



The San Francisco Chapter of the National Association of Composers/USA presents a new music recital.

New Music for String Trio

Saturday, June 20, 2026, 8:00 p.m.

Community Music Center, San Francisco

PROGRAM

<i>Trio for Strings in "Shamalangi" raga</i>	Nicholas Weininger
<i>Bay Laurels - From Oakland Suite</i>	Ariel Wang
<i>Trio for Perotin</i>	Alden Jenks
<i>String Trio for George Crumb</i>	Greg Bartholomew
I. Adagio	
II. Grave all'antico	
III. Presto	
<i>Jane Goodall: A Musical Portrait</i>	John Beeman
1. Jane Goodall	
2. Curiosity	
<i>Vibrato di precisione</i>	Joshua Charney
<i>Sunkiss'd Trio</i>	Carleton Macy
1. Impetuous	
2. Suspended	
3. Lively	

Trio Solano

Dan Flanagan, violin

Paul Ehrlich, viola

Victoria Ehrlich, cello

NACUSA is a non-profit organization 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. Each NACUSA chapter typically sponsors several concerts each year which feature music by its members. NACUSA has chapters in Cascadia, East Coast, Great Plains, Los Angeles, Mid-Atlantic, Mid-South, San Francisco Bay Area, the Southeast, Southern Oregon, and Texas. Started by Nancy Bloomer Deussen and John Webber more than twenty years ago, the San Francisco Bay Chapter has evolved into an active organization with a peak membership of seventy-five composers. It produces four to six concerts each year in the San Francisco Bay Area. Learn more at <http://nacusasf.org>

Benefactors

David Ach	Allan Crossman	Emily Ray
Adrienne Albert	L. Peter Deutsch	Roberta Robertson
Anne Baldwin	Brian Field	Andrew Robinson
Laura Barton	Mary Fineman	Karl and JoAnn Schmidt
John Beeman	Robert Fleisher	Allen Shearer
Brenda L. Bergsrud	Gary Friedman	Max Simoncic
John Bilotta	Jacob E. Goodman	Kent Smith
Miriam Blatt	Susan and Stephen Harrison	Artifex
Semyon Bokman	Carolyn Hawley	Greg Steinke
Joanne Carey	Corliss Kimmel	Robert Stine
Sondra Clark	Carleton Macy	Vanguard Charitable
I'lana Cotton	Sheli Nan	Davide Verotta

NACUSA is a 501(c)(3) organization. Donations are tax-exempt, and are gratefully accepted by the San Francisco chapter. Please visit <http://nacusasf.org/Donate.html>

Scan this code for the full program notes
and composer biographies.



Scan this code or visit
<https://nacusasf.org/signup> to join the
NACUSAsf mailing list.



Trio Solano

Founded during the pandemic shutdown in 2020, Trio Solano performs traditional and new string trio repertoire throughout the San Francisco Bay Area. They received a grant from InterMusic SF in 2021, a Silver Medal from Global Music Awards in 2022, and frequently team up with pianist Miles Graber.

Dan Flanagan is a founding member of Trio Solano, an award-winning ensemble dedicated to both traditional repertoire and contemporary works. As Concertmaster of the Sacramento Philharmonic and Opera and Instructor of Violin at UC Berkeley, he brings profound musical insight to the trio's performances throughout the San Francisco Bay Area. His versatility as both performer and composer enriches the ensemble's programming, while his experience with groups like the Eco Ensemble and collaborations with artists such as Leon Fleisher inform his innovative approach to chamber music. Flanagan performs on an historic 1840 JB Vuillaume violin, contributing to the trio's distinctive musical voice.

Paul Ehrlich (viola) is a member of The San Francisco Ballet Orchestra; he also performs frequently with The San Francisco Opera Orchestra and San Francisco Symphony. His previous positions have included The Saint Paul Chamber Orchestra and Phoenix Symphony. A frequent chamber music performer, he is a member of The Sacramento Chamber Music Society and collaborates with several other Bay Area chamber groups. Dr. Ehrlich was educated at The Royal College of Music, London, Cambridge University, and Yale School of Music, where he completed the Doctor of Musical Arts degree. His principal teachers include Raphael Hillyer, Jaroslav Vanecek, and Karen Tuttle.

Victoria Ehrlich (cello) studied at Southern Methodist University, the Academia di Santa Cecilia in Rome, and the State University of New York at Stony Brook. Her teachers included Robert Marsh, Bernard Greenhouse, and Robert Gardner. Prior to joining the San Francisco Opera Orchestra in 1984, she played with the Santa Fe Opera, the Santa Fe Chamber Music Festival, and was principal cellist with the Symphonies of Omaha, Richmond and Phoenix. Ms. Ehrlich has performed with the San Francisco Ballet, San Francisco Symphony, the New Century Chamber Orchestra, Composers Inc., Berkeley Symphony, the Russian Chamber Orchestra, and Lamplighters. She is also an active chamber musician, performing regularly with the Ariel Quartet, resident ensemble of the Sacramento Chamber Music Society; the Bridge Players, who specialize in music by Jewish and Holocaust composers; the Picasso Ensemble, who present concerts in the historic Senon House in Aptos; the International Orange Piano Quartet; and the Fath Chamber Players, a fixture in Mill Valley.

For more, see triosolano.com.

Program notes

Trio for Strings in "Shamalangi" raga

Nicholas Weininger

This trio exploits my fascination with alternate scales to riff on the "Shamalangi" scale used in South Indian classical music. It's intended to be lively, energetic, but also a bit unsettling and questioning.

Nicholas Weininger (b. 1978) is a composer, singer, and leadership coach. Nick's works have been performed by the International Orange Chorale of San Francisco, Sacred and Profane, Choral Chameleon, Empire City Men's Chorus, Coro Mundi, Cincinnati Camerata, and the Germantown Friends School Concert Choir, among others. Nick has twice been a finalist for the American Prize in choral composition; his piece *Lecha Dodi* won the Cincinnati Camerata Composition Competition in 2024. In 2023, the Empire City Men's Chorus premiered Nick's cantata *Hakol Hevel (All is Mere Breath)* for TTBB chorus, orchestra, and soloists; a recording is available on all major streaming services. Nick's works are available on Sheet Music Plus, Sheet Music Direct, and jwpepper.com.

Nick has sung with the International Orange Chorale of San Francisco (IOCSF) since 2007. He began composing for IOCSF in 2011 and in 2015-2016 served as IOCSF's inaugural Composer-in-Residence; the ensemble has performed twelve of his works in all and recorded four on the albums *The Unknown Region* and *Hope in Times of Disquiet*. Nick's composition teachers have included Joseph Stillwell and Vince Peterson. Nick lives in San Francisco with his wife and son.

Bay Laurels - From Oakland Suite

Ariel Wang

Bay Laurels is the opening movement of the *Oakland Suite*, a piece dedicated to the experiences and locations of living in Oakland.

Ariel Wang began composing instrumental music during her time in graduate school, as a part of her studies. Since then, she has composed multiple string quartets, a suite of pieces about Oakland, pieces for the Composer Arranger Performer Orchestra (CAPO), which she also plays with, vocal songs, and more. She has mentored with Ryan Shore through the Recording Academy's composer/songwriter wing, and premiered an orchestra piece "Integration" with Echo Chamber Ensemble February 9, 2025, a new string quartet, "Starvation," on October 23, 2025, her first ever solo piano piece "Longing" on July 6, 2025, as well as a brand new choir piece, "Resilience," with the Free Key Choir December 12-14, 2025 as a part of the Glenview Classical Series. Her piano trio, "Blossom" was premiered by the Women Composers Collective on Saturday, January 31st, 2026 as a part of the Glenview Classical Series, and her "Oakland Suite" (2019) was also performed. Her latest piece, "Forrest Cave," was premiered by the Bridge Music Collective, also as a part of the Glenview Classical Series.

Trio for Perotin

Alden Jenks

As I have no singular personal style, I generally just go where the initial ideas suggest; as I have heard novelists say, that their characters write their own stories. In the case of this trio, the initial idea came to me as I was revisiting the fascinating early polyphony devised in the late Middle Ages, in various places in Europe, but most dramatically in Paris. The composer Perotin (he seems to have no other name) was associated with the Cathedral of Notre Dame in Paris, and is credited with the composition *Viderunt omnes*, which utilizes three voices in what we now know as 6/8 meter; and a fourth voice sustaining for long periods the notes of the traditional chant melody “Viderunt omnes.” (I have not exactly quoted, but adapted, the opening of this work.) The combination of the gaiety of the triple meter with the solemnity and austerity of the long drones is—both wonderful, and very peculiar! I think both of these qualities affected my writing. The triple rhythm is pervasive in much of the Trio; the sustained notes suggested tonal centers, and harmonies more triadic than I normally use.

String Trio for George Crumb

Greg Bartholomew

The *String Trio for George Crumb* was commissioned by the Oregon Bach Festival Composers Symposium in honor of American composer George Crumb on the occasion of his 75th birthday. The work is in three movements. The first movement is constructed almost exclusively from the four pitches corresponding to the initial and final letters in Crumb's name: G, E, C and B. The second movement is based on the Sarabanda theme from Crumb's well-known work for electric string quartet, *Black Angels*, which is quoted in the middle of that movement. Both the second and third movements each fill 75 measures, marking Crumb's 75 years. The pitches G, E, C and B recur as a motif in the final movement (this time as G# and C#), as the piece concludes with a bit of fun.

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.

Jane Goodall: A Musical Portrait

John Beeman

For many years I have greatly admired Dr. Jane Goodall for her groundbreaking work in Africa with chimpanzees, as well as her other significant accomplishments protecting all apes, inspiring young people around the world, and serving as a persuasive ambassador for global environmental causes.

Human beings are complicated and it is challenging to write a musical composition that portrays those complexities. For this piece, I created three movements.

The first, "Jane Goodall," focuses on her patience and determination. After a brief introduction this movement opens with solo viola. Derived from a grid, the theme spells the anthropologist's name, last name first, "Goodall, Jane." Soon cello then violin pick up the theme. The movement begins calmly and softly then gradually builds to depict the results of her persistence.

The second movement focuses on another side of Jane's character, "Curiosity." Ethereal string harmonics open the movement followed by a tentative pizzicato section which in time becomes complex and layered. Later, the strings switch to legato bowing. This passage increases in volume and intensity to a sustained forte chord followed by a short pause. Afterward, the original theme begins softly now bowed instead of pizzicato. After a time the musical lines soar upward to end on a jubilant D major chord.

The final movement, "Reasons for Hope," will not be performed tonight.

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 four 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. He recently completed a two act opera about Ishi, the last Native American of his tribe to come out of the wilderness.

Vibrato di precisione

Joshua Charney

Vibrato di precisione focuses on vibrato as a rhythmic and structural element rather than an expressive ornament. Sustained pitches serve as a foundation while performers execute precisely coordinated oscillations above and below the written pitch. By limiting the pitch material and foregrounding these microtonal fluctuations, the piece draws attention to the subtle internal motion of sustained sound.

Joshua Jamsheed Charney is a composer and pianist whose music explores the intersections of rhythm, improvisation, and musical narrative. Drawing from jazz, experimental music, and Iranian musical traditions, his work often blends intricate rhythmic structures with improvisatory energy and dramatic form.

Charney's compositions range from chamber and ensemble works to music for theater. His one-act opera *Bula Matari: Breaker of Rocks* premiered in San Diego in 2018, and his music has been performed in both concert and theatrical settings. As a performer and composer, he has released several recordings, including albums with the Sibarg Ensemble, a group that combines traditional Iranian music with jazz, and with his experimental trio Chaos Magic.

In addition to his creative work, Charney is a musicologist whose research examines intercultural performance and the role of music in social and political life. He holds a PhD in Music from the University of California, San Diego, where he studied composition and musicology in the Integrative Studies Program. His scholarship on the Shiraz Arts Festival (1967–1977) appears in *Performing Iran: Culture, Performance, Theatre* (2021).

Sunkiss'd Trio

Carleton Macy

Sunkiss'd Trio is a happy piece in three movements.

Carleton Macy's compositions range from vocal and orchestral, to jazz and music for non-western instruments, often integrating a variety of historic and ethnic stylistic influences. His compositions have been performed throughout the US, in Europe and Asia, and are recorded on Innova, Dapheno, Naxos, and Latvian Radio. Macy is Professor Emeritus of Music at Macalester College where he taught from 1978 to 2014. In addition to theory and composition courses he directed the MacJazz big band, the Macalester Collegium Musicum, and the Mac New Music Ensemble. Dr. Macy has an active interest in Non-Western music, having served for 25 years as Artistic Director, conductor and sheng performer with the Minnesota Chinese Music Ensemble. He presently lives in Pacific Grove, CA, and performs on recorders, French horn, and percussion with various community ensembles.

Macy's music can be seen, heard and downloaded at www.carletonmacy.com.