



# NACUSA CONCERT

## A February Musical Collage

By NACUSA SF Composers

Broadcast from the Center for New Music

55 Taylor Street, San Francisco

Saturday, February 12, 2021, 8:00 pm

### P R O G R A M

DAVIDE VEROTTA

**Crisp**

Keisuke Nakagoshi, piano

SIMON BOKMAN

**Ballet-Sonata for Piano**

Irina Behrendt, piano

SHELI NAN

**Journey – The Song Cycle**

David Grogan, baritone, Charlene Sutton, piano

JOHN BILOTTA

**The League of Minor Characters**

Amy Foote, soprano, Libby Kardontchik, piano

JACOB E GOODMAN

**Variations on a Theme of Beethoven**

Libby Kardontchik, piano

GREG STEINKE

**Colvin House Haunts**

Charmian Stewart, violin; Anne Lerner, violoncello

GREG BARTHOLOMEW

**Cornices**

Monica Smythe, flute, Chris Aagard, oboe, Matthew Weiss and Melinda Minch, violins, Susanna Haley, viola, and Aaron Nation, cello

**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 San Francisco State University and University of California at Davis. 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 Community Music Center and privately. Recent works were written for orchestra, string quartet, piano quartet and piano duo, cello solo. For more information please visit his web site at [www.davideverotta.com](http://www.davideverotta.com).

**Crisp**, for two pianos, was originally written in 2015 and performed by the composer and Anne Sajdera, it was revised in final form in 2020. Due to Covid-19 both parts of the final version are played by Keisuke Nakagoshi, and mixed in studio. It opens with the highly recognizable theme of the piece: “crisp” and whimsical but with a hint of unsettlement. This is played by the first piano, while the second piano plays the second (“slow”) theme of the piece in counterpoint. The crisp theme is developed, speeded up, overlapped with the slow theme while at the same time foreshadowing the dramatic development that will follow. At the end of the section the crisp theme is heard again but it breaks down, eventually supplanted by a third theme: a sequence of dramatic chords heard in the high register of the second piano. The composition evolves, playing on the contrast of character of the three themes and progressively speeding up and increasing its dramatic content. Eventually we reach a climax after which the crisp theme is shortly revisited and ends with a whisper. A suddenly defiant statement ends the composition.

**Simon Bokman** was born in Kiev, Ukraine in 1950. In 1974 he graduated from Rimsky-Korsakov College of Music, S.-Petersburg (then Leningrad) where his composition teacher was Galina Ustvolskaya, former pupil of Dmitry Shostakovich, and his piano teacher was Gennady Baumsteyn. Mr. Bokman lives in the United States since 1998. He teaches piano, composes music 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 Ustvolskaya* in English in January 2007 and its second edition has published by EXLIBRIS Publishing, USA on November 2019. The first edition of this book got interesting reviews in German, Belgian and Oxford (England) musical magazines. His music has 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 a member of American Music Teacher Association. He's the member of NACUSA, *The National Association of Composers, USA*, and he also the 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 Idealism-Romanticism, what means the warmth and depth of feelings and senses, and the driving force behind Universal, Cosmic Creativity.

**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 90 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. Her books and CDs are available on Amazon.com and can also be ordered on her website. For more information please go to: [shelinan.com](http://shelinan.com).

**Journey—The Song Cycle** is a musical exploration of profound moments in our life journey. The lyrics were composed by me and weave stories of angst and loss with poetry and hope. There are four songs in the cycle: *Longing to Leave*, *The Canoe*, *The River*, and *The Path*.

**John G. Bilotta** was born in Waterbury, Connecticut, but has spent most of 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, Thompson Street Opera, New Fangled Opera, Opera Espresso, Floating Opera, and VocalWorks. He serves on the Board of Directors for Goat Hall Productions and on the Executive Committee of the Society of Composers, Inc. He currently serves as President of the San Francisco Chapter of NACUSA.

**The League of Minor Characters** is a cabaret song-cycle for soprano and piano, a vocal setting of texts by American poets Kathleen Flenniken and Ron Koertge. There are four songs in the cycle, four character vignettes tied together by intersecting and contradictory moods—humorous, dramatic, sardonic and sentimental: a rush to adventure, a flight to solitude, dreams smashing into regrets, happiness, illusion, and desire. The third and fourth songs of the cycle will be presented at today’s concert. They are “Cinderella’s Diary” and “Kryptonite” with texts by Ron Koertge.

**Jacob E. Goodman**, founder of the New York Composers Circle in 2002, is Professor Emeritus of mathematics at City College (The City University of New York). He studied composition with, among others, Ezra Laderman and David Del Tredici. His works have been performed in California, 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 six intermezzi for piano; a quintet for flute, piano, and strings; a set of variations for flute, violin, cello, and piano; a prelude for saxophone and piano; a duo for cello and piano; a set of nocturnes for violin and piano; three bagatelles for piano; an adagio and rondo for string quartet; 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.

Variations on a Theme of Beethoven was written in 1999, originally for piano, later orchestrated. The theme is taken from Beethoven's familiar *Andante Favori*, WoO 57, a piece that he liked to play at salons, which was in fact the original second movement of his *Waldstein Sonata* before he was persuaded that the latter was too long. The variations run the gamut from late 18<sup>th</sup>- to early 20<sup>th</sup>-century styles, culminating in a fugue (containing a few surprises), before concluding with a restatement of the original theme, slightly altered.

Dr. **Greg A Steinke** is retired, former Joseph Naumes Endowed Chair of Music/Art and 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 a past national president of NACUSA (1012-19) and also currently serves on the NACUSA Cascadia Chapter Board.

Written for an Open House Chicago! site event for the fall of 2016 to honor, reimagine, and capture the milieu of the Colvin House in Chicago. So, sit back, relax and enjoy this “imagined milieu”—*From the Mists of Time and Building, Living, Decline and Resurrection*— that has occurred in the Colvin House over the years after its original construction in the early Twentieth Century. The inspiration for the piece has come from the composer imagining the house arising “From the Mists of Time” and being built in the early Twentieth Century and then being occupied for some years by residents, “Living,” then falling into decline and being resurrected into a new use: “Decline and Resurrection.” In each of sections the composer has attempted to create a musical milieu that reflects “activities” that might have taken place during the history of the house: the house is built and “arises” from the earth, people occupy the house, and it comes alive with general activity, with maybe some dancing (a tango and a waltz at a certain point); the house goes into decline and people leave—it is abandoned— but then it gets resuscitated and is alive again with activity. And so it goes . . .

The music of award-winning American composer **Greg Bartholomew** is frequently performed throughout North America, Europe and Australia. Born in 1957 in St Paul, Minnesota, Bartholomew was awarded of the Cheryl A. Spector Prize twice (in 2012 for the First Suite from Razumov and in 2013 for Summer Suite), the Silver Platter Repertoire Award (for The Tree), and First Place in the 2006 Orpheus Music Composition Competition (for Beneath the Apple Tree). A two-time Finalist for the American Prize in Choral Composition, he was the 2012/2013 Composer in Residence for the Cascadian Chorale. For more information visit [www.gregbartholomew.com](http://www.gregbartholomew.com).

CORNICES for flute, oboe and string quartet was composed in 2015 as a companion piece to *Facades* by Philip Glass. This is the world premiere performance given July 21, 2018, at the Octava Chamber Orchestra Summer Chamber Music Extravaganza at First United Methodist Church, Edmonds, Washington.

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#### BENEFACTORS

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