

**Piano
Splash
IV!**

an afternoon of refreshing piano music by
**Adrienne Albert
 Richard Derby
 Bonnie Ruth Janofsky
 Jeannie Pool
 Deon Price
 David Raiklen
 Greg Steinke
 Ian Wiese**

expertly mixed by
**Sebastian Chang
 Jason Stoll**

Saturday, July 25th 3 pm PST
 e-mail nacusa.la@gmail.com for ZOOM link

National Association of
 Composers
 U.S.A. Los Angeles Chapter

PROGRAM NOTES and BIOGRAPHIES FOR PIANO SPLASH, July 25, 2020, 3 pm
 NACUSA LOS ANGELES ZOOM CONCERT

Join Zoom Meeting

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• Meeting ID: 830 3294 4631

Welcome to our Summer Piano Splash Concert of the Los Angeles Chapter of the National Association of Composers, U.S.A. featuring music of Adrienne Albert, Marshall Bialosky, Sebastian Chang, Richard Derby, Bonnie Janofsky, Jeannie Gayle Pool, Deon Nielsen Price, David Raiklen, Greg Steinke, and Ian Wiese. You will get the best sound and picture if your computer is connected to your Internet with a cable rather than through a WiFi signal. We are recording this event and it will be available on NACUSA LA's YouTube channel. Hope you enjoy the concert!

PROGRAM

Theme and Variations in Seven Four (2019)
 Jason Stoll, piano

Jeannie Gayle Pool (ASCAP)

Angelic Piano Pieces

1. Descending Night
2. Snow Angels
3. Angels Dancing

Deon Nielsen Price (ASCAP)

The Toccata Fantasy I	Greg A Steinke (ASCAP)
Pieces from “ Nocturnes and Diurnes ” (2018) VI. Diurne – m3 1’20” – VII. Nocturne – m6 1’15”	Richard Derby (ASCAP)
	Jason Stoll, piano
Expressions (2018)	Bonnie Ruth Janofsky (ASCAP)
	Composer at the piano
Homage to B7!	Adrienne Albert (ASCAP)
	Jason Stoll, piano
Three Score and Ten (2001)	Marshall Bialosky (1923-2016) (ASCAP)
Birthday Canon (2019)	Richard Derby (ASCAP)
Birthday Canon Variations (2020)	Deon Nielsen Price (ASCAP)
	Deon Nielsen Price, piano
Beethoven 250 (2018-2019) 1. New Bagatelle 2. Andante favori	David Raiklen (ASCAP)
	Jason Stoll, piano
Two Preludes 1. Prelude on the C Acoustic Scale 2. Ragtime Prelude	Ian Wiese (ASCAP)
	Gabrielle Hsu, piano
From “3 Episodes for Piano”--Juxtapositions amidst COVID-19 Ep. 1. Stick & Move (Throw vs. Go)	Sebastian Chang (ASCAP)
	Composer at the piano

PROGRAM NOTES AND BIOGRAPHIES

Theme and Variations in Seven Four (2019). Having enjoyed Jason Stoll’s performances for NACUSA over the last couple of years, I thought I’d write him a little piece in 7/4. It is a traditional theme and variations, with a few tricky spots, some jazzy harmonies, and walking bass.

Jeannie Gayle Pool (ASCAP), composer, lyricist, producer, author, and filmmaker, earned a Ph.D. in music from Claremont Graduate University. Her compositions, including film scores, have been performed in California, Canada, Europe, and China. A music

consultant at Paramount Pictures (1995-2012), she lectures on film music, produces compact discs for Cambria Master Recordings, and has presented numerous international music festivals, concerts, and conferences, including musicals, operas, and orchestral performances. Jeannie has directed, written, and produced four documentary films and more than 800 radio programs, broadcast in New York and Los Angeles. Her books are available on Amazon.

Angelic Piano Pieces (1994) belongs to Price's body of musical works called *Angelology*, an appeal and tribute to the angels identified in many religions of the world which are represented in the multi-cultural City of Los Angeles. "Descending Night," the name of a compassionate black angel statue at Hearst Castle on the California Coast, was composed for a young man's first lesson and uses only black keys. "Snow Angels" uses only white keys. The right hand plays only black keys and the left hand only white keys in "Angels Dancing."

Deon Nielsen Price (D.M.A. U. of Southern California, MM U. of Michigan in piano with minor in composition) is a composer, pianist, conductor, author, and veteran educator. Her book, *Accompanying Skills for Pianists*, 2nd Ed. was published in 2006. Many of her compositions are recorded on 7 Cambria CDs and reviewed in *Fanfare Archives*, *American Record Guide*, *IAWM Journal*, *ILWC Journal*, *Arkiv Music*, *Music Web Intl.*, *Women of Note Quarterly*, *Daniel Kepl Performing Arts Reviews* and elsewhere. Please visit culvercrest.com for videos, audios, sheet music and catalog.

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 Bartok as well—along with some quoted favorite passages from Bartok—2nd Piano Concerto, Concerto for Orchestra. Aspects of the toccata motives (phrases) are anagram derivatives of Bartok'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).

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 Chapter Board.

Nocturnes and Diurnes (2018) for solo piano consist of eleven short, atmospheric “night and day” pieces. Each piece uses only a single interval for all of its pitches and is therefore restricted considerably in what it expresses. The sixth and seventh pieces from the set are presented on today’s concert. The sixth piece (based on the minor third) is a day piece and is melodic and lyric in nature. The seventh piece (based on the minor sixth) is a quiet, still night piece.

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. Richard’s website is at richardderbycomposer.com.

Expressions was commissioned by Sigma Alpha Iota music fraternity for the 2018 Inter-American Music Awards concert, with the world premiere at the SAI national conference on July 27, 2018 in Scottsdale, AZ with the composer at the piano.

My father played woodwinds in the big bands of Goodman, Shaw, Dorsey Brothers and Cugat which proved a great influence on me. My first compositions were in this genre and this style was foremost in my mind. *Expressions* is quite rhythmic in nature. As a drummer, percussionist and pianist, rhythm is in my bones! I mix several rhythmic textures throughout this piece with sections prominent because of their various rhythms and tempi. Although my background is in composing for larger ensembles, whether orchestral or jazz, film or musical theater, I enjoyed the challenge of writing for solo piano. I experimented with a variety of melodic, harmonic and rhythmic techniques available with the versatility of the piano. —*Bonnie Ruth Janofsky*

Bonnie Ruth Janofsky is a native Angelino from a musical family. She began piano at age nine, drums and arranging/orchestration in college, then composition and conducting. After graduation from California State University, Los Angeles, she participated in the world-famous Earle Hagen Broadcast Music Inc. (BMI) Film Scoring Workshop. In the University of Southern California *Scoring for Motion Pictures and Television Program*, she won the annual BMI Award. She has a long list of award-winning film scores, new stage and film musicals and jazz and big band compositions. Bonnie created the all-women big band, “Maiden Voyage,” appearing on *Johnny Carson’s Tonight Show*, and a Big Band Weekend opposite Count Basie, Woody Herman, Harry James and Maynard Ferguson. Bonnie premiered “Expressions” as a composer/judge of the Inter-American Music Awards concert at the 2018 Sigma Alpha Iota Music Fraternity conference. www.BonnieRuthJanofsky.com

Homage to B7! When the wonderful pianist, Susanne Kessel, approached me to compose a short work for her extraordinary project, 250 Piano Pieces for Beethoven, I was honored and wondered what could I possibly compose that could, in any way, speak

about the greatest composer of all. After several months of revisiting some of my favorite Beethoven works from the Moonlight Sonata to his last string quartets, I finally chose to compose a piano work based on the most beautiful movement of his 7th Symphony, the Allegretto, a work that brings tears to my eyes every time I hear it performed. It is said that at its première, Beethoven remarked that it was one of his best works. I think most audiences would agree. --AA

Award-winning composer **Adrienne Albert** (ASCAP) has had her chamber, choral, vocal, orchestral and wind band works performed throughout the United States and across the globe. Before beginning composing her own music in the 1990s, Albert enjoyed a long career as a singer working with composers including Igor Stravinsky, Leonard Bernstein, Philip Glass, and Gunther Schuller among others, Adrienne's own music has been supported by noteworthy arts organizations including the National Endowment for the Arts, American Composers Forum, Meet The Composer/Rockefeller Foundation, Subito Awards, Mu Phi Epsilon Fraternity, MPE Foundation, ACME, and yearly ASCAP awards. Recent commissions include works for The Cornell University Chorus, Harvard-Westlake School, Holyoke Civic Symphony, Mu Phi Epsilon Foundation, Palisades Virtuosi, Zinkali Trio, Pennsylvania Academy of Music, Chamber Music Palisades, Pacific Serenades as well as private individuals. A graduate of UCLA, Albert studied composition privately 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 published by Kenter Canyon Music (ASCAP). Her music can also be found through Falls House Press, *FluteWorld*, Theodore Front Musical Literature, and Trevco-Varner Music. For more information, please visit: <http://www.adriennealbert.com>

Marshall Bialosky was the national president of NACUSA from 1977 to 2002 during which time he produced approximately one hundred concerts of the member's music in such locales as UC Riverside and Irvine, Occidental College, California State University campuses Dominguez Hills, Northridge, Fullerton, Los Angeles, Cal Poly-Pomona, and at Chaffey, El Camino, and Harbor Colleges. He wrote this 70th Birthday greeting, **Three Score and Ten**, for composer Beverly Grigsby in 2001.

Richard Derby's **Birthday Canon** contains such delightful musical morsels, I simply could not resist elaborating on some of them in these six-short (8-measure) variations.

Birthday Canon was written in 2019 for Deon Nielsen Price on her 85th birthday. It starts with a 12-note parody of the familiar "Happy Birthday to You" tune, accompanied by chords derived from the tone row. The canon proper presents the original, tonal "Happy Birthday" melody, but the canonic imitations follow serial procedures applied to the diatonic tune – first upside down (inversion), then backwards (retrograde) and finally upside-down backwards (retrograde inversion). The piece ends, tongue in cheek, with a serial version of "and many more". Chuckle.—*Deon Nielsen Price*

The first part is **New Bagatelle**, a 21st century look at a form raised to the heights by Ludwig van Beethoven. We bring friend Ludwig to visit funk, impressionism, minimalism, new age, and more. A music adventure full of humor and surprises yet allows moments

of contemplation. Beginning with a storm and visits to fantasy worlds, earthly tranquility, struggles and celebrations. The form is a bit like a rondo with it's recurring theme and contrasting section, but there are also variations on the theme to help unify. And lots of rhythm to propel us forward. There's even a quote from my first symphony at bar 123. And Beethoven quotes I leave for you to discover! (There's at least 5). I always loved Beethoven's sense of humor, placed with great dramatic timing and good spirits. I hope there's a bit of that here, along with pyrotechnics that bring forward some of the amazing possibilities of the piano.

The second part is my humble arrangement of a rare treasure, the **Andante favori**. I love the lyrical melody and brought the gentle, exalted beauty to heart. The original is a longer more dramatic work, I chose to see the simple grace. There's a vocalise version of this movement, too. (The 3rd movement is not played today) The work is dedicated to Susanne Kessel, who made celebrating Beethoven's 250th anniversary a reality.

David Raiklen: composer-producer-host. David was mentored by Oscar winner John Williams and Pulitzer Prize winner Mel Powel. Dr. Raiklen studied at USC and Cal Arts and later taught at those universities. He has worked for the major studios including Sony, Fox, Disney, Sprint, Mattel, Warner Bros and PBS, plus many independent productions. His projects have starred Elliott Gould, Doug Jones, Blythe Danner, and Martin Sheen. David made the New York Film Critics Top Ten with the documentary *Heist*, the short list for an Academy Award® for *Worth*, and *Mia, A Dancer's Journey* won the Emmy. David Raiklen compositions have been performed at the Hollywood Bowl and Disney Hall. He is also host of a successful radio program, *Classical Fan Club*, where guests include Yo-Yo Ma and John Williams; and is host and leader of The Academy of Scoring Arts seminars. David is currently producing and composing for *Space Command*, a series of epic adventures set in a hopeful future and producing Virtual Reality experiences.

Two Preludes was composed for the 2018-2019 New England Conservatory Victor Rosenbaum/Composition Studio Collaboration, where students of the composition department composed new preludes for a studio recital titled "The Prelude Premiere Project." Like other composers in the project, I composed several of them. The first is a harmonic study on the chords in a C Acoustic scale: C major, D major, E diminished, F# diminished, G minor, A minor, and B augmented. It also takes some mild influence from Philip Glass while rhythmically shifting the main beat around. The second is a rag with lots of pointed, angular gestures.

A "captivating mix of busy and sparse" according to *Boston Musical Intelligencer*, **Ian Wiese** is a Quincy-based composer and current DMA in composition student at The New England Conservatory of Music under John Heiss. His works have been heard in places as far as Oslo, Norway and The Walt Disney World Resort in Lake Buena Vista, Florida. Pieces of his have been performed by Imani Winds, Box Not Found, Some Assembly Required, Aaron Larget-Caplan as part of his New Lullaby Project, and many others; Wiese has won the Mu Phi Epsilon Original Composition Competition, the Mu Phi Epsilon 2020 Musicological Research Competition, the Mu Phi Epsilon 2020 Convention Call for Scores, the Ithaca College Jack Downey Vocal Composition Prize, the Ball State

University Xenharmonic Music Alliance Call for Scores, and a position in the 2018 Collage New Music Composers Colloquium at Longy School of Music at Bard College. Wiese holds a MM in composition from New England Conservatory and a BM in composition from Ithaca College. <https://ianwiese.com/>

Stick and Move is a boxing concept. “Stick” is a jab (lead hand punch) and “Move” refers to one’s feet. The success of this strategy depends on experience, instincts, and psychology. The successful practitioner keeps their opponent guessing by shifting timing, rhythm, and patterns at irregular intervals.

Sebastian Chang is a composer and pianist, born, raised, and currently living in Orange County, CA. His first international debut performance occurred at the age of 9, in which his composition Concertino for Piano and Orchestra was premiered with the composer as soloist with the Tokyo Symphony Orchestra at their home at Bunkamura Hall. He is the youngest 3-time BMI Composer Award Winner, having been awarded his final prize at the age of 19. His 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 occurred on Feb. 2 & 3, 2018, in Louisville, KY. “Cryptogenic Infrastructure Fantasy”, for violin, clarinet, piano, and timpani, received its second performance in Calgary on Dec. 9, 2018. He was resident composer of the Louisville Orchestra from 2016-2018, where he also acted as first call orchestral auxiliary pianist/keyboardist. He remains in-demand as a freelance composer and pianist. As recently as March, he travelled back to Louisville to perform as orchestral pianist on the soundtrack of “The Empire Strikes Back” with the Louisville Orchestra live-to-picture in concert, conducted by Keitaro Harada. He works regularly around Southern California with The Stonecutters, which cover a wide variety of popular music (i.e. Top 40/R&B/Motown/Oldies/Cumbia, et al.) He is a writer member of ASCAP since 2001, and his compositions are published by Sebastian Press (ASCAP).

PERFORMERS

A versatile performer, **Jason Stoll** has also performed with the genre bending trio, Take 3, performing an eclectic mix of music including the *Beatles*, *Game of Thrones*, *Pirates of the Caribbean*, current pop hits and mashups.

Over the years, Mr. Stoll has had the privilege of participating in masterclasses working closely with many distinguished artists including Leon Fleisher, Emmanuel Ax, Stephen Hough, and Manahem Pressler. As a teacher himself, Mr. Stoll has served on the faculty of the Bronx Conservatory of Music for three years teaching private piano lessons.

Mr. Stoll holds degrees from California State University, Northridge, the Juilliard School, and the Glenn Gould School of the Royal Conservatory of Music in Toronto. His principal teachers included John Perry, David Louie, Jerome Lowenthal, Matti Raekallio, Dmitry Rachmanov, and John Roscigno. Additionally, Mr. Stoll has attended several

prestigious summer music festivals including the Miami Music Festival, Pianofest in the Hamptons, Aspen Music Festival, and the Adamant Music School.

Currently, Mr. Stoll is a piano instructor and lecturer at California State University, Northridge, and is also a freelance pianist, masterclass presenter and adjudicator throughout the Los Angeles area. Apart from pianistic activities, Mr. Stoll is a fan of the NBA, professional tennis, juggling, bowling, and ping-pong.

Gabrielle Hsu is a piano performance major at New England Conservatory of Music in Boston. She has been studying piano since age 4. She made her orchestral debut at age 10 and has appeared in Carnegie Hall and Steinway Hall in New York City multiple times for solo and chamber music performances as a laureate of various competitions. She was also invited to perform for the Chopin Society of Connecticut in 2011 after receiving 2nd Prize in the II Hartford International Chopin Piano Competition. Among her many competition awards, Gabrielle most recently received First Place in the 2016 Greater Princeton Steinway Society Scholarship Competition, and top honors in the VII Hartford International Chopin Piano Competition and West Chester University Piano Competition. She was also named the New Jersey State Alternate for the 2015-2016 MTNA Senior Piano Performance Competition.



Adrienne Albert



Marshall Bialosky



Sebastian Chang



Richard Derby



Bonnie Ruth Janofsky



Jeannie Gayle Pool



Deon Nielsen Price



David Raiklen



Greg Steinke



Ian Wiese

ABOUT NACUSA

NACUSA was founded by Henry Hadley in New York City in 1933, as a national organization with the intent of introducing conductors to the works of American composers. The Los Angeles Chapter has been active since the late 1940s. In the early 1970s, the national headquarters moved to Los Angeles. We celebrated the 85th anniversary of NACUSA on July 21, 2017 with a day-long conference and concert at the

Brand Library and Art Center in Glendale, CA. Watch this blog for posts of the rich history of the organization and its members.

NACUSA-LA engages our community through the creation, performance, and promotion of contemporary musical art, while providing resources and opportunities to Southern California composers and performers. NACUSA is a 501(3)(c) non-profit organization and we present concerts, educational programs, resources, and opportunities for composers and performers in Southern California.

We are a chapter of the National Association of Composers, U.S.A.: [www:music-USA.org](http://www.music-USA.org). You can read in detail about NACUSA LA concerts and events in the *NACUSA Composer/USA newsletter* available on the national website. Click on the tab Resources to find the newsletter.

Our members include composers of a wide variety of musical styles, ranging in age from 16 to 95. Some have careers in academia; others are independent composers; some work in film, television, and other commercial music. We welcome student composers and composers who have been inactive but are returning to composition. We welcome everyone who wants to support the creation and presentation of new American music.

To become a member, please visit the national web site and click: [insert link] <https://www.music-usa.org/nacusa/> Select Activities, and select JOIN, using the on-line membership application. Be sure to join the national organization and the Los Angeles Chapter.

NACUSA LOS ANGELES BOARD: Dr. Jeannie Gayle Pool, President; Dr. Richard Derby, Vice President; Dr. Carla Bartlett, Secretary; Dr. Tony Wardzinski, Treasurer. Dr. Katherine Saxon, Publicity Chair, Adrienne Albert, Communications Chair, Dr. Allen Menton, Dr. David Raiklen, and Dr. Deon Nielsen Price, Advisor.

Thanks to Adrienne Albert and David Raiklen for coordinating this concert!

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History of Summer Piano Splash.

NACUSA Los Angeles has a number of very talented composer-pianists in the organization and we have enjoyed many performances of our members playing their own piano compositions over the years. Our first SUMMER PIANO SPLASH concert was in June 2016: one day at Hollywood Piano in Burbank and the next day at The Steinway Piano Gallery in Beverly Hills and the same program was performed both days. Katherine Saxon designed a fabulous poster which a refreshing image of water

splashing and a piano underwater. Summer Piano Splash II took place July 30, 2017 at Hollywood Piano. In 2018, we had a conference and concert to celebrate NACUSA's 85th Anniversary and skipped a Piano Splash concert that year. In 2019, our big summer event was the Los Angeles Symphonic Winds concert at the Veterans Auditorium in Culver City, CA. Instead of a Piano Splash in 2019, we held a Winter Gala Piano Concert at Hollywood Piano in January 2020 (we thought given the winter weather that a Splash concert might send a chill to our audience!) but that was Piano Splash III, just the same. Therefore, today's concert is Summer Piano Splash IV.