



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

New Music for Trio

Friday, September 20, 2024, 8:00pm

San Francisco Community Music Center

PROGRAM

<i>Piano Trio, Movement 2</i>	Jay Lyon
<i>Musescapes: 2. For My Mother</i>	Adrienne Albert
<i>Dumkyana</i>	Robert Fleisher
<i>The Blue Guitar</i>	John Bilotta
Standing in mist by a haunted tree. Dawn rain, all the flowers are forms of water. Spread on the hill, the washed colors of the afterlife.	
<i>...and all that jazz...</i>	Brian Field
<i>Who You Were Then and Always</i>	Mary Fineman
<i>Lament for Gaza City</i>	Davide Verotta
<i>Moments from White Blowing Daffodil Seeds (Image Music X-B)</i> "... found dreams..."	Greg A Steinke

Maki Ishii Sowash, violin

Vicky Ehrlich, violoncello

Paul Dab, piano



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

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 South East, 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>

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Notes

Piano Trio, Movement 2

Jay Lyon

I completed my three-movement Piano Trio in 2014. The second movement, heard tonight, lasts a little over 4 minutes.

Composer, violinist and pianist Jay Lyon lives in San Francisco. He won the SF Conservatory's Jim Highsmith Award for orchestral composition, an NEA grant in jazz composition, the first prize and chamber music awards of the Delius Contest, and a Subito Grant from the American Composer's Forum. His *Concerto Grosso* was premiered by the Berkeley Symphony under Kent Nagano. His *Violin Concerto*, his *Trois Chansons Françaises*, and his *Cantata on Texts by Gerard Manley Hopkins* were premiered by the SF Concerto Orchestra at Old First Concerts. As music director of Unity Christ Church, SF, he premiered his four church cantatas. His *Meditation and Dirge* for harp and cello was performed at the American Harp Society National Conference, SF. Nicole Paiement's Blueprint contemporary music series at SF Conservatory programmed his *Voyelles* and featured him as guest lecturer. Soli Deo Gloria chorus and orchestra under Allen Simon premiered his *Two Songs For My Father* in Palo Alto. He has created 2 CDs: *Voyelles: Music of Jay Lyon*, ranging in style from hip-hop to chamber music and art song, and *Ain't Gonna Study War No More*.

Musescapes: 2. For My Mother

Adrienne Albert

"For My Mother" is the middle movement of my 3 movement work, *Musescapes*. During the composing of this work, my mother passed away. She was a professional violinist and often played chamber music in our home when I was a child. This movement, titled "For My Mother," became an homage to her. It is a loving, melancholy, melodic work.

Adrienne Albert (ASCAP) is an award-winning composer who has had her chamber, choral, vocal, orchestral and wind band works performed throughout the United States and across the globe. Her music has become widely known for its melodic and lyrical beauty as well as its whimsy and playfulness. Having worked as a singer with composers Igor Stravinsky, Leonard Bernstein, Philip Glass, Gunther Schuller and others, Albert began composing her own music in the 1990s. Her music has been supported by noteworthy arts organizations including the National Endowment for the Arts, American Composers Forum, MTC/Rockefeller Foundation, Subito Awards, Mu Phi Epsilon Music Fraternity, MPE Foundation, ACME, and yearly ASCAP awards. Her "Wind Tides" for trombone and piano won the Wright State University Trombone conference. "Animalogy" for woodwind quintet won the Aeros competition and was performed at Carnegie Hall. She has been composer-in-residence and a visiting composer at numerous colleges and universities in California, Alaska, and Colorado. A graduate of UCLA, Albert studied composition with Stephen Mosko, and orchestration with Albert Harris. Her music has been recorded on MSR, Naxos, Navona, Centaur, Little Piper, Albany, and ABC Records and is distributed through Kenter Canyon Music (ASCAP), TrevoCo, Theodore Front Music, and Theodore Presser.

Dumkyana

Robert Fleisher

A Slavic ballad genre typified by marked contrasts of slower and faster tempi, the *dumka* (“thought” or “memory”) inspired works by Borodin, Chopin, Liszt, Tchaikovsky—and Dvořák’s 1891 Piano Trio No. 4 (“Dumky”), Op. 90. Reflecting the Romantic era’s “progressive tonality,” Dvořák’s six movements are all in different (and largely distantly-related) keys: E minor, C# minor, A major, D minor, Eb major, and C minor. *Dumkyana*’s considerably shorter single movement comprises an introduction, 3 solos, 3 duos, 3 trios, and a coda. In the order they are heard, the duos and trios variously quote, rearrange, and otherwise transform portions of Dvořák’s six corresponding movements, in their original keys. Lacking such direct references, the three solo passages (beginning with the cello introduction) instead feature a unifying 12-tone row and a harmonic progression, both derived from Dvořák’s key scheme above. Brief echoes of Beethoven, Berg, Debussy, and Rimsky-Korsakov also appear. *Dumkyana* was composed for and premiered during a Midwest tour by the Amicizia Trio. More recently, the Trio Casals presented the NYC premiere at Carnegie/Weill Recital Hall during a CD-release concert for “Moto Finale” (Navona), a 2022 Global Music Awards Silver Medal recipient in the Classical category.

Robert Fleisher is a composer, author of *Twenty Israeli Composers*, and a contributor to Theresa Sauer’s *Notations 21*. His music has been heard throughout the U.S. and in more than a dozen other countries and has been released on nearly as many record labels. His scores have been exhibited in the U.S. (including “Scribing Sound” exhibitions at two New Music America festivals), France, and the Netherlands. Fleisher’s acoustic works have been called “eloquent” (Ann Arbor News), “lovely and emotional” (Musicworks), “astoundingly attractive” (Perspectives of New Music), and “ingenious” (The Strad); his electroacoustic music has been described as “fascinating” (Fanfare), “endearingly low-tech” and possessing “a rich, tactile texture” (The New York Times). Awarded several artist residencies in the U.S. and abroad, he has also received support from the Illinois Arts Council, the National Endowment for the Humanities, and the Ruttenberg Arts Foundation. A native New Yorker, Fleisher attended the H.S. of Music and Art, earned a B.Mus. degree with Honors at the University of Colorado, and his M.M. and D.M.A. degrees at the University of Illinois studying composition with Ben Johnston, Salvatore Martirano, and Paul Zonn. He is Professor Emeritus at Northern Illinois University.

The Blue Guitar

John Bilotta

They said, “You have a blue guitar,
You do not play things as they are.”
The man replied, “Things as they are
Are changed upon the blue guitar.”

--Wallace Stevens,
‘The Man with the Blue Guitar’

Stevens’ complete poem is a meditation on the nature of art, performance, and imagination. To conceive a work is to construct new from old. To perform a work is to transform it yet again. In art, as on the blue guitar, all expectations are subverted. This piano work is in three movements each of which links back to a work from a past century—18th, 19th, or 20th. The movements are not variations on the originals but new works built from small borrowings: a motif, a rhythm, a harmony. I have not attempted to imitate the aesthetics of the originals. I have simply taken a few seeds from the past and planted them in my own field.

John Bilotta has spent most of his life in the San Francisco Bay Area. His works have been performed by ensembles and soloists in the US and Europe, including Rarescale, Earplay, Washington Square Contemporary Music Society, North/South Consonance, Avenue Winds, Talea Ensemble, Trio Casals, Boston String Quartet, Belfiato Wind Quintet, Kiev Philharmonic, San Francisco Cabaret Opera, Bluegrass Opera, Boston Metro Opera, Thompson Street Opera, New Fangled Opera, Floating Opera and VocalWorks. He is currently vice-president of NACUSAsf and serves on the boards of the Society of Composers, Inc., and Goat Hall Productions.

...and all that jazz...

Brian Field

...and all that jazz... is a work for violin and 'cello duet that is built on driving jazz-influenced rhythms and rapid shifts in dynamics with a tight interlocking of passagework between the two instrumentalists.

Brian Field began his musical endeavors at age eight with the study of piano, and began his first serious compositional efforts at sixteen, earning his undergraduate degree in music and English literature from Connecticut College, where he graduated Magna Cum Laude, Phi Beta Kappa. At Connecticut, he studied composition with Noel Zahler, piano with the Polish pedagogue Zosia Jacynowicz, organ with John Anthony, and harpsichord/figured-bass realization with Linda Skernick.

Devoting himself to composition, Mr. Field continued his musical studies at the Juilliard School in New York City 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 compositions include music for television and stage; solo acoustic, chamber, ballet, choral, vocal, electroacoustic and orchestral works. His compositions have been performed extensively throughout the United States and internationally.

Who You Were Then and Always

Mary Fineman

Who You Were Then and Always is based on a short 12 bar improvisation I did at the piano one day, while accompanying a modern dance class at Mills College. This was about 20 years ago, and at that time, I was an improviser, not a composer. But I saw an energy healer not too long after that who told me the reason I woke up every night was to write music. And so, this little 12-bar phrase became one of the first works I felt compelled to write. Though its origin is as a piano work, (found on my CD *Everyday Secrets*), I developed the piece into an extended version for piano trio. In doing so, it really helped me grow as a composer, and also helped me find a way to convey some of the endless variations still in my mind!

Mary Fineman's artistic spirit moves easily between two worlds—from the intimate universe of singer/songwriter to the expansive territory of the neo-classical world—bringing passion and a love of melody, whether for song, piano, chamber ensemble, or orchestra.

An Oakland musician (originally from Baltimore, where she studied music theory with Grace Newsom Cushman), Mary spent ten years in Montreal studying piano with Laretta Altman and Phil Cohen at Concordia University, where she also taught. She studied jazz at McGill and accompanied instrumentalists, singers, and

dancers. Her music trajectory changed radically in 2003 after visiting an energy healer. Mary suddenly started hearing her own music, and began composing in diverse genres. Performances include the Paramount Theater, with the Oakland Symphony under the late Michael Morgan, Piedmont Piano Company, Center for New Music, the Marsh Berkeley, Old First Church, and many others.

Her work's been featured on radio KDFC, Internet Archive, and Call for Scores: Solo Piano by e4tt.org. In 2024 she was featured soloist (voice and piano) in the performance of her work by the Community Women's Orchestra, under Martha Stoddard. She has received First Place in Music from the Biennial Competition of NLAPW.org. Mary has composed more than 80 songs. www.maryfineman.com

Lament for Gaza City

Davide Verotta

A small hill close to Gaza City, Gaza holds the remains of one of the oldest known settlements in Palestine, Tell El-Sakan, dated 3,500 B.C.E. More than five millennia have passed by from that time; a gulf of time during which many, many conflicts afflicted the area, culminating into the current, 2024, paroxysm of brutal violence and destruction. Lament for Gaza City is a speechless wail, contemplating the violence we are capable of inflicting upon each other.

Davide Verotta was born in an Italian town close to Milano and moved to San Francisco as an eager twenty-seven-year-old. A professor at UCSF in biomathematics and statistics (gasp) for thirty years, he has been actively involved in the SF new music scene for a good twenty, and eventually left math behind to concentrate exclusively on composing. He studied piano at the Milano conservatory ages ago. Composition is more recent, with studies at SFSU and UC Davis. Davide teaches piano and composition privately and at the Community Music Center in SF. He has received numerous local commissions, international competition prizes, and composition grants. For more information, please visit his web site at <http://www.davideveroa.com>, or his youtube channel at www.youtube.com/@Davideverotta.

Moments from White Blowing Daffodil Seeds (Image Music X-B)

Greg A Steinke

“... found dreams...”

Moments from White blowing daffodil seeds was written after a perusal of *Riverbend*, a literary journal published at Ball State University wherein I found the poem used as a metaphor for this composition. The poem and the composition also serve as a way of honoring the memory of a very dear family friend, Virgil Adams, who passed away in November of 1992.

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 (2012–19) and also currently serves on the NACUSA Cascadia and NACUSAsf Chapter Boards.

<https://gregasteinke.com>