

Celliola

NACUSA-LA
July 10, 2021
7 pm concert
Cynthia Fogg, viola
Tom Flaherty, cello
Home of Jenice and Ken Rosen
Chatsworth, California

<i>Elegy</i> for viola and cello	Adrienne Albert (ASCAP)
<i>March Variations</i> (2021) for viola and cello	Allen W. Menton (ASCAP)
<i>Two Pieces for Viola and Cello</i> 1. <i>Prelude</i> 2. <i>Aria: Nineteen Crowns</i>	Matthew Hetz (ASCAP)
<i>Serenade</i> (2020) for solo cello	Adrienne Albert (ASCAP)
<i>Coming Together</i> for viola and cello	Richard Derby (ASCAP)
<i>Aftermath</i> (2017) for solo cello	Tom Flaherty (BMI)
<i>Duet No. 1</i> Part I Part II	David Raiklen (ASCAP)
<i>With Pleasure</i> (2000) for viola and cello III. Allegretto II. Espressivo	Jeannie Gayle Pool (ASCAP)

As an encore tonight, Ken Rosen graciously has agreed to play his Mighty Wurlitzer for us.

Program Notes and Biographies

Elegy for viola and cello was written and dedicated to a dear friend who died suddenly. In her memory, I have written this short but intensely personal homage to a lost friend. *Elegy* has been recorded by violinist, Anna Cromwell, and cellist, Mira Frisch on their Albany CD, *Dancing On Glass*, released in 2020.

Serenade: Originally composed for bassoonist, Christin Schillinger, during a remarkable one-week- online class taught by composer, Jenni Brandon, during the COVID-19 quarantine, "*Serenade*" flowed from my "pen"

(aka my brain, keyboard and computer) fairly quickly and easily, something that (for me) doesn't happen very often! I wanted to compose a piece that was lyrical yet interesting for both the performer and the audience.

It is always wonderful to collaborate with a stellar musician and player. The collaborative process that comes when a composer gets to work with the performer is invaluable in helping to bring a new work to life. Each instrumentalist has his/her own preferences and capabilities which help the composer understand the instrument better and strengths of the performer. It is through this process of working together that makes the piece both personal and playable. Adrienne Albert (ASCAP) ©2020 Kenter Canyon Music (ASCAP)

Award-winning composer **Adrienne Albert** (ASCAP) has had her chamber, choral, vocal, orchestral and wind band works performed throughout the U.S. and around the world. Previously having worked as a singer with composers Igor Stravinsky, Leonard Bernstein, Philip Glass, and Gunther Schuller among many 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 Fraternity, ACME, and ASCAP. Recent commissions include works for Concord Chorale, Cornell University Chorus, Holyoke Symphony, Mu Phi Foundation, Palisades Virtuosi, Pennsylvania Academy of Music, Chamber Music Palisades, Pacific Serenades as well as private individuals.

A graduate of UCLA, Albert studied composition with Leonard Stein, Stephen Mosko, and orchestration with Albert Harris. Her music is recorded on MSR, Naxos, Navona, Centaur, Little Piper, Albany, and ABC Records and is published by Kenter Canyon Music (ASCAP). "Music has always been a central part of my life. Whether it has been performing, singing, or composing, it is the thread that weaves through each part of my being. I find joy in every form of music, and my life has been an eclectic patchwork of music ranging from avant-garde 21st century vocal and choral music to Baroque, ethnic, folk music, jazz, popular, and of course, classical music." Adrienne's music can be found through T. Presser, FluteWorld, T Front Musical Literature, and Trevco-Varner Music. For more information, please visit: www.adriennealbert.com ; email: adrienne@adriennealbert.com

March Variations (2021) is inspired by the events of January 6, 2021, one of the most frightening and momentous days in the history of our nation. In this time of national conflict and uncertainty, I chose to begin and end the piece with sounds of chaos and fragmented melody. In a traditional "theme and variations," the theme is stated at the outset, followed by variations which take us further and further from the theme. For this piece, I did the reverse: we begin with the variation that is most removed from the theme, and each succeeding variation brings us closer to a clear statement, as if our nation had forgotten itself and is slowly reawakening and remembering its true purpose. This clear statement of theme is not the last word, because the work of our nation is incomplete, and the future of our nation is as yet unknown.

The music of **Allen W. Menton** reflects his many cultural interests, encompassing literature, history, religion, dance, theater, and the visual arts. His orchestra works have been performed by many ensembles, ranging from youth and school groups to community and professional orchestras. His works for theater have been performed at venues throughout southern California, and his chamber music has been performed across the country and recorded professionally. A dedicated and innovative teacher, Allen Menton is Professor of Music Theory and Composition at Fullerton College in California. Previously, he taught at Pomona College, Charles University in Prague (as a Fulbright Scholar), and at the Long Beach and San Bernardino campuses of California State University. He holds degrees in Music Composition and Comparative Literature from Stanford, Cornell, USC, and UCLA. Hear more of his music at www.allenmenton.com

Two Pieces for Viola and Cello: The NACUSA call for scores for duo viola and cello was interesting to me. The combinations of these two instruments as a chamber ensemble is very unusual and should, I think, create a rich sound. The writing is very conventional, with no extended techniques, but I hope the combination of instruments in these two pieces will create a unique sound using their natural acoustic properties and offer something of worth musically.

Both pieces are in minor key. *No. 1 Prelude* is abstract with imitation of the music between the two instruments. The cello begins solo and when the viola enters with part of the opening material the cello accompanies with the same pitches as the opening just played, but in augmented time values where the notes now are whole notes. *No. 2, Aria: Nineteen Crowns* is a reflection on today's world and how a certain type of crown has

turned the world upside down, and inward.

Matthew Hetz, a Los Angeles native, began piano lessons at age 16 whose primary teachers were Marlene Kendall and Howard Weisel, both students of Jakob Gimpel. He began playing the violin at age 23—he is primarily self-taught. Hetz studied composition with former NACUSA President Marshall Bialovsky at Cal State Dominguez Hills, from which he graduated Cum Laude. His works have been performed throughout Los Angeles and nationwide, including Hetz performing his piano works at NACUSA concerts at Hollywood Piano Company, Burbank; Brand Library, Glendale; and Steinway Piano Gallery, Beverly Hills.

In July, 2020 his “Elegy for the Victims and Survivors of School Shootings,” was performed in Parma Recordings’ virtual concert, MOTO VITRUIO II, by Cellist Ovidiu Marinescu on a virtual/YouTube concert. Hetz previously performed the extended piano version of the work at a NACUSA concert at Brand Library, Glendale. Novono Recordings/Parma Recordings released his “Sarajevo Cellist,” for cello and piano in March 2021. Reviewed in Gramophone by Guy Rickards. “...Evocation of a very different type occurs in the opening duo for cello and piano, Sarajevo Cellist by Matthew Hetz, inspired by the anonymous player who performed in the bomb-laden streets of the Bosnian capital in the 1990s. Its driving momentum is gripping, making it all the more maddening that only the first movement is recorded here...”

Hetz is an instructor at Emeritus/Santa Monica College. He is past president/executive director of the Culver City Symphony Orchestra/Marina del Rey Symphony, and also plays in the orchestra. He is an environmental and mass transit advocate.

Coming Together was written to dramatize what it is like for two separate personalities to modify thought patterns and behavior, becoming more like each other in the process. In the first third of the piece, the viola plays loud, rapid staccato notes high in its range, while the cello plays slow, quiet, sustained notes low in its range. Each instrument has different pitches and different intervals (small intervals in the viola, large intervals in the cello). In the middle part of the piece both instruments start to modify the way they play: the viola is a bit lower in range and plays somewhat slower, more melodic patterns, whereas the cello climbs a little in range and speeds up a bit. Some, but not all, of their pitches and intervals are now shared. In the final third of the piece, the two instruments share the same pitches and intervals (moderately low in range for the viola, high in range for the cello). The music is uniformly melodic and relatively quiet in volume.

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). Derby is the current vice president of the Los Angeles chapter of the National Association of Composers USA (NACUSA). Recent music is posted at soundcloud.com/tirichardderby. Derby’s website is at richardderbycomposer.com.

Aftermath (2017) reflects the familiar emotions that we all feel following a traumatic blow, whether due to lost love, life, or significant election. Anguish, resignation, anger, fond memories of the past, anxiety for the future, all mix uncontrollably for an unpredictable amount of time. *Aftermath* was written in the early days of 2017, for the radiant violinist Rachel Huang, and for the rest of us. (See below for Tom Flaherty’s biography.)

The Duo is an exploration of the wondrous sounds and textures a viola and cello can create together. It’s also a fun study in different kinds of counterpoint with a touch of absolute music and could potentially be played by many different instruments. This is the premier. Much of the material is based on a three notes motif that is constantly evolving. Made longer, shorter, expanded and tossed back and forth before returning.

The opening is a kind of fanfare that builds to an aggressive dance rhythm, then evaporates into a tranquil section that also passes the motif quickly back and forth. Then there’s a flowing melody played by the viola accompanied by the cello, before recapitulating the opening fanfare and ending with a motto. This leads to the second part which is a kind of minimalist perpetual motion. It also features a lyrical melody played by both

cello and viola. The ending stops the perpetual motion and rises to infinity.

David Raiklen: American composer, producer, educator, and host. David was mentored by Oscar winner John Williams and Pulitzer Prize winner Mel Powell. Dr. Raiklen studied at USC and CalArts 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.

Skilled in a variety of 21st-century compositional idioms, Raiklen's most familiar style is a cinematic hybrid of neoromanticism and minimalism. He works with live, acoustic musicians on almost all his recordings and concerts, plus electronics. David is inspired by the beauty and peace of nature and is a lifelong conservationist. Raiklen compositions have been performed at the Hollywood Bowl and Disney Hall. He also was 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, and the National Association of Composers Conversations. David is currently producing and composing for *Space Command*, a series of epic adventures set in a hopeful future, live concerts, music videos, and producing Augmented Reality experiences. He is musicalizing the history of the universe in a series of works based on astronomical imaging and cosmology, titled *Universe*.

With Pleasure. Tonight we hear two movements of this four-movement piece composed as a gift for Cynthia Fogg and Tom Flaherty's 10th wedding anniversary and 20th anniversary as a performing team. When my teacher, Mauro Bruno, first heard this work he said, "This piece should only be performed on a gondola." Cynthia and Tom premiered and recorded this piece.

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. Currently, she serves on the faculty of Chapman University, where she teaches courses in the music business.

As the duo **Celliola**, Cindy and Tom have been playing music together for more than forty years. In that time, they have had more than thirty pieces written for them: duos as Celliola, solos for one or the other, and chamber music for larger forces. Celliola has played at the Kennedy Center in Washington, D.C., Orchestra Hall in Detroit, universities and conservatories across the United States, and in music festivals in Romania and Austria. Celliola's recordings have been released on Naxos and Bridge records.

Cynthia Fogg has performed extensively on both viola and violin. In Boston, she played for many years with Emmanuel Music and the Monadnock Festival. Since settling in California, she has played with a variety of organizations including the Pasadena Symphony and Monday Evening Concerts and has appeared as guest violist with the acclaimed Kronos and Alexander quartets. Ms. Fogg has recorded chamber music for Naxos, Bridge, Opus One, Cambria, Klavier, and Innova, as well as soundtracks for motion pictures and television. She currently teaches at Pomona College and Pasadena Conservatory of Music.

Tom Flaherty has received grants, prizes, awards and residencies from the National Endowment for the Arts, the National Endowment for the Humanities, American Music Center, the Pasadena Arts Council, "Meet the Composer" and Yaddo. He earned a B.A. from Brandeis University, M.A. and M.M. from SUNY Stony Brook, and a D.M.A. from the University of Southern California. Published by American Composers Editions and G. Schirmer, his music has been performed throughout Europe and North America, and is recorded on the Albany, Klavier, Bridge, Capstone, SEAMUS, Reference and Advance labels. Recent pieces include music for ensembles Volti, Speculum Musicae, Mojave Trio, Eclipse Quartet, and Quartet Euphoria, cellist Robert deMaine, pianists Genevieve Feiwen Lee, Nadia Shpachenko and Aron Kallay, organist William Peterson, guitarist Aaron Larget-Caplan, and singers Gwendolyn Lytle, Lucy Shelton, Melissa Givens, and Scott Graff.

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.

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.

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Many thanks to Jenice and Ken Rosen for hosting this concert!