

The National Association of Composers, USA Los Angeles Chapter presents a

Winter Piano Gala

Sunday, January 12th, 2020 at 3:00 pm

music composed by

Adrienne Albert Larysa Kulchytska

Carla Bartlett Jeannie Pool

Sandra Bostrom Deon Price

Sebastian Chang Samara Rice

Richard Derby Greg Steinke

Hollywood Piano,
323 S. Front St.,
Burbank, CA 91502

Parking available right next door
at the Downtown Burbank
Metrolink Center

Jason Stoll, piano

Alex Segal, toy piano

Rachel Mellis, flutes

Free Admission



Nancy Bloomer Deussen (1932–2019)

Died on 16th November, 2019. She was 88.

In loving memory of composer and [NACUSAsf - The National Association of Composers, USA - SF Chapter](#) board member, Nancy Bloomer Deussen was a prominent San Francisco Bay Area composer and co-founder of the Bay Area chapter of The National Association of Composers, USA, also serving on the national body for a number of years. She was educated at Juilliard School, The Manhattan School of Music, USC School of Music and San Jose State University, studying composition with Vittorio Giannini, Lukas Foss, Ingolf Dahl and Wilson Coker.

Bloomer Deussen was an advocate of accessible contemporary music, a fact reflected in her own style, which is melodic and tonal. She also was known for using the natural world as a source for inspiration, both more generally in works such as Cascades (piano), One of Nature's Majesties (clarinet, bassoon and piano) and Loveliest of Trees (soprano with piano), or in works with a specific sense of place, such as Afternoon in Asbury Park (trumpet and piano), Parisian Caper (alto sax, clarinet and piano) or Yellowstone Suite (soprano and alto recorders, harpsichord, viola da gamba).

A recipient of many grants, including The Peninsula Community, Silicon Valley Arts Council, The American Composer's Forum, The Contemporary Record Society and the Mu Phi Epsilon Memorial Foundation, she also won the Mu Phi Epsilon Original Composition Contest for her Woodwind Quartet (1987), The Bay Area Composer's Symposium Award for Reflections on the Hudson, for orchestra (1994), The Britten on-the-Bay Prize for Trio for Violin, Clarinet and Piano (1996) and the Mu Phi Epsilon Original Composition Contest for Concerto for Clarinet and Small Orchestra (1999). Bloomer Deussen was also active as a pianist, both in performances of her own works and in shows by Gershwin, Cole Porter, Rodgers and Hart, Irving Berlin and others. She also worked privately as a teacher of composition. She was recently chosen as the first Honored Artists of The American Prize, for "musicians of sustained



excellence".

You can find her joyful music on her website:

<https://www.nancybloomerdeussen.com/order-music>

IN LOVING MEMORY OF NANCY BLOOMER DEUSSEN

TOCCATA FANTASY
Sebastian Chang, Piano
GREG STEINKE (ASCAP)

BIOS AND PROGRAM NOTES

Dr. Sandra Bostrom-Aguado, resident of Los Angeles, taught piano/keyboard, song-writing, music in films and technology at California State University, Northridge. She presently owns Angel Publishing House which publishes sacred and secular choral, instrumental, solo music, and teaching materials for musicians. She has composed over 300 choral and instrumental works that are performed in numerous venues. She has written scores for motion pictures, educational films and commercials and 24 educational books and CDs on teaching keyboard skills. Her publishers include Lawson-Gould, Choristers Guild, Valiant Educational Products and Gehrmans Musikforlag. She and her company, Angel Publishing House are members of ASCAP and she is presently listed in the Who's Who in Music.

These three pieces are from a collection of 15 compositions titled “**Fifteen Preludes & Etudes**” for solo piano. This collection represents a wide variety of compositional styles from 18th century Romantic to Twenty-first century Contemporary. Etude #9, is a study in triplet rhythms and contains a repeating “melodic” idea interwoven between a “chase” of other triplet concepts. Prelude #7, is based upon 2 different left-hand ostinato passages. The right-hand presents a haunting melodic phrase which interweaves its self within the ostinato. Etude #15, based on whole-tone scale construction, sometimes presents a whole scale, or fractions, or clusters formed from 2 to 5 notes. Always with a hint of Spanish rhythms, but not quite dance-able.

Carla K. Bartlett (ASCAP) is a composer, teacher, and pianist residing in Pasadena, California, USA. She earned a baccalaureate degree in music at California State University, Northridge, studying piano with Eleanor Russell and Carol Rosenberger, composition with Daniel Kessner, and conducting with David Whitwell. At CSUN, she wrote incidental music for theatrical productions and segued into composing sound tracks for short films and animation projects. After earning a Ph.D. in Education at Claremont Graduate University, Carla served as professor at Mount St. Mary's College where she directed the Secondary Education Program. She taught instrumental music in middle and high school for over 20 years. Carla composes in many genres, and her works have been performed regularly at concerts of the National Association of Composers of the United States, Los Angeles chapter. Her music is available from Truluckmusic.com.

#14 from *Inspirations In C* (2015)

I was a freshman at Immaculate Heart College in Hollywood when my music professor played a recording of Terry Riley's now iconic 1964 composition, *In C*. I was completely surprised and delighted by Riley's repetitive, incrementally modulating creation, considered a major contribution to the American Minimalist tradition. In 2015, I composed a collection of pieces exploring the tonal center of C and its related modes, *Inspirations In C*. #14 is a four-hand piece from this collection in the style of Balinese gamelan music, which I studied at a summer institute in Bali with the amazing gamelan ensemble *Cudamani* of Ubud. Several musical elements or effects of Gamelan music are applied: a gong sound in sustained low tones; a metallophone sound of tremolos and rolled chords; a hocket effect between the parts and hands creating a syncopated feel; and melodic repetition within a narrow range.

Special thanks to Jennifer Quan for performing with me today.

Award-winning composer **Adrienne Albert (ASCAP)** has had her chamber, choral, vocal, orchestral and wind band works performed throughout the U.S. and across the globe. Her music is widely known for its “melodic and lyrical beauty” and “whimsy and playfulness”. Having previously worked as a singer with composers such as Stravinsky, Bernstein, Glass, and Schuller to name a few, 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, ACF, Meet The Composer/Rockefeller Foundation, Subito Awards, MPE Foundation, ACME, and yearly ASCAP awards. She has been composer-in-residence and a visiting composer at numerous colleges and universities in NY, California, Alaska, and Colorado. A graduate of UCLA, Albert studied composition with Stephen Mosko, and orchestration with Albert Harris. Her music is widely recorded, published by Kenter Canyon Music (ASCAP) and can be found on her website: adriennealbert.com.

“The Day Before” (2019), commissioned by flutist, Wendy Stern, came out of a conversation in which she was planning a recital that included a beautiful work by Phillippe Gaubert. Certain parts of his work were reminiscent of the Beatles song, “Yesterday”. Realizing that getting the rights to that song would be prohibitive, I chose to compose my own version and have titled it, appropriately, “The Day Before”. You might also hear some Beethoven in it in celebration of his 250th birthday.

“Sam’s Dance” (2012) was conceived from a dream I had about my father who was undergoing foot surgery. He had the lithe physique of an athlete whose only sport was walking five miles a day. While sitting in the hospital waiting for his results, Chagall-like images of my father walking with a cane through the clouds danced like a three-legged waltz in my head. “Sam’s Dance” is also available for WW5, violin and piano, clarinet or saxophone/piano, and oboe/piano. Published by Kenter Canyon Music and available on my website.

Jeannie Gayle Pool (ASCAP) Her compositions for orchestra and chamber ensembles have been performed throughout the United States, Canada, Europe, India, and China. She composes for documentary films and shorts including a new score for the Mary Pickford silent film, *The Dream* (1911) and the score for her documentary film, *Peggy Gilbert and Her All-Girl Band* (2007), narrated by Lily Tomlin. She produced the restoration of the original score for *Wings* (1927) for Paramount’s 100th-anniversary release on DVD in 2012 (the soundtrack is on the LaLaLand label). She produces LP, CD, and cassette recordings for Cambria Records, an independent label in California that specializes in contemporary American music. She worked as a music consultant and archivist at Paramount Pictures (until 2012) and was the Executive Director of the Society for the Preservation of Film Music from (until 2002). Dr. Pool lectures frequently on women in music and film music history/preservation. A published author, her five books on music are available through Amazon. Her firm, Music Legacy Services, works with film and television studios, composers and composers’ estates to prepare scores, audio, and personal papers for placement in library special collections.

CHEATING HUSBAND RAG for solo piano (Duration 2’46”) was composed for a new score for the 1911 Mary Pickford film, The Dream, at the request of Ronald Royer and the Scarborough Philharmonic, Ontario, Canada. The score is for symphony orchestra is based on this rag. This short Mary Pickford film was made more than 100 years ago and holds up surprisingly well. Pickford plays both the wife and mistress, although she was only 18 at the time. A one-reeler (today called a short), this film was believed to be lost for decades, but was found and restored in the 1990s.—Jeannie Gayle Pool

Sebastian Chang has been composing and performing professionally since the premiere of my first major composition “Concertino for Piano and Orchestra”, in which I was a piano soloist with the Tokyo Symphony Orchestra at the age of nine. At the age of nineteen, I became the youngest three-time winner of the annual BMI Student Composer Awards, in addition to winning five ASCAP Morton Gould Young Composer Awards. My compositions have been performed by the Detroit Symphony Orchestra, the Philadelphia Orchestra, the Pacific Symphony, the Britt Festival Orchestra, the Louisville Chamber Choir, and the Louisville Orchestra. Recent premieres include “Between Heaven and Earth”, which was premiered by the Louisville Orchestra & Louisville Chamber Choir on Feb. 2 & 3, ‘18. “Cryptogenic Infrastructure Fantasy”, for violin, clarinet, piano, and timpani, received its second performance in Calgary, Canada, on Dec. 9, ‘18.

"Across the Continental Divide" is a journal entry of my life over the past 5 years. I began work in 2015, following the premiere of my "1" Symphony by the Louisville Orchestra. In 2016, I became the pianist and resident composer of the Louisville Orchestra for two seasons, and I ended up crossing the continental divide four times by car in two years. I moved back to Orange County in 2018, having landed a new job in a new field. My girlfriend moved cross-country in the summer of 2019 to move into a new home with me, so I flew out to meet her in Louisville and crossed the continental divide by car with her for a fifth time. Upon losing my job shortly after returning home, I used the money I had saved to finish this composition.

Samara Rice is a contemporary classical music composer, pianist, toy pianist, and educator based in Southern California. Textural elements, unusual instrumentation, extended performance techniques, sound design, and imagery inspiration combine to form her compositional sound. Samara's active involvement in the music community includes her service on the board of directors and as the education director for the American Composers Forum's Los Angeles chapter, playing toy piano and keyboards in the nine-piece funk-rock group *California Wildfires*, and her regular involvement in the San Diego Toy Piano Festival. She previously served in production roles at the Ojai Music Festival and the Grand Teton Music Festival. She is currently pursuing a Master of Music degree from the California State University, Long Beach. Samara graduated *cum laude* from the University of California, San Diego with a bachelor's degree in music composition with department honors. For more information about Samara's compositions visit www.SamaraRice.com.

OnomataPiano explores the various extended sound possibilities of the toy piano in a playful homage to the word "onomatopoeia." An onomatopoeia is a word formed from a sound, such as *bang, knock, splat, flutter, thud, smack, whoosh, or stomp*. The piece is framed as a petty competition between two toy-pianists as if they are inventing the sounds on the spot in an effort to outsmart their opponent. Who's the winner? You decide!

Deon Nielsen Price, (1934-) has degrees from Brigham Young University, University of Michigan, and University of Southern California, and is a published and commissioned composer, award winning pianist, performing and recording artist, conductor, author, church musician, retired educator, and advocate for living composers. Recordings on the Cambria label of Dr. Price's compositions include the 2017 release, *Radiance in Motion*, and are highly acclaimed: "fascinating, rewarding music" (*Fanfare* 2019). Her two operas, *Ammon and the King: Immigrant Speaks Truth to Power*, and *The Light of Man—and Woman* were both composed in 2019, and premiered at Presidio Chapel. Reviews, interviews, recordings, videos, her text, *Accompanying Skills for Pianists 2nd Edition*, and sheet music for her nearly 300 compositions (ASCAP) are available at www.culvercrest.com. Dr. Price formerly served as President of the International Alliance for Women in Music, and is President Emeritus of the National Association of ComposersUSA. She currently serves as curator of the Interfaith Center at the Presidio Sunday Concerts series.

Suite I for Piano from the one-act chamber opera, *The Light of Man—and Woman* represents music from the first half of the opera ending with a lighthearted, climactic refrain. Suite II represents the last half with a profound finale. Inspired by a story in the Hindustani *Upanishad* writings, there is a Prologue, five verses with refrain, and an Epilogue. King Janaka asks Yajnavalkya questions: What is the Light of Man? And, when Sun and Moon have set, Fire is gone out, and Sound hushed, what is then the light of man? Yajnavalkya's final answer: The Self! The Soul, surrounded by the senses, knowledge, and wisdom. If a man (woman) clearly beholds her Soul as the lord of all, then he is no more afraid! Beginning with a fragment of an Indian Raga, the composition quickly becomes eclectic in order to portray the story.

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 Cambria Master Recordings CD of his chamber music is available from Southwest Chamber Music

(swmusic.org). Recent music is posted at soundcloud.com/richardderby. Derby's website is at richardderbycomposer.com.

Nocturnes and Diurnes (2018) for solo piano consists of eleven short, atmospheric “night and day” pieces. Each piece uses only a single interval for all of its pitches and is therefore restricted in what it expresses. The fourth and fifth pieces from the set are presented on today's concert. The fourth piece from the set (based on the minor seventh) is an active, day-time piece. The fifth piece from the set, based on the perfect fifth, is a quiet, still nocturne.

Larysa Kulchytska (ASCAP), pianist and composer, born in Ukraine, is an impassioned artist, solo pianist and master pedagogue. She received her Master's Degree in Music from Lviv Conservatory in Ukraine. She was a professor at Drohobych Music College for 10 years. Inspired by the idea of creating her own music school, where she would bring to life her artistic vision, she established a music studio “Sonore” in Lviv. Larysa's songs have been recognized for their musicality and beauty and were chosen for National and International Festivals and Competitions. Her music has been performed on numerous TV and Radio shows. In 2001, Larysa brought her daughter, Olga, to Los-Angeles to compete in The World Championship of Performing Arts. Olga won a Silver Medal for performing an original song, by Larysa. In 2015, Larysa released the album “Singing Piano” (Music for Your Soul). Her music soothes the soul and uplifts the spirit.

“Thanksgiving Dance” (2012) is a lively composition inspired by the beautiful celebration of Thanksgiving Day. The piece frolics from one harmonic center to another and features bright jovial melodies resembling the dance of the autumn leaves in the wind. Larysa enjoys performing this piece to audiences throughout the country and is grateful for the opportunities that this great land has provided for her and her family.

“Lost in the Forest” (2015) is an enchanting composition that transports the listener to a mysterious dream-like state. The bewitching soundscape is created through a series of descending arpeggios along with somewhat dissonant harmonies. A glimmer of light in the darkness appears about half way through the piece as a delightful major melody is being introduced followed by a return of the main minor theme. The piece ends with an unresolved harmony, leaving the listener lost in the forest.

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 the current Past national president of NACUSA and also serves on the NACUSA Cascadia Chapter Board.

The Toccata Fantasy I is the composer's “contemporary take” on the very old toccata style as a homage to Béla Bartók with Bach and Beethoven looking over Bartók's shoulder, all the while musing occasionally on Bartók's compositional accomplishments. Bartók has always been a musical “hero” of mine since my very early years as a composer. When this opportunity to write a piece reflecting the influence and/or style of a particular composer came along, I realized the perfect vehicle had appeared for me to honor my musical hero. While the toccata spins itself out in the course of the piece, a “fantasy” lurks in the background that has elements of Bach and Beethoven—that were influences on Bartók as well—along with some quoted favorite passages from Bartók—2nd Piano Concerto, Concerto for Orchestra. Aspects of the toccata motives (phrases) are anagram derivatives of Bartók's full name realized as degrees of a scale starting on B-flat. The piece ends with a reaffirmation of B (B-flat), É (E), L (La or 6th scale degree), A (A).

Rachel Mellis is a Los Angeles-based orchestral, chamber, solo, and recording flutist. She has collaborated with esteemed artists across many genres, including John Williams, Danny Elfman, Gustavo Dudamel, Zubin Mehta, Esa-Pekka Salonen, James Conlon, Michael Tilson Thomas, Michael Bublé, Christina Aguilera, Seth Macfarlane, and Rachel Platten. Rachel is 2nd flutist of the Redlands Symphony and performs with many other orchestras, including the Los Angeles Philharmonic, Pasadena Symphony, San Bernadino Symphony, and MUS/IQUE. She is a featured soloist on video games “Ori and the Blind Forest” and “Minecraft”, and has performed on NBC’s “The Voice” and FOX Network’s “Glee”. In addition to classical flute, Rachel records and performs on bansuri, shakuhachi, Irish flute, dizi, panpipes, ocarina, and many other flutes from around the world. Rachel is on faculty at Occidental College and her own education includes Bachelor and Master degrees from USC, where she studied under Jim Walker and Gary Woodward.

Alex Segal is a musician, composer, audio engineer, and educator from Southern California. His work explores innovation in music, technology, and the arts. Alex is the leader of the nine-piece rock music ensemble *California Wildfires*. Additionally, he directs high school and middle school music ensembles at a highly ranked school in Orange County. Alex is a member of the Association for Popular Music Education (APME), Audio Engineering Society (AES), and Broadcast Music Incorporated (BMI). He graduated *summa cum laude* from the University of California San Diego in 2012 with a bachelor’s degree in Interdisciplinary Computing in the Arts – Music. Visit www.alex-segal.com to learn more about his current projects.

Southern Californian pianist, **Jason Stoll**, has garnered many praises and awards for his performances throughout his career. Concert highlights include many solo recitals throughout his native California, New York, Toronto and orchestral appearances with the Miami Music Festival Orchestra, the California State University, Northridge Symphony, the York Symphony Orchestra, and the Tehachapi Symphony Orchestra. Mr. Stoll has also competed internationally and was named a Semi-finalist in the 2015 Dublin International Piano Competition and Finalist in the 2013 American Paderewski Piano Competition. Currently, Mr. Stoll is a piano instructor and lecturer at California State University, Northridge, and is also an active freelance pianist.

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