

Sunday, September 24th
4:30 - 6:00 pm

Westside Music Conservatory
12424 Wilshire Blvd, Suite 100

new chamber music
by local composers

Piano+1

Adrienne Albert

Deborah Kavasch

Richard Derby

Sally Stevens

Madelyn Byrne

Deon Nielsen Price

David Raiklen

Mary Fineman

Lou Forstieri

free admission
free street parking on Wilshire Blvd.



SUNDAY, AUGUST 20TH, 2023 AT 4:30 PM
THE NATIONAL ASSOCIATION OF COMPOSERS, USA/LA
PRESENTS
PIANO + 1 AT THE WESTSIDE MUSIC CONSERVATORY

IX from Piano Preludes Richard Derby (ASCAP)
Richard Derby, piano

Faraway Pavilion:Watercolor Mary Fineman (ASCAP)
Mary Fineman, piano + vocals

Hallie Quinn Brown Madelyn Byrne (ASCAP)
Janelle de Stefano, soprano; Sky-Haneul-Lee, piano

WAR Ends; SONG Endures Deon Nielsen Price (ASCAP)
Rik Noyce, flutes; Mary Au, piano

Refugee Deborah Kavasch (BMI)
Deborah Kavasch, voice; Deon Nielsen Price, piano

Imagine Heroines David Raiklen(ASCAP)
Rik Noyce, flute; Mary Au, piano

Self Elegy Stevens/Forstieri
The Paris Song Sally Stevens(BMI)
Sally Stevens, voice; Lou Forstieri, piano

Fantasia Adrienne Albert (ASCAP)
Rik Noyce, flute; Mary Au, piano

COMPOSERS

RICHARD DERBY (ASCAP)

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 in 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. Various awards include the BMI Award to Student Composers (1975), the National Federation of Music Clubs Young Composers Contest/Victor Herbert-ASCAP Award (1975), the United Music Publishers Ltd. Prize for an Outstanding Composition Student at the Royal College of Music, London (1978), the Herbert Howells Prize, Royal College of Music, London (1978) and the American New Music Consortium Award, New York (1985). In 2019 the scherzo from his String Quartet No. 3 was performed in New York City by the Locrian Chamber Players. Richard serves on the board of the Los Angeles chapter of the National Association of Composers USA (NACUSA). Recordings of Richard's recent music are posted on soundcloud.com/richardderby. Richard's website is at <https://richardderbycomposer.com>. Program Notes:

The ninth prelude is the last of the set of *Piano Preludes* from 1972-73. It was written in November of 1972. It was a difficult time for me emotionally, which comes across in this prelude – lots of minor triads, among other things. I performed it on a concert at the University of California Santa Barbara in February 1974, but I don't believe it has been performed since then.

MARY FINEMAN (ASCAP)

Mary Fineman is an Oakland-based award winning singer/songwriter, composer, pianist, and teacher. Originally from Baltimore, she trained as a classical pianist in Montreal for ten years, taught at Concordia University, and studied jazz at McGill. She accompanied instrumentalists, singers, and dancers.

Her music trajectory changed radically in 2003 after visiting an "energy healer". She suddenly started hearing her own music and began to compose and perform works ranging from art song to pop to orchestral and neoclassical chamber compositions.

Performances include the Paramount Theater, Piedmont Piano Company, Chapel of the Chimes, Center for New Music, Palo Alto Performing Arts Center, The Marsh Berkeley, Old First Church in San Francisco, and numerous other venues. Her work has been featured on classical radio KDFC, as well as WomenofSubstance Radio, Internet Archive, and Call for Scores: Solo Piano by

Ensemble For These Times (e4tt.org). She received First Place Prize in Music from the Biennial Competition of the National League of American Pen Women (NLAPW.org) in 2022. She's most proud of her song cycle performed by the Oakland Symphony, under the baton of the late Michael Morgan.

Video performances can be found on youtube.com/maryfineman. Lyrics and more information: www.maryfineman.com.

What is the Faraway Pavilion? It's a song about the metaphysical landscape where the Muse resides, where "A nymph named Chaos claims you, intoxicates you with her way, She knows your heart's desire, and now you'll never be the same"....

In the song's watery setting, creatures dance in an elaborate choreography (including Dance No.1), and commence their formalities accompanied by "The Music of the Cotillion".

"Watercolor" sets the opening scene. Though written decades ago, it aligns with the final lyrics: "Duet of Mercy she'll pursue, unfinished watercolor sung by two"

Here are the 4 movements:

Watercolor
The Music of The Cotillion
Faraway Pavilion
Dance No.1 (Homage to Satie)

Lyrics at www.maryfineman.com/lyrics . Recording of "The Music of the Cotillion", and "Faraway Pavilion" can be found on the CD "You and Me" available at Bluecoastmusic.com or through my website.

MADLYN BYRNE (ASCAP)

Madelyn Byrne is an active composer of both acoustic and computer music. She is also a Professor of Music at Palomar College, where she has been on the faculty since 2000. Some recent compositions include *Running and Reflection* (composed for the Heartland Marimba Quartet), *Flow* (For the New York Composers Circle), and *Awakening* (Cal Poly Pomona Piano Ensemble, directed by Nadia Schpachenko).

Some earlier works include *Hallie Quinn Brown* (composed for the Composer's Concordance), Sonata for Piano (composed for Shiau-uen Ding), *In A Winter Landscape* (for bass flute and computer, commissioned and recorded by Peter Sheridan for MOVE Records), *Arrival* (computer music with video art by Lily Glass, recorded to DVD for Everglade Records), and *Northern Flight* (for piano and computer, recorded by Peter Gach for Innova Records).

Madelyn's music has been presented in a variety of venues in throughout the world. Some recent performances include The Composers Concordance, The New York Composers Circle, San Diego

New Music, The New York City Electroacoustic Music Festival, The Society of Composers, Inc. (National Conference), The International Computer Music Conference, The Australasian Computer Music Conference, College Music Society, and Electronic Music Midwest among others.

Madelyn completed her DMA in Composition at The Graduate Center in 1999. Her composition teachers include Charles Dodge, John Corigliano, and David Olan. The compositions for her dissertation were done while she was a guest composer at Columbia University's Computer Music Center.

Program Notes: The text for this piece was taken from a speech delivered by Hallie Quinn Brown upon passage of the 19th amendment. She was born on March 10, 1849 and died September 16, 1949. Hallie Quinn Brown was an educator, writer, and activist for the rights of African-American people and for the women's suffrage movement. This piece was originally composed for the Composers Concordance to be featured on a concert commemorating the passage of the 19th Amendment and in tribute to Susan B. Anthony. That performance took place this past November. The piece was originally scored for soprano, trumpet, and piano and has been arranged for soprano and piano for this project. I decided upon the Hallie Quinn Brown speech excerpt because of its eloquence and due to her brilliant and consequential work as an activist. I was impressed by her simultaneous call to action and for careful and meaningful reflection. It is also important to note that African-American suffragists are frequently overlooked and that their activism carried much more personal peril than that of their white counterparts.

Hallie Quinn Brown

Let us remember that we are making our own history. That we are character builders: building for all eternity.

Women's horizon has widened.

Her sphere of usefulness is greatly enlarged. Her capabilities are acknowledged. Let us not ask, What shall we do with our newly acquired power? Rather, what manner of women are we going to be?

We stand at the open door of a new era.

For the first time in the history of this country, Women have exercised the right of franchise.

The right for which the pioneers of our race fought, But died without sight.

DEON NIELSEN PRICE (ASCAP)

Deon Nielsen Price (BA Brigham Young University; MM University of Michigan; DMA University of Southern California) is a critically acclaimed, commissioned and published composer and author, award-winning pianist, recording artist, conductor, church musician, veteran college lecturer, and advocate for women in music and for living composers as a former president of The National Association of Composers, USA and The International Alliance for Women in Music. On June 2, 2023, her CHRISTUS Oratorio was premiered, and later recorded, in the historic Salt Lake Tabernacle. Maestro Jared Oaks, Music Director of Ballet West, conducted the CHRISTUS Oratorio Orchestra, Choir, and Soloists. In Spring 2023, PARMA released two albums on their Navona label that contain works by Dr. Price: *Bowed Colors II*, featuring Brett Deubner, violist,

includes *Stile Antico for Viola*; and *Heavy Pedal II*, featuring Karel Martinek, organist in the Czech Republic, includes her *Chorales for Organ*. A preview of her *Chorales* is online: <https://www.youtube.com/watch?v=Rf5PLUL8YRQ>. To date it has had 3.9K views. Earlier recorded albums (Cambria), sheet music for her 280 compositions, reviews, videos, chamber operas, interviews, and her book, *Accompanying Skills for Pianists* 2nd Ed. (Pdf or Print) are available at www.culvercrest.com. As a Board member and Resident Composer of the Interfaith Center at the Presidio of San Francisco, she curated the ICP Sunday Concerts at Presidio Chapel from 2017–2023. Soon to be released is *Concert from Presidio Chapel*, a new album (Cambria) of Deon's song cycles and chamber music.

War Ends; Song Endures was composed in 2023, for Mary Au and Rik Noyce, who commissioned a work to be dedicated to the valiant people of Ukraine in their fight to retain their sovereignty. The single movement begins with the *ad libitum* incantation of an ancient Ukrainian chant on Alto Flute. It is interrupted by an *Agitato* with shrieks and multiphonics on the C Flute and soaring piano passages and clusters that represent missile strikes and explosions. We hear sections, some on piccolo, of traditional Ukrainian folk songs, including the National Anthem of Ukraine, with interruptions by the *Agitato* with its cataclysmic inference.

DEBORAH KAVASCH (BMI)

Deborah Kavasch (BMI), educator, composer, soprano, and specialist in extended vocal techniques, has received grants and residencies in composition and performance, has appeared in concert in major international music centers and festivals, and has had works commissioned and performed in North America, Europe, the United Kingdom, and China. The London Symphony Orchestra recording of her *Desert Storm* was released in April 2023 on the Navona Records CD, *Symphonic Chronicles No.1*.

She has been described as a "multifaceted, multi-timbral vocalist" with "articulate radiance" (*Los Angeles Times*) and "astonishing range and agility" (*Cleveland Plain Dealer*), and her compositions as "electrifying" (*Synapse*), "virtuosic sound picture" (*Bremen Weser Kurier*), and "psychological mood-painting, character-probing" (*FANFARE*). Dr. Kavasch is distributed by Forreests Music and recorded on Navona Records, Soundset Recordings, Cambria Recordings, Troppe Note Classical, Lovely Records, and Composers Recordings, Inc. She is Professor of Music and Coordinator of Music Theory/Composition at California State University, Stanislaus, where she served as Department Chair from 2006 to 2016 and has been a faculty member since 1979. Visit her website at deborahkavasch.com

Refugee

Refugee speaks to the plight of generations of displaced persons who struggle in their own ways, especially the women and children, to find welcome somewhere, mourning their loss, longing for home.

Refugee

I. From the beach I watch
flickers on the waves:
moonlight, or rockets.
Soon a boat ride
will risk my life

and my children's.
The sea invites, enchanting.
Deadly.

What choice?
Pushed from home
unwelcome ahead:
no one wants us anywhere.

II. Three of them found me
scavenging food
said I must "pay."

Hands stifled my cries
bruised my mouth, face
breasts, arms.

I hobbled back, torn,
too stunned to sob.
Women averted their eyes
remembering.

I am nothing special.
It happens to us all.
The children are hungry.

III. Mourning a house
destroyed
garden in ruins
city in flames
We look for welcome somewhere
crave kindness from strangers
a bath, a bed.

There are too many of us.

IV. Black against the brown sky
silhouettes trudge on endlessly.

Longing for home
is the mightiest urge there is.

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DAVID RAIKLEN (ASCAP)

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, Disney, Fox, Sprint, Mattel, Warner Bros** and **PBS**, plus independent productions. Hundreds of scores in media. His projects have starred **Elliott Gould, Doug Jones, Blythe Danner**, a

Martin Sheen. David made the **New York Film Critics Top Ten** with the documentary *Heist*, short list for an Academy Award® for *Worth*, and *Mia, A Dancer's Journey* won the **Emmy**.

Raiklen's music includes a cinematic hybrid of 21st-century sounds, neoromanticism, post-minimalism, and dance, seasoned with world, jazz and pop. He works with live, acoustic musicians on recordings and concerts, plus custom electronics. David is inspired by the beauty and peace of nature and is a lifelong environmental advocate.

Member of TV Academy, NARAS, ASCAP, Board of NACUSA, AAAS

Imagine Heroines is a modern flute sonata brimming with melody and rhythm, imagery and fantasy. In 3 movements, fast-slow-fast. Each movement has changes in tempo and texture to explore the possibilities of the themes. These contrasting sections further develop the main themes. The first movement is a series of adventurous, pop influenced variations of the opening 3 notes. The second movement is largely timbre melodies. The finale is brilliant and confidently reaching.

SALLY STEVENS (BMI)

Sally Stevens was born in Los Angeles, California, and attended UCLA as a Music Major, English/Theater Arts minor. While at UCLA, Herb Alpert & Lou Adler (partners at the time) produced her as an artist, singing two of her own songs for DOT Records. She toured in concert with Ray Conniff, then later, with Nat "King" Cole, then began to do freelance work in recording, commercials, TV and film scoring here in Los Angeles. Over the years she has sung on hundreds of film and television scores. Sally has written lyrics for film and sound recordings projects for composers Burt Bacharach, Dominic Frontiere, Don Ellis, Mike Melvoin, Dave Grusin, Dick DeBenedictis and A. Trovaioli. "Who Comes This Night?" (music by Dave Grusin) was originally written for *Absence of Malice*, and later in 2005 was included in James Taylor's first Christmas CD. In the early eighties she added vocal contracting to her singing work, assembling choirs for John Williams, Alan Silvestri, James Horner, Marc Shaiman, James Newton Howard, Danny Elfman, Dave Grusin, Tyler Bates and others and eventually established and trademarked the Hollywood Film Chorale. Some more recent film projects were *Bridge of Spies*, *Star Wars: The Last Jedi*, *Finding Dory*, and *Deadpool 2*. She served as Choral Director for the Oscars for over 20 years, and sings on the main titles for *The Simpsons* & *Family Guy*. Her memoir, *I Sang That*, was released in October of 2022, and is available from Amazon, Barnes & Noble, and Atmosphere Press.

"SELF-ELEGY" – Composer Lou Forstieri with whom she had been writing songs, asked if she had a poem that might be suited for an art song setting. After some consideration, he chose "Self-Elegy", and set it to music beautifully, without a word needing to be changed.

"THE PARIS SONG" – Sally Stevens wrote both music and lyrics, and the song was included in her 2012 independently-produced album "*Thing I Should Have Told You*".

PRO Association Notes: Sally Stevens is a member of Society of Composers & Lyricists, ASMAC, BMI, SAG-AFTRA and NACUSA. She has served on the Boards of SAG, AFTRA, and NARAS, and is currently a Trustee of the SAG-AFTRA Health Funds and the AFTRA Retirement Fund.

ADRIENNE ALBERT(ASCAP)

Adrienne Albert (ASCAP) 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 previously worked as a singer with composers Igor Stravinsky, Leonard Bernstein, Philip Glass, and Gunther 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, American Composers Forum, Meet The Composer/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, and her "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 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 distributed through Kenter Canyon Music (ASCAP), FluteWorld, TrevoCo Music, Theodore Front Music, and Theodore Presser.

"FANTASIA" was originally composed for the superb saxophonist (and clarinetist), [Doug Masek](#). Among the many advantages of writing a work for a specific musician is that it allows the work to evolve into an extension of his or her own voice. At a performance for saxophone, the wonderful flutist, Rik Noyce, suggested that I do a transcription for his instrument. Of course, many new influences came into play to make it into a flute work. With its mood shifts, rhythmic changes, and harmonic and melodic surprises, it is a challenging and fun piece for both the flutist and the pianist. Too often, the piano is left as a step-child to the solo instrument. This work explores the colors of both the flute and piano, has jazz and Latin influences and challenges the players to listen to one another.

PERFORMERS

RIK NOYCE: In great demand as a recitalist and collaborative chamber musician, [Altus Flutes Performing Artist](#), Dr. Rik Noyce, is known for his rich, expressive tone, his passionate musicality, and chamber collaborations with vocalists. An advocate of contemporary composition, he has commissioned and premiered numerous works. Noyce has performed throughout the United States, Canada, Central America and Europe and has held principal positions with numerous orchestras and wind ensembles.

Noyce is cofounder of the Whole Musician; a collaboration of four uniquely experienced flutists who offer unparalleled intensive university residencies and retreats addressing the mental, physical, and musical demands placed on the 21st century performer.

Born and raised in Boston, Massachusetts, Noyce began musical studies at the New England Conservatory Extension Division and later earned his Bachelor of Music degree from the Hartt School of Music. A full talent scholarship brought him to southern California. He holds a DMA from the Univ. of Nevada, Las Vegas School of Music and a MM with highest distinction,

from California State Univ., Northridge. He also served as adjunct faculty at both universities and currently serves as Senior Lecturer in Music at Loyola Marymount University and Lecturer in Music and Humanities at California State Univ., Dominguez Hills. Additionally, he served on the National Flute Association's Archive and Oral History Committee.

In addition to his many musical accomplishments, Dr. Noyce has been coaching people's lives for nearly twenty years and is a certified coach by the International Coach Federation. Specializing in working with performing artists, he has coached several hundreds of people from all walks of life with time management, personal goals and productivity, creative blocks, stage fright, and performance anxiety. Thanks to modern technology, he is able to work with people around the world via video chat and phone.

Mary Wai-Yin Au. Hong Kong born **Mary Au** 歐慧賢

My parents named me Mary, after Queen Mary Hospital, where they fell in love. My paternal grandfather named me Wai-Yin, (Wai for intelligence and Yin for virtuous, wise, capable, dutiful and talented), a tall order for me to live up to.

I received my formal education in Los Angeles, London and Hong Kong. Apart from my work as a performing artist, coach and teacher, I also had the good fortune to work in the financial arena, specializing in the entertainment, not for profit and business litigation industries. My professional experience at the Recording Academy (the GRAMMY Awards) brought me in contact with many world renowned GRAMMY winning recording artists such as Van Cliburn, Rostropovich and Sting. Their encouragement and recognition of my musical talents led me to pursue my passion to perform music, especially for people who would not otherwise have the opportunity to attend live classical performances. . *"To have the opportunity to share my music with others, and bring joy to those whose paths I cross, is one of the greatest blessings ever bestowed upon me."* To have the opportunity to share my music with others, and bring joy to those whose paths I cross, is one of the greatest blessings ever bestowed on me.

Mezzo-soprano, **Janelle DeStefano**, enjoys the entire gamut of classical singing, from opera and oratorio to recital and chamber music. A frequent concert artist, she has been featured with the Los Angeles Philharmonic; the Los Angeles Chamber Orchestra; San Diego Opera; Jacaranda Music at the Edge; El Mundo; Bach Collegium San Diego; the Los Angeles Master Chorale; and the Grammy Award Winning Los Angeles Guitar Quartet. Her operatic roles include Romeo in *I Capuletti e i Montecchi*; Angelina in *La Cenerentola*; Dido in *Dido and Aeneas*; Lucretia in *The Rape of Lucretia* and the title role in Bizet's *Carmen*. Ms. DeStefano completed her DMA, with honors, from USC Thornton School of Music. A passionate teacher, she has taught at USC, UC Santa Cruz, the University of San Diego as well as Grossmont College and is currently voice faculty and Director of Opera Theatre at Santa Monica College.

SKY HANEUL LEE, pianist

Korean-American pianist, Sky Haneul Lee, is rapidly building a reputation as one of the most versatile and active collaborators in a wide range of opera, vocal, choral, orchestral,

and instrumental music. She has worked with Aspen Music Festival and School, New Opera West, Indianapolis Opera, Pittsburgh Festival Opera, Musiktheater Bavaria, USC Thornton Opera, and Opera UCLA. She also worked as Music Director with Queens College Opera (CUNY) and the Gilbert and Sullivan Light Opera Company of Long Island. Recently, she published the Women's Work Album with hornist Kristy Morrell, an Associate Professor of Horn at Baylor University and a member of the Los Angeles Chamber Orchestra, previously a faculty member at USC for more than 20 years.

A prizewinner of the NSAL Instrumental Music Competition and American Protégé Instrumental Competition of Romantic Music, Ms. Lee has performed throughout the United States, Germany, Austria, Prague, and her home country Korea. She studied Keyboard Collaborative Arts at USC Thornton School of Music under the tutelage of Alan L. Smith and solo Piano Performance with Karen Shaw at the Indiana University Jacobs School of Music. While earning a degree at IU, Ms. Lee served as an Associate Instructor and worked as a collaborative pianist at IU String Academy and IU College Audition Preparation Program for vocals. She also received the Keyboard Collaborative Arts Ensemble Award, Keyboard Collaborative Arts Department Award, and Gwendolyn Koldofsky Scholarship while at USC.

Sky is currently a staff pianist at USC Thornton School of Music, Opera UCLA, and World Mission University, as well as Staff Accompanist/Vocal Coach for Santa Monica College Opera Theatre.

Lou Forestieri - Lou Forestieri began his musical journey at age seven. His versatility has always afforded him the opportunity to make his living as a musician, and although Lou has had lifelong success playing live, his heart has remained with composing throughout the years.

Lou's first major musical break was meeting jazz legend, Bobby Hackett. Quite the taskmaster, Hackett taught him the disciplines of jazz. Working with Hackett led to sharing the stage with many other jazz greats. He went on to work with renowned jazz singers Lena Horne, Johnny Hartman and Peggy Lee, and most recently toured with legendary singer and entertainer, Jack Jones. Lou also played on the Grammy Award Winning CD for Les Paul.

After relocating from New York to Los Angeles, Lou began working with the successful composing team of Post and Carpenter. He was hired to write for several of their television shows and later became the main composer on the long running hit show "Diagnosis Murder" starring Dick Van Dyke. As an orchestrator and arranger, Lou has worked on many different musical planes. When not writing, he has found himself in other unique roles; a piano coach with Jeff Bridges for The Fabulous Baker Boys and Angelina Jolie for Beyond Borders. As an on-screen performer Lou has appeared in For the Boys, My Blue Heaven, Star Trek the Final Contact, Frankie and Johnny, and many more.

Lou Forestieri continues to compose, produce and record, working with various artists and film makers enjoying a rich and full life of music making.

Suggested Donation \$15

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