

Music@Mimoda and NACUSA-L.A. present

Three's Company

featuring Trio Accento

Maksim Velichkin, cello

Limor Toren-Immerman, violin

Nora Chiang Wrobel, piano

Gernot Wolfgang: Jazz and Cocktails

Kenneth Froelich: Polarized

Russell Steinberg: Paleface

Deon Nielsen Price: Angel Trio

Richard Derby: Introspection

William Toutant: Homage a Debussy

Wednesday, March 7, 2018 at 8 pm

Mimoda Studio

5774 W. Pico Blvd, Los Angeles, CA 90019

free admission



RosterMyWall.com

NACUSA-L.A.
March 7, 2018

Los Angeles Chapter of the National Association of Composers, USA
and Music@Mimoda presents
Wednesday March 7, 2018 8 pm
Mimoda Studio 5774 W. Pico Blvd Los Angeles, California

Trio Accento

Limor Toren-Immerman, violin

Maksim Velichkin, cello

Nora Chiang Wrobel, piano

En hommage à Debussy (2017)

William Toutant (BMI)

Introspection (2017)

Richard Derby (ASCAP)

Polarized (2017)

Kenneth D. Froelich (BMI)

Angel Trio (1993/2014)

I. Astarte *allegretto grazioso*

II. Raphael *agitato*

Deon Nielsen Price (ASCAP)

Paleface (2016-17)

Russell Steinberg (ASCAP)

1. Wild West

Jazz & Cocktails (2003)

Gernot Wolfgang (BMI)

Program Notes and Composer Biographies

En homage à Debussy was written to honor the composer on the 100th anniversary of his death. In addition to mixing some of Debussy's compositional techniques with my own, I used a musical representation of his full name: Claude Achille Debussy. It appears very clearly at the beginning, middle and end of the piece. Every letter of his name can be represented musically using letter names of pitches or sol-fa syllables. For example, "u" is represented by the pitch C, which in Guido D'Arezzo's solfège system is "ut." For "y" I chose F# or "fi."

William Toutant was born in Worcester, Massachusetts. He received his BA and MA from The George Washington University and his Ph.D. in music theory and composition from Michigan State University. He joined the music faculty of California State University, Northridge in 1975. During the next 38 years he not only taught in the Department of Music, but he also served in a variety of administrative positions including Dean of the Mike Curb College of Arts, Media, and Communication. For eighteen years wrote and hosted the weekly radio program, "The KCSN Opera House." He became Professor Emeritus in May 2013. His music is available on North/South, Capstone, Centaur, and Navona records. He lives in Los Angeles with his wife, Ligia Toutant.

Introspection is meant to be a contemplative, reflective piece. The violin and cello share slow, steady melodic patterns while the piano responds with more active gestures. An eventual, dramatic outburst from the piano stimulates quiet, rapid runs in the string instruments in reply. The piece ends quietly.

Richard Derby has a Ph.D. in music composition from the University of California Santa Barbara. In 1977-78, he held a Fulbright Fellowship to study composition with Justin Connolly at the Royal College of Music, London. In 1982 his article "Elliott Carter's 'Duo for Violin and Piano'" was published in *Perspectives of New Music*. A CD of his chamber music is available from Southwest Chamber Music (swmusic.org). Recordings of his music are posted at soundcloud.com/richardderby. Richard's website is at richardderbycomposer.com.

Polarized is a study of contrasts. The music begins with a vivid and rambunctious line that quickly diverges into an asymmetrical ostinato. From there, musical lines reminiscent of samba weave in and out with chromatic stepwise lines that would easily be found in early 20th century serial music. Textures build and collapse quickly, allowing the music to momentarily climax before moving on to the next musical structure. The music reaches a quiet low-point in the middle of the work, before quickly reversing course, reversing to gestures that preceded it. This music was conceived as a response to our ever-increasingly polarized society, where political tribalism has unfortunately overtaken rational discourse. The music begins and ends in unison—my own personal appeal towards finding a unified voice that can rise above the rhetoric.

described as "energetic, exciting, and rhythmically dynamic," composer **KENNETH D. FROELICH**'s (b. 1977) music has been performed internationally in Europe, Asia, and North and South America. He has been honored with awards from ASCAP, NACUSA, Meet the Composer, the Percussive Arts Society, the American Prize, and the American Composers Forum. His music has been presented by Pacific Serenades, CMASH, the American Composers Orchestra, Duo46, Earplay, the Empyrean Ensemble, the Fresno Philharmonic, the California E.A.R Unit, the Jolles Duo, and the Indianapolis Symphony Orchestra, among others. Kenneth received his DM and MM degrees from Indiana University, and received his BM degree *summa cum laude* from the University of Southern California. Kenneth is currently serving as Professor of Music Composition at Fresno State in Fresno, CA. Hear more of Kenneth's music on his website at kennethfroelich.com, as well as on his album **Nerd Songs**, available from most streaming music services.

Angel Trio: Astarte, Queen of Heaven, is the diva of the mythical fallen angels. **Raphael**, meaning Divine Physician, one of the seven archangels in Judeo-Christian belief, was said to have healed the earth when it was defiled by the sins of the fallen angels. Scholar of Eastern philosophy, George C. McMillian, writes about his frequent listening to Deon's trio following his yoga meditation, "...Price's angels are full of life and surprises! They are whimsical, shy, full of delight, sometimes sad, immensely wise yet childlike, sometimes scary because I sense their power, but then *not* scary because I sense their humor. They are curious and full of fun and mischief in the way they dash our human concepts."

Angel Trio's seven movements are essentially romantic in character in spite of the mathematical basis for the harmonic idiom (vector #02367811 as tabulated in *Tables of Pitch...* by M. Lloyd Tew), and use of extended instrumental technique in Raphael. Commissioned and premiered by the Los Angeles Alumni Chapter of Mu Phi Epsilon professional music fraternity in celebration of its 75th anniversary, the trio received a lengthy analysis and review in the *International League of Women Composers Journal* (Oct. 1994), and is recorded on *Oneness Cambria* CD 2014).

Deon Nielsen Price's music is known for the deeply spiritual humanitarian concern that permeates much of her work, currently especially in her oratorio, *CHRISTUS*, and her opera, *Ammon and the King* (in preparation). Her studies in composition were primarily with Leslie Bassett and Samuel Adler. She has been commissioned by the Barlow Endowment for Musical Composition, Mu Phi Epsilon, Alaska State Council on the Arts, Metro Chamber Orchestra, Malachim Films, Pinkston-Lynn-Price Trio, ECHOSPHERE Duo and E. Quartet, Culver City Chamber Orchestra, PRICE Duo, Alice Schoenfeld, Darryl Taylor, Mary Au, and other individual artists. Recordings are on Cambria Master Recordings and Albany Records, both distributed by NAXOS, and CD Baby. Her *Oneness* and her *Dancing on the Brink of the World* were Notable CD Releases by ArkivMusic and selected for Grammy consideration. Please visit online: culvercrest.com. Dr. Price has degrees with Honors from Brigham Young University, the University of Michigan, and the University of Southern California; and has served on the faculties of UC Santa Barbara, USC, CSUN, and is retired from El Camino College. She currently resides in San Francisco and produces the 3rd Sunday Concert Series at the Interfaith Center at the Presidio.

Paleface. Inspired by and accompanied with video of the acclaimed paintings of New York “psychological pop” artist **Jerry Kearns**, my piano trio *Paleface* explores the persistence of the American hero myth, even as it breaks down on every level in our contemporary society. It begins with the Western cowboy mythos—horses, cowboys, folk songs and church hymns (Jesus plays a lurking role in the piece), even a gun fight. Then it jumps to the varied 20th century heroes who struggle and triumph over dark forces—detectives from pulp comics and film noir, the secret agent, and the muscled action hero. *Paleface* concludes with all these icons now as phantoms, struggling in the night to cohere and make sense of a world they no longer can possibly describe. They ultimately all go to church and fade away to a ghost pop gospel choir. The musical style of *Paleface* is contemporary classical with an Americana quality influenced by Ives, Copland, and George Crumb. The pianist taps inside the piano to evoke distant galloping horses, all three instruments create a collage of a dozen folksongs and church hymns. There is dissonant chase music, a jazzy “secret agent” tune, frantic blues, and even a comic fanfare with kazoos.

Russell Steinberg’s music fuses Romanticism with contemporary pulse and colors that reviewers call “freshly lyrical, pulsating, edgy, infectious” and “shimmering with great beauty and energy.” Three orchestras—the New West Symphony, the Bay Atlantic Symphony, and the Hopkins Symphony Orchestra—commissioned and premiered *Cosmic Dust*, a work that Science News Magazine featured in its issue celebrating the 25th anniversary of the Hubble Space Telescope. Commissions and premieres for 2017-2018 include *Hom Trio* with Sierra Ensemble in the Presidio in San Francisco, *Whack-A-Mole USA* with double bassist James Rapport at the Gesellschaft für Musiktheater in Vienna, and *Paleface* with the Neave Trio, a work accompanied by video projection of paintings by acclaimed “psychological pop” artist Jerry Kearns at the Dimenna Center in New York City.

Steinberg is passionate about music education for listeners of all ages. He is a popular pre-concert speaker for the Los Angeles Philharmonic and is Artistic Director of the Los Angeles Youth Orchestra, a widely-praised ensemble that includes 120 students from over 60 schools. The orchestra recently toured Italy, performing in Cremona, Montecatini, and Rome. Steinberg received a Ph.D. in Music from Harvard University studying with Leon Kirchner, an M.M. from the New England Conservatory studying with Arthur Berger, and a B.A. from UCLA studying with Elaine Barkin. Information about Steinberg’s music and lectures is available at www.russellsteinberg.com.

“Jazz & Cocktails” is a piece in one movement of approximately 12 minutes in duration. The inspiration for the piece was a fictitious cocktail party, the kind that one could easily imagine taking place within a Woody Allen movie. The piece is full of conversations between the individual instruments. The tone of these conversations runs the gamut from exuberant to pensive, from light to serious, from happy to melancholy. At times more than one instrument is “talking” at the same time, at others a player is holding a monologue or seems deeply lost in thought. And throughout this all, the sound of jazz keeps reminding us that the party is going on.

Jazz & Cocktails contains references to a number of my favorite composers and performers, both in thematic or "orchestrational" ways. Duke Ellington, Dimitri Shostakovich, McCoy Tyner and Maurice Ravel are being paid tribute to at one point or another.

GRAMMY®-nominated composer **Gernot Wolfgang** has been described as a "*master composer with important things to communicate to his listeners*" (*Fanfare Magazine*). He has so far received more than 40 commissions from organizations and individuals such as the Los Angeles Chamber Orchestra, the Santa Barbara Chamber Orchestra, the European Broadcasting Union, a variety of American chamber music festivals and concert series, and Los Angeles Philharmonic principals David Breidenthal (bassoon), Joanne Pearce Martin (keyboard) and Michele Zukovsky (clarinet). He received awards and grants from the American Composers Forum, American Music Center, Berklee College of Music, Billboard Magazine, BMI, the Fulbright Commission, the State of Tyrol (Austria) and the Austrian Ministry of Education and the Arts. Gernot also works as an orchestrator of film and TV scores. He is currently associate artistic director of the HEAR NOW Festival of New Music by Contemporary Los Angeles Composers. gernotwolfgang.com

About NACUSA Los Angeles Chapter: We engage our community through the creation, performance, and promotion of contemporary musical art, while providing resources and opportunities to Southern California composers and performers. We are an educational, non-profit organization with 501c3 IRS status. We provide free concerts of contemporary music in the greater Southern California area. Please visit us on Facebook.

Many thanks to Katherine Saxon for the beautiful poster for this concert, used as the cover of this program. Thanks to the Board: Dr. Jeannie Gayle Pool, President; Dr. Richard Derby, Vice President; Dr. Tony Wardzinski, Treasurer; Dr. Carla Bartlett, Secretary, Dr. Katherine Saxon, Publicity Chair; Adrienne Albert, Communications; Michael Glenn Williams, and Dr. Deon Nielsen Price, President Emerita. We are grateful for all of our individual contributors and for the support of Heather Coombs-Perez & Art Perez, Realtors, providing exceptional service in Culver City. To join NACUSA, visit: <http://nacusa.us> and select "Activities." Then select "Join NACUSA!" from the menu, for information about benefits, dues rates, and a link to the Membership Application Form.

NEXT CONCERT: SUNDAY, APRIL 8, 2018 4 PM.

The Los Angeles Chapter of the National Association of Composers USA will present a free concert of organ music on Sunday, April 8 at 4:00. The concert will be held at St. Athanasius Episcopal Church at the Cathedral Center of St. Paul, 840 Echo Park Avenue, Los Angeles. Music by Sandra Bostrom-Aguado, Richard Derby, Margaret Meier, Allen Menton, Jeannie Gayle Pool, Deon Nielsen Price, David Raiklen, and Greg Steinke will be performed. In addition, James French (the organist at St. Athanasius church) will discuss and demonstrate the tradition of organ improvisation. The organists include Linda West Brown, James French and Deon Nielsen Price. All are welcome to come hear this unusual concert of organ music by Southern California NACUSA composers. **Parking information:** There are two small, gated, free parking floors underneath the church with entrances on Echo Park Avenue and Laguna Avenue. It is suggested that attendees carpool if possible. Street parking in the Echo Park area is limited.



Trio Accento is an exciting piano trio whose performances have been exuberantly welcomed by audiences and presenters wherever they appear. Violinist Limor Toren-Immerman, cellist Maksim Velichkin and pianist Nora Chiang Wrobel have a collective history of decades of solo, chamber-music and orchestral performances nationally and internationally in some of the world's top venues with renowned groups and orchestras. They are each masterful solo players who combine their talent with wonderful finesse and collaborative sensitivity. Their voice is full of tenderness, passion and drama that invariably move their audiences to standing ovations time and time again.