf.treasurer@gmail.com using PayPal, go to <http://www.nacusasf.org/Donate.html>, or 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.

BENEFACTORS

Adrienne Albert

Anne Baldwin

John and Carla Beeman

Mark Behm

John Bilota

Seymon Bokman

Gordon and Sondra Clark

L Peter Deutsch

Patti Deutter

Steve Ettinger

Paul Fink

Robin Griffiths

Brian Holmes

Gayle Hoben

Michael Hyams

Cynthia Liuska

Roberta Robertson

Karl and JoAnn Schmidt

Alan Spool

Artiflex Software

Robert Stine

Dale Victorine

Laura Barton

Nancy Bloomer Deussen

Elizabeth Lamson

Sheli Nan

Greg Steinke

Davide Verotta

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, Baton Rouge, Virginia, Texas, and Tennessee. The NACUSA SF chapter produces four concerts each season featuring music by its members. Please visit the chapter website at <http://www.nacusasf.org>.