



**Conference, Picnic, Reunion, and Recital
*In Celebration of NACUSA'S 85th ANNIVERSARY***

Program Booklet

**Saturday, July 21, 2018
Brand Library and Art Center, Glendale, CA**

Saturday, JULY 21, 2018
NACUSA Los Angeles, 85th Anniversary Celebration
Brand Library and Art Center, 1601 W. Mountain Street
Glendale, California
Conference, Picnic, Reunion, Recital
Free and Open to the Public; Free Parking; Casual Dress

Please note that throughout the event today, a silent auction will take place to raise additional funds for NACUSA-LA to enable us to continue to make our concert free to the public. Many thanks to those who donated items for the auction.

10:30 am Registration; **10:50 am** Welcoming Remarks: **Dr. Jeannie Gayle Pool**, President, Los Angeles Chapter of NACUSA.

11 am **Dr. Richard Derby**, “Jan Karlin’s book *What’s Next? Creativity in the Age of Entertainment*”

Jan Karlin has recently written a book titled *What’s Next? Creativity in the Age of Entertainment*. It shows how pop culture—the “age of entertainment”—has supplanted artistic creativity worldwide and illustrates the resulting adverse effects in society. The absence of the arts in today’s educational curriculum, the emphasis on being superficially clever rather than genuinely innovative, the focus on raising funds and erecting massive centers for the arts rather than on the arts themselves, and the reliance on constant visual displays to “enhance” musical performances are all explained in convincing detail. Karlin, with her extensive experience as a successful arts administrator and performing musician, is well qualified to describe the problems and to specify possible steps that can be taken to start the recovery process.

11:30 am Panel discussion: The Future of Concert Music in the United States: **Carolyn Yarnell, Dr. Carla Bartlett, Russell Steinberg, and Jack Van Zandt**

12 pm **Adrienne Albert**: “Working with Leonard Bernstein”

12:15-1 pm Lunch-Picnic in the Park (bring your paper bag lunch; cold drinks and dessert will be provided).

1:15 pm History of NACUSA-Recognition of Past Officers and Chairs

1:30 pm Publishing and Promoting Your Music

Dave Black, Vice President and Editor in Chief, School and Pop Publications, for Alfred Music Publishing Company

Christine Clark, Owner and President, Theodore Front Musical Literature

2:15-2:40 pm **Dr. William Toutant**: *Homage to Debussy* with a performance by Ágnes Székely Schwartz, violin and Natalia Hudson, piano

En hommage 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.”

2:40 pm-3:20 pm Inspiration for Concert Music from Traditional Music: Bali, Ghana, and The Americas

Dr. Paul Humphries: Moderator and Presenter

Dr. Deon Nielsen Price: “Remembering the music of Gertrude Rivers Robinson”

Elisabeth Waldo Introducing “Mestizaje.” Presentation on pre-conquest Americas, featuring instruments and original music one thousand years old to contemporary, along with religious philosophies of pagan processes, religious ceremonies, burial sites, and historical documents inspired by indigenous cultures of all the Americas, from pre-Columbian to contemporary styles. Elisabeth Waldo’s original music aspires to bring forward sounds from ancient to contemporary times, stemming from ancient cultures to contribute to her creations of new world idioms through performances and publications.

3:30 pm RECITAL See complete Program and Notes, on page 6.

Program subject to change and additions.

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; Michael Glenn Williams, and Dr. Deon Nielsen Price, Advisor.

About NACUSA Los Angeles: “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 education, nonprofit organization with 501c3 status. We provide free concerts of contemporary music in the greater Southern California area.

Biographies of Conference Speakers

Adrienne Albert (See page 9,)

Carla Bartlett (See page 10)

Dave Black, percussionist, composer, and author, received his Bachelor of Music in percussion performance from California State University, Northridge. He has traveled around the world with a variety of entertainers and shows, performing and recording with such artists as Alan King, Robert Merrill, June Allyson, Anita O’Day, Pete Jolly, Frankie Capp, Gordon Brisker, Kim Richmond, Victor Lewis, Jerry Hey and Steve Huffsteter. A prolific composer and arranger, more than 60 of his compositions and arrangements have been published by most of the major publishers, many of which have been recorded. Mr. Black has written with and for the bands of Louie Bellson, Sammy Nestico, Bill Watrous, Bobby Shew, Ed Shaughnessy, Gordon Brisker and the C.S.U., Northridge Jazz Ensemble. He has been the recipient of numerous awards and commissions, including 26 consecutive ASCAP Popular Composer Awards, two Grammy participation/nomination certificates—one for his performance contribution on Anita O’Day’s Grammy as album track composer on Louie Bellson’s Grammy, also the recipient of the 2012 Percussive Arts Society President’s Industry Award, a Modern Drummer Readers Poll award (best drum book), two

Drum! Magazine Drummie! awards (best drum book), and a certified Gold Record award for the sale of more than 500,000 copies of Alfred's Drum Method, Book 1. In addition, many of his compositions have been used as source/background music on numerous TV shows including All My Children, Coach, The Drew Carey Show, General Hospital, Ellen, Grace Under Fire, Nightline, Roseanne and Good Morning America. In addition, he cowrote the "Final Rudimental Solo" (from Alfred's Drum Method, Book 2) featured in the 20th Century Fox hit movie *Drumline*.

One of the biggest selling percussion authors in the world, Mr. Black is the author or coauthor of several bestselling books published by Alfred Music Publishing Company: *Alfred's Drum Method, Books 1 & 2* (the world's current best seller); *Alfred's Beginning Drumset Method*; *Drumset 101*; *Alfred's Kid's Drum Course, Books 1 & 2*; *Living Praise*; *Cymbals: A Crash Course*; *A Jazz Diary* (chosen for the 1998/2000 National Federation of Music Club's Junior Festival Bulletin); *Drumset Independence & Syncopation*; *The Essential Dictionary of Orchestration*; *Sound Innovations for Concert Band* (the world's first customizable method); and *Big Band Drumming Fillosophy*. His books and music are used and/or performed by hundreds of thousands of young people all over the world, with combined sales totaling two million units. He has also written countless articles, book reviews, and concert reviews for prominent magazines such as *DownBeat*, *The Instrumentalist*, *Modern Drummer*, *Modern Percussionist*, *Drums and Drumming*, *Drum Tracks*, *Grammy Pulse*, *Jazz Educators Journal*, *Drum!*, *S.B.O.*, and *Music Connection*—in addition to being a featured subject in many of these publications.

Christine Clark is President of Theodore Front Musical Literature, Inc., and a member of the Board of Directors of Hear Now. She is also an Ambassador with the Soraya – Valley Center for the Performing Arts and serves as an Advisory Board member for the American Composers' Alliance in New York City. She had also served on the board of New Music USA. She holds an MBA in Business and Economics and Bachelor of Music degree from California State University Northridge. She is an accomplished pianist and chamber music aficionado and is well-known in the professional and academic music communities for being a strong advocate of contemporary composers and their work.

Richard Derby (see page 11)

Paul Humphreys has written for solo instruments, chamber ensembles, choruses, solo voice, and Balinese gamelan angklung. Performances and screenings of his works have been presented in the United States, Belgium, and the Peoples' Republic of China. Ethnomusicological fieldwork is a decisive influence on his compositions, a number of which call for instruments and techniques that originate in East Asia, Indonesia, West Africa, and Native North America. Humphreys is Professor and Director of World Music at Loyola Marymount University in Los Angeles, California.

Deon Nielsen Price (see page 13)

Russell Steinberg (see page 7)

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 he 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.

Jack Van Zandt is a veteran composer of music for concerts, television, film and multimedia installations. He studied composition at UC Santa Barbara with Thea Musgrave and Peter Racine Fricker, and in England with Alexander Goehr at Cambridge University, and Peter Maxwell Davies at the Dartington College of the Arts. He is also a teacher, music education program designer, concert curator and producer, and frequent lecturer on various musical subjects. Jack is a board member of the Los Angeles branch of the American Composers Forum, of which he was president 2014-17.

As a pioneer in “fusing” the indigenous music world through culture, languages, and music with the accepted European classical traditions, **Elisabeth Waldo** has introduced and formalized the exact title of this new format for world audiences, both “live and recorded”. In presenting this exact title to her specific original styles of music, she is thrilled to introduce the indigenous worlds known as “Mestizaje”, which fuses the classical format and Indigenous resources. In this demonstration, she will present recorded sounds and photos of these instruments from pre-Columbian Americas, and will appreciate any questions the audience may have.

Recognized as one of the world’s foremost authorities on ancient musical histories, **Elisabeth Waldo** is far more than an ethnomusicologist: she is an accomplished violinist, formerly with the Los Angeles Philharmonic, having soloed on many concert stages and the Mexico City Radio Networks. As a composer, both in the traditional classical style and as the creator of new art forms, she weaves her knowledge of ancient music into new idioms, achieving international recognition for ancient music to new recordings and publications.

Ms. Waldo has now come full circle: composing music for the enjoyment of contemporary audiences from inspirational origins rooted deep in the past of the ancient cultures of the Americas, Africa, and Asia. She has established the Elisabeth Waldo Multi-Ethnic Ensembles for performances of non-Western music and her own original compositions featuring the ancient instruments from her extensive collection, along with traditional and contemporary instruments accompanied by voices and dance. She is a composer, soloist, and artistic director of all the ensembles.

Ms. Waldo was a scholarship pupil of Efrem Zimbalist, the famous Russian violinist, at the prestigious Curtis Institute in Philadelphia. When she completed her studies, Leopold Stokowski helped launch her career by inviting her on a coast-to-coast tour with his All-American Youth Symphony Orchestra. Many tours to Latin America followed, both with Stokowski and on her own. It is to this great maestro that Ms. Waldo attributes much of her own musical philosophy, creation, and performances. While performing in Mexico, Diego Rivera became a close friend and mentor. The then-conductor of the Mexican National Symphony, Carlos Chavez, provided great encouragement as well. While she toured the Americas, she conducted performances with finest collections of ancient musical instruments. Today, she incorporates many historic instruments in her solo and ensemble performances, along with her lecture demonstrations.

Carolyn Yarnell, composer and visual artist, expands the realm of classic beauty through sight and sound. Yarnell finds her sources of inspiration in nature, science and in the spectrum of human experience. A California native, Yarnell was raised in the Sierra Nevada Mountains. She holds degrees from the San Francisco Conservatory of Music and the Yale School of Music. Her teachers include Elinor Armer, John Adams, Andrew Imbrie, Jacob Druckman, Martin Bresnick, Nicholas Maw, Lucas Foss, Poul Ruders and Frederic Rzewski. Noted as an orchestral composer, her compositions have been conducted by Oliver Knussen with the Tanglewood Symphony, Dennis Russell Davies with the American Composers Orchestra, Gerard Schwarz with the Seattle Symphony, Apo Hsu, Jahja Ling and Mario Venzago—from Carnegie Hall to the National Cultural Center of Taiwan. She served three years as composer in residence with conductor David Alan Miller and the Albany Symphony, New York.

Yarnell is a founding member of the Common Sense Composers Collective, Vice-Chairman of the Huntington Beach Artist Council, and a Gallery artist at The Orange County Center for Contemporary Arts. She participates regularly group art exhibitions and has had solo shows at the John Wayne International Airport, The Huntington Beach Library and Cultural Center, and MUZEO. Among Yarnell’s array of awards are a Fulbright Fellowship to Iceland, an Individual Artist Fellowship from the National Endowment for the Arts for Music Composition and Oil Painting, the Charles Ives Scholarship from the American Academy of Arts and Letters, five McDowell and Yaddo Colony residencies, the Guggenheim and the Rome Prize.

**National Association of Composers, USA,
Los Angeles Chapter
85th Anniversary Celebration
CONCERT 3:30 pm
July 21, 2018
Brand Library and Art Center Recital Hall**

Rucksack a monodrama for mezzo soprano and piano Text: Juliane Heyman	Geeta Novotny, mezzo soprano Russell Steinberg, piano	Russell Steinberg
Saxsong (1998)	Chika Inoue, alto saxophone	Beverly Grigsby
Dreaming in the Rain	Composer at the piano	Larysa Kulchytska
4 Nature Songs Words by Henry David Thoreau	Jaclyn Neuffer, soprano Arin Shahjahanian, piano	David García Saldaña
Circadia (2002) 1. Cycle 2. Nightfall 3. Spring Ahead	Chika Inoue, alto saxophone Mary Au, piano	Adrienne Albert
INTERMISSION		
Mostly Dorian (for piano four-hands)	Composer at the piano with Jason Stoll	Carla K. Bartlett
Latin Passions (2005, revised 2018)	Jason Stoll, piano	Jeannie Gayle Pool
Selections from Nocturnes and Diurnes (2018) 1. Nocturne – m2 2. Diurne – M6 3. Nocturne – M3	Composer at the piano	Richard Derby
Elegy for Victims and Survivors of School Shootings (2018)	Composer at the piano	Matthew Hetz
Plunge (2018)	Composer at the piano	Allen W. Menton
From Paris to Helen (2017)	Brent Wilson, tenor Kacey Link, piano	Katherine Saxon

Romanza

Carol Worthey

Ágnes Székely Schwartz, violin
Natalia Hudson, piano

El Mariachi Desperado for flute and piano

Michael Glenn Williams

Larry Kaplan, flute
Compose at the piano

Watts 1965: A Remembrance for saxophone and piano (2015)

Deon Nielsen Price

Barricades—Curfew—Aftermath

Chika Inoue, soprano and alto saxophones
Mary Au, piano

COMPOSERS AND PROGRAM NOTES (*In program order*)

Russell Steinberg (ASCAP) is a Los Angeles-based composer that reviewers call “freshly lyrical, pulsating, edgy, infectious” and “shimmering with great beauty and energy.” He is best known for *Cosmic Dust*, a work commissioned by three orchestras— the New West Symphony, the Bay Atlantic Symphony, and the Hopkins Symphony Orchestra—and featured in *Science News Magazine* celebrating the 25th anniversary of the Hubble Space Telescope. In 2017-2018 Steinberg had three world premieres in the United States and abroad. *Paleface*, a piano trio accompanied by video of acclaimed “psychological pop” artist Jerry Kearns, premiered in New York City with the Neave Trio and in Los Angeles with Trio Accento. Sierra Ensemble premiered *Trio for Horn, Violin, and Piano* in the Presidio in San Francisco, and double bassist James Rapport premiered *Whack-A-Mole USA* at the Gesellschaft für Musiktheater in Vienna. Last November an entire evening of Steinberg’s works was held at Boston Court in Pasadena, CA.

Steinberg is the conductor and founder of the Los Angeles Youth Orchestra, a widely-praised ensemble that includes 120 students from over 60 schools. He is also a popular pre-concert speaker for the Los Angeles Philharmonic and the Santa Monica Symphony. He 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. His early instrumental and composition teachers were Dorothy Compinsky (piano, classical guitar, violin), Kenneth Klauss (composition), Earle C. Voorhies (piano), Ron Purcell (classical guitar), and Salome Arkatov (piano). Information about Steinberg’s music and lectures is available at [www. RussellSteinberg.com](http://www.RussellSteinberg.com).

Rucksack is adapted from Juliane Heyman’s compelling autobiography detailing her escape as a teenager from the Nazis and her remarkable later career in Asia working with the Peace Corps. This monodrama intertwines two of her stories: her dramatic escape from the Nazis first from Danzig, Poland and then through most of Western Europe, and a charming, humorous tale of her first adventure in the United States a year later when she goes hiking in the Poconos mountains and is finally arrested—on suspicion of being a prostitute because she had a backpack! (This was before either backpacks or hiking were common in America). To distinguish these two tales as they unfold together, the singer speaks and declaims rhythmically for the story about her escape from the Nazis, and bel canto for her tale hiking in the Poconos.

Rucksack. Text by Juliane Heyman. Adapted by Russell Steinberg

Sung:

Lovely wildflowers covered the rolling mountains; the beautiful landscape and the silence on the trail of the Poconos.

Spoken:

I was born in the free city of Danzig Poland in 1925. I survived the Second World War and was extremely fortunate to have escaped the Nazis. My luck was always with me and I felt I was invulnerable.

In 1935 when Jewish children were no longer permitted to attend public school, I transferred to a newly established Jewish school. During the ten-minute walk each day the Nazi boys harassed me and sometimes even hit me.

In 1938 the Nazis imprisoned my parents. Several months after their release, we departed in the middle of the night, leaving everything that was dear to me.

Sung:

Spring of 1943, New York city, a college holiday. Lisbeth and I decided to go for a hike in the country to the Poconos mountains in Pennsylvania. Lisbet prepared sandwiches, I brought fruit and cookies. We planned to spend a couple of days surrounded by nature. Lovely wildflowers covered the rolling mountains.

Spoken:

I was sent to school in Switzerland. I traveled by myself and at the border was subjected to a strip search by the Germans. After a term, I joined my parents in Brussels, Belgium.

On May 10, 1940 we heard the sound of gunfire outside our apartment. We went to the balcony and realized the Germans had invaded Belgium. We left by train and headed to the coast. We crossed the French border on foot... with our rucksacks on our backs.

Sung:

The beautiful landscape and the silence on the trail of the Poconos. At the trailhead, the bus took us to the town of Wilkesbar. With our rucksacks on our backs, we found no signs of a room.

Spoken:

We arrived in Dunkirk where we spent three days in a cellar. The family continued, with no idea where we were going. We repeatedly were caught in the crossfire between French and German forces. One day I was lying in a ditch and the man next to me lost a leg in the fire...

We worked in a bakery, then on a farm. Mother and father finally succeeded in receiving visas for the U.S. My parents obtained false documents to enter the unoccupied zone of France. But at the border, the train was stopped...and the Nazis began a search.

Sung:

*All of a sudden a police car stopped next to us.
"Get in!"
"What have we done?"
"We are taking you to the police station for some questioning."
I could not understand why.*

Spoken:

The German authorities did not discover that our papers were forged. To my great relief we had escaped the Nazis again.

Sung:

"Well, well, what are you bringing us here?" said the police captain in the interrogation room. He did not seem mean like a Nazi in Europe. "Why are you in Wiles-bar?"

"We have been hiking in the Poconos. We were looking for a room to spend the night."

He could not understand. Hiking was only popular in the United States after the war.

The captain explained:

“Knapsacks on your backs looked like you were runaway girls, runaway girls, heading, heading towards towards prostitution, toward prostitution.”

Spoken:

We spent several months on a farm near Bordeaux in the wine country. I learned to make wine, which I enjoyed. Mother and Father finally succeeded in receiving visas for the U.S.

Many, including most of my relatives, did not make it and were killed in the concentration camps. We did not learn of this till the end of the war...

While waiting for the freighter for America, I felt free and secure and gorged myself on food, which I had not been able to do for over a year. When our boat passed the Statue of Liberty in New York, cliché or not, it was and remains to this day the symbol of our family's deliverance. I was moved beyond words and looked forward to a new life in the United States without the dangers of the past.

Sung:

The captain asked the officers to take us to a respectable boarding house.

The lesson that I learned was not to walk with a rucksack in a city.

Lovely wildflowers covered the rolling mountains; the beautiful landscape and the silence of the Poconos.

Beverly Grigsby (ASCAP) developed her gift for composition while still in early childhood and during the 1940s became a student of the renowned composer Ernst Krenek. She holds a Doctorate of Musical Arts degree with honors in Composition and Theory from the University of Southern California and BA and MA degrees in Composition from California State University, Northridge. Involved with electronically produced music since 1959, she undertook further studies in computer music synthesis at Stanford University's Center of Artificial Intelligence (CCRMA) and at M.I.T. in 1975 and 1976. In 1984, Dr. Grigsby was credited with the first computerized score for an opera, *The Mask of Eleanor*. For her innovative compositions in orchestral, chamber and vocal music, Grigsby has received numerous commissions, major awards, and grants. Dr. Grigsby has composed for commercial and documentary films involving such major directors as Francis Ford Coppola and well-known writers as Ray Bradbury. She is Professor Emerita at California State University, Northridge, where she taught theory, composition, and musicology from 1963 until 1993 and served as Director of the Computer Music Studio which she established in 1976. She has been scholar in residence at several universities and conservatories in the U.S., Europe, Mexico, and Brazil. Since her retirement from Cal State Northridge, Grigsby has continued to research, lecture, travel, and produce her music in Europe and the U.S. This is her 90th birthday year.

Saxsong for Alto Saxophone was composed for Paul Wehage and premiered in Italy in 1998.

Larysa Kulchytska (ASCAP) is a concert pianist, composer, and piano teacher, who lives in the San Fernando Valley, Los Angeles. She holds a Master in Music degree in performance and composition from the Lviv Conservatory in Ukraine. Visit her website at larysakulchtska.com. Her compact disc, "Singing Piano: Music for Your Soul" is available on numerous sites on the internet.

Dreaming in the Rain was composed in 2015 and was released on her album, *Singing Piano* (2016).

Works by award-winning U.S. composer **Adrienne Albert** (ASCAP), including chamber, choral and vocal, orchestral and wind band are performed throughout the U.S., Canada, Mexico, Australia, Europe, Thailand, South Africa, South America, and China. Having worked with such luminaries as Igor Stravinsky, Leonard Bernstein, Philip Glass and Gunther Schuller, she began composing her own music in the 1990s. A recipient of numerous awards and grants, her music has been supported by noteworthy arts organizations including the National Endowment for the Arts, American Composers Forum, MTC/Rockefeller Foundation, Meet The Composer, ACF Subito Award, Mu Phi Epsilon Music Fraternity, ACME Award, and consecutive ASCAP awards. Recent commissions include works for low flutes expert Peter Sheridan, The Zinkali Trio, saxophonist Wayne Leechford, Pennsylvania Academy of Music,

trombonist Andrew Malloy, Chamber Music Palisades, Pacific Serenades, and St. Bedes Episcopal Church. Her woodwind quintet *Animalogy*, a winner of the Aeros Competition, was performed in Carnegie Hall's Zankel Hall. A graduate of UCLA, Ms. Albert studied composition with Leonard Stein and Stephen "Lucky" Mosko and orchestration with Albert Harris. Her music has been recorded on Naxos, Navona, Centaur, Little Piper, and ABC Records and is published by Kenter Canyon Music (ASCAP). Her music can also be found through TrevCo Music, FluteWorld, Dorn Music and Theodore Front Musical Literature. For more info, please visit: [http:// www.adriennealbert.com](http://www.adriennealbert.com) ; email: adrienne@adriennealbert.com.

Regarding her *Circadia Sonata for alto saxophone and piano*, she writes: "Originally commissioned for bassoon and piano by bassoonist, Carolyn Beck, "*Circadia*" is a sonata in three movements. The first movement, "*Cycles*", refers to the daily pulse, rhythms and cycles of activities observed in many living organisms. It is a wild and disjointed chase between the instruments. The cyclic rhythms vary between a triplet motif with the bassoon (or in this case, the alto sax) chasing and being chased by the piano. There then comes a more jazzy section with the two instruments figuratively and literally playing with one another. The movement ends with the instruments playing the original motif. The second movement, "*Nightfall*", is a reflective and melancholy, brooding piece which mirrors the descent from day into night. Since 9/11 had happened not too long before "*Circadia*" was composed, this movement conveys the deep depression and concern our country was feeling in the aftermath of that horrific day. The third or last movement, "*Spring Ahead*" (which refers to the change to daylight savings time in the spring) is a ray of hope in which the alto sax and piano have fun cavorting and playing tricks on one another. *Circadia* is also available for baritone sax and piano; cello and piano; and in its original form, for bassoon and piano and is published by Kenter Canyon Music (ASCAP) and available through Adrienne's website: www.adriennealbert.com.

Carla Bartlett (ASCAP) has been composing since she was 13 years old. She has built a repertoire of piano and ensemble pieces throughout a busy career as a public school teacher and university professor. Carla earned her BA in music at California State University Northridge, studying composition with Daniel Kessner. A Master in Music degree from California State University Los Angeles and a Ph.D. in Education from The Claremont Graduate University enabled her to serve for almost 20 years as Director of Secondary Education and chair of the Education Department at Mount St. Mary's College. Carla is recently retired from the Alhambra Unified School District, where she taught band, orchestra, world drumming, and guitar. You can find many of her compositions at TruluckMusic.com.

Mostly Dorian (2017) is, not surprisingly, a composition cast almost entirely in the Dorian mode: a Picardy third sneaks in to assist the modulation from E to D Dorian, and the coda succumbs to the allure of the natural minor. I wrote the piece for one of my students who one day asked, "What's a mode?" I think Dorian is the most approachable of the modes with its lowered 3rd and 7th, lending a minor or vaguely Russian folk song flavor. I extend a special thank you to Jason Stoll for playing the Secondo part today.

David García Saldaña (ASCAP) is a Southern California-based writer and composer living in the San Gabriel Valley. He earned his B.A. in Literature with a dual emphasis on Analysis and Creative Writing from UC Santa Barbara's College of Creative Studies in 2009. Currently, he studies at California State University Long Beach's Bob Cole Conservatory of Music's M.M. in Music Composition under the tutelage of Dr. Alan Shockley. His work spans from the traditional, to the interactive and interdisciplinary. He collaborates frequently with artists in both dance and theater, has participated in masterclasses with Frank Tichelli, was selected to participate in Phantom Project Theater Company's 2012 Young Artist's Project at the La Mirada Theatre for the Performing Arts, and sings with and has had music read by the Donald Brinegar Singers. His latest ventures include the use of interactivity and the creation of electronic controllers using primarily Max MSP/Jitter and Arduino. He currently works with Dr. Martin Herman and the CSULB Laptop Collective in creating new modalities of sound and music production. See more of his work at www.davidgarciasaldana.com .

4 Nature Songs is a song cycle of short settings of prose and verse by Henry David Thoreau, the 19th century American transcendentalist writer. Thoreau's writing seeks to find one's humanity by looking out

into the natural world in search of an innate doctrine to live by. This selection of texts attempts to capture Thoreau's conflicted position as a student of nature, and a participant within it, and avoids intellectualizing his relationship to nature. Instead, they express the futility of capturing these experiences within words. They often center around looking out reverentially and using the eyes as windows to a truth. The settings for piano and coloratura soprano plays into this simplicity musically. It avoids inorganic geometries and seeks to preserve the natural rhythms of the text. The harmonies live within the familiar. At times, the melodies meander and, at others, they ground themselves in a groove, but always at the service of Thoreau's text.

Dr. Jeannie Gayle Pool (ASCAP) is a composer, musicologist, and producer. Her music has been heard in Los Angeles, Washington, D.C., Ohio, Belgrade, Paris, Toronto, Copenhagen, Denmark, and Beijing. 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 1990 to 2002. She lectures frequently on women in music and film music history/preservation, in Europe, Canada, and the United States. She produced the restoration of the original score for *Wings* (1927) for Paramount's 100th anniversary release on DVD in 2012. She composes for documentary films and shorts and does music research and rights clearance for independent film makers. She produces LP, CD, and cassette recordings for Cambria Records, an independent label in California which specializes in contemporary American music. Dr. Pool grew up in Ohio and studied music in New York City at Hunter College of the City University of New York (B.A. in Music) and Columbia University. She also holds a Master in Music degree from California State University, Northridge, and received a Ph.D. in Music at the Claremont Graduate University in 2002.

Latin Passions (2005) was commissioned by pianist Nada Kolundžija and was premiered at the Belgrade Music Festival in 2005. The piece was revised in 2018.

Richard Derby (ASCAP) 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). His recent music is posted at soundcloud.com/richardderby. Derby's website is located 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 considerably in what it expresses. The first three pieces from the set are presented on today's concert. The first piece (based on the minor second) and the third piece (based on the major third) are quiet night pieces. The second piece, based on the major sixth, is a much more active daytime piece.

Matthew Hetz (ASCAP) a Los Angeles native, began piano lessons at age 16. Hetz began playing the violin at age 23 and is primarily self-taught. He studied composition with Marshall Bialosky, at Cal State Dominguez Hills. Marshall was a former NACUSA president. Hetz says "I have been honored to be a NACUSA member and have my works performed at NACUSA." Hetz is president/executive director of the Culver City Symphony Orchestra and is an environmental and mass transit advocate.

"Cellist Maksim Velichkin requested of me an elegy for solo cello. In thinking about this elegy, this mourning or praise of the dead, my thoughts were of the continuing tragedies of school shootings. This piano work is an expansion of the cello elegy, but the piano opening contains my imagining of the terrors of the students trying to make sense of the shooting, huddled in classrooms sometimes next to a bloodied body-and leaving the school and passing the dead. This elegy is for those dead, and for those survivors who witnessed these horrors, and for the surviving family and friends of the dead whose souls are forever marked by these tragedies."—*Matthew Hetz*

The music of **Allen W. Menton** (ASCAP) 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 several venues in the Inland Empire and Orange County. His

chamber music has been performed across the country and recorded professionally. The past twelve months have seen premiers of several new works, including performances by the Inland Empire Composers Concert Series, the Contemporary Choral Collective of Los Angeles, the National Association of Composers USA, and the Orchestra Collective of Orange County. A dedicated and innovative teacher, Menton is Associate Professor of Music Theory and Composition at California State University, San Bernardino.

Plunge. Inspired by the title of the NACUSA concert and my own experiences as an avid swimmer. I wanted to capture the impression of jumping into the water — the excitement, the contact with the cold water, the movement, the air-bubbles, the stillness of being underwater, gliding underwater, and the slow rise to the surface. Summer is here: dive in!

Katherine Saxon (ASCAP) was born in Santa Monica, California and completed her Ph.D. in Music at the University of California, Santa Barbara, studying with Joel Feigin. Katherine also holds a BA from Williams College in Massachusetts where she studied composition with Ileana Perez-Velazquez and voice with Brad Wells, and a Master of Music degree from the University of Oregon where she studied with Robert Kyr and David Crumb. In 2012 Katherine received first prize in the San Francisco Choral Artists' New Voices Competition for her work *Speed and Perfection*. Navona Records released her composition *East of the Sun/ West of the Moon* and *Vox Dilect Mei* on the album "Polarities: exploring the contemporary expanse" in March 2014. She was awarded honorable mention in the 2015 American Prize Composition Choral Music Division for *Kubla Khan*. Recently her mini opera *452 Jamestown Place* was presented as part of West Edge Opera's "Snapshot" series. She has attended the Vancouver Early Music Festival, Madison Early Music Festival, Oregon Bach Festival Composer's Forum, Open Space Festival, the Atlantic Music Festival, the Bowdoin International Music Festival, New Music on the Bayou, the Banff Centre for the Arts and the COSI Opera Creation Lab.

From Paris to Helen

PARIS, the son of Priam,
sends health to Helen;
that health,
which he can himself no otherwise enjoy,
than as it is your gift.
Shall I then speak?
or is it unnecessary to inform you of a passion that betrays itself?
Has not my love already laid itself too open?
I could indeed wish it to lie concealed,
till the time comes when we can taste of joys unallayed by any mixture of fear.
But it is in vain that I dissemble;
for who can smother a flame that always discovers itself by its own brightness?
If yet you expect that my tongue should confirm what my actions have so long declared,
--I burn.

Carol Worthey (BMI) began her music career on the first day of life: family friend Leonard Bernstein was in her house and made star-shaped hamburgers, declaring, "This little girl's gonna be a star!" Carol wrote her first composition at 3 1/2 years, and at ten a pianist performed her work at Carnegie Hall. Her mentors include Darius Milhaud, Vincent Persichetti, Walter Piston, Otto Luening, Henry Cowell, Jazz Mentor Dick Grove and Oscar-winner Eddy Lawrence Manson. At Columbia she won First Prize in Composition. Carol's works have been performed throughout the United States, in England, France, Italy, Spain, Austria, Germany, Switzerland, Croatia, Armenia, Beijing, Hong Kong, throughout Mainland China, Taiwan, Japan, Singapore, Malaysia, Mexico, the Caribbean, and Canada. In 2017 her piano suite *Ice Cream Sweet* was transformed into a tasty ballet (Aerin Holt primary choreographer) and *A Choral Calendar* (settings of her poem-portraits of each month) was premiered in Oregon. In 2018 Worthey was selected as one of 250 living composers to write a piece in honor of Beethoven for his upcoming birthday celebration. Hong Kong Pianist Stanley Wong has just recorded her *Tides of Mont Saint-Michel: A Montage* suite for his new CD. Carol's art, music and writings can be seen at www.carolworthey.com

Romanza for violin and piano Carol Worthey recalls: "One morning, in that 'twilight time' just before waking to full consciousness, I heard in my sleep the lyrical, passionate opening theme of Romanza (all of it whole cloth, melody, harmony, interweaving textures) vibrant in rich sonority, pouring out of me. After I realized I was composing in my sleep, I forced myself awake to rush to the piano to capture it as quickly as it was flowing out of my heart and imagination." This became Carol's present to Ray Korn, her beloved helpmeet (a venerable word meaning 'a mate who is there for you no matter what') on their 29th anniversary. World-Premiere took place in Manhattan with renowned Pianist Beth Levin and Violinist Yuki Numara. Romanza then traveled to Switzerland and Croatia with Violinist Yury Revich and Pianist Matea Leko, then to Florence with Horn virtuoso Luca Benucci recording it, declaring, "It has stayed in my heart ever since I play it!" Then Hong Kong pianist Stanley Wong gave the solo piano version its Asian Premiere. Carol adds, 'Romance' is not only about passionate and sensuous love, but in olden days the very word sang of grace, spontaneity and dashing adventure---a 'Three Musketeers' word! As a Theme & Variations, my compositional challenge was to furnish contrast yet maintain the same level of intensity as the music I originally dreamt, a romantic conversation with countermelodies interwoven as dialogue." Today's performance marks its West Coast Premiere.

Michael Glenn Williams composes for solo piano, chamber ensembles, choir and solo voice. Works for orchestra include *New West Overture*, *Rising Stars Overture*, *Oceanic Overture*, *Tarantella* for piano and orchestra, composed for pianist Sean Chen; *Princess Concerto* for piano, narrator and orchestra; and *The Gates of Hell* a series of tone poems based on the Rodin sculptures. Williams catalogue for solo piano is extensive, with over twenty suites. Williams also composed for movies including *King of the Hill*, *The Limey*, *Younger and Younger*, *The House of Yes*, *Wonderland* and *Wicker Park*. He also composed cues and performed piano for the TV series *Chicago Hope*.

Deon Nielsen Price (ASCAP), (Brigham Young University, University of Michigan, and University of Southern California) has received numerous grants and awards as a prolific, commissioned composer, international performing and recording artist, conductor, author, and publisher. Dr. Price's book, *Accompanying Skills for Pianists*, 2nd Ed., as well as more than 250 compositions, are available at www.culvercrest.com and at Brigham Young University Harold B. Lee Library in Special Collections. Many of her works are recorded on the Cambria and Albany labels distributed by NAXOS. Recent CDs were selected for Grammy® consideration: *Oneness*, featuring her *Violin Concerto for Oneness*; and *Dancing on the Brink of the World*, recorded by the National Symphony Orchestra of Ukraine. Price's new recording, *Radiance in Motion*, will soon be released. Her *Triple Flute Concerto* had its world premiere in May 2015 in New York, and West Coast premiere in April 2016. She received a 2016 commission from the Orange County Guitar Orchestra for *Ancient Carols for Guitar Orchestra*. Her song cycle *To the Children of War* was commissioned and will be premiered in Brooklyn, NY, on April 1, 2017, by the Metro Chamber Orchestra with Victoria Rodrigo, soprano, on a program titled *Residuals of War* with music by Weill, Ravel, and Price. As an advocate for living composers, especially women composers, she is a former President of the International Alliance for Women in Music, and President Emeritus of the National Association of Composers, USA.

Concerning **Watts 1965: A Remembrance**, Dr. Price writes: "In 1965, our family lived just inside what was then called the Watts riot zone and we had to cross the police barricades to get from work to home. We were also subjected to a strict curfew in the evenings. Although peaceful in our neighborhood, there were rumblings and shootings in the distance and television kept us well aware of the uprising nearby. Not long after the revolt subsided, Dr. Kent Lloyd, political scientist, and my husband, Dr. Kendall O. Price, social psychologist, and their non-profit organization, Public Executive Development and Research (PEDR), worked closely with Black Nationalist leaders attempting to mitigate the issues, resolve the problems, and move forward in a democratic way. These leaders included Ron Karenga (Dr. Maulana Karenga) who later founded the African-American celebration, Kwanzaa. Concerned that all leaders needed to be involved, PEDR organized a conference held at the University of Southern California. Included were academic specialists in race relations and leaders representing all races from the community, police, education, government and politics. During the conference, important questions were raised about the official report written by the McCone Commission. The conference proceedings and

publication, *The McCone Report Revisited*, are in the USC Library Special Collections. Changes have generally been slow to come by since the uprising. However, it is likely that the conference helped strengthen the relationship of USC with its neighboring communities.—*Deon Nielsen Price*

PERFORMERS (in alphabetical order)

Hong Kong born **Mary Au 歐慧賢** is a collaborative artist, chamber musician, solo pianist and master teacher with worldwide experience. Hailed for her "*sensitive, seamless transition between chamber music collaboration and piano accompaniment*" (Cariaga, *Los Angeles Times* critic), Ms. Au has collaborated with renowned artists such as the legendary cellist Nathaniel Rosen and Opera Superstar Christine Brewer as well as performed in Columbia Artists Management Community Concerts and the Piatigorsky Foundation Artists Concerts. Known for her active involvement on the contemporary music scene, Au has premiered works by noted composers Lera Auerbach, Chen Yi, Huang Ruo, David Lefkowitz, among others. Equally adept at collaborating with strings, vocals and other orchestral instruments, Au is a graduate of the Royal Academy of Music and University of Southern California. A committed advocate of music education, Au has presented master classes in the United States and China. Many of her former students have become internationally acclaimed performing and recording artists, educators, and major international and national music competitions laureates. Her dedication to guiding and nurturing developing musicians has earned her the inaugural "Mellon Excellence in Mentoring Award." Au currently teaches at the California State University, Dominguez Hills. As a former executive of the Grammy® Awards, Mary Au dedicates herself to a lifetime of sharing her music with audiences from all walks of life.

Natalia Hudson (piano) has performed as a soloist, accompanist, and chamber musician throughout the U.S. and Western Europe in numerous festivals and concerts, including the Piccolo Spoleto Festival, First Night Charleston, the International Piano Series, the Young Artist Concert Series, the Drayton Hall, the LACC, and Moreno Valley College Concert Series. She has performed as a soloist with several orchestras and served as a vocal accompanist for South of Broadway Theatre Company, as well as accompanist for the Southeastern Ballet Company. A native of South Carolina, Natalia was awarded the Isabella Mebane Piano Performance Scholarship to pursue a performance degree under Enrique Graf at the College of Charleston. She continued her artist education at the Conservatory in Madrid, Spain under Uta Weyand. Her other main influences include Vitalij Margulis and Ilana Vered. She received her Master in Music degree from the University of Southern California as well as a California Teaching Credential in Music. Ms. Hudson is an avid teacher and active member of the California and National Music Teacher Associations and has participated in the World Piano Pedagogy (WPPC), MTNA, and Focus on Piano Literature conferences. Locally she has taught at LA Music and Arts, European Music School, Bloom School of Music and Dance, Neighborhood Music School and her private studio. www.nataliahudson.com

Saxophonist, **Chika Inoue 井上知香** has been praised for her beautiful tone, acute sensitivity and virtuosic technique. She has received numerous performance awards in competition, garnering her as a soloist and chamber musician. Inoue has concertized at Walt Disney Concert Hall and Sumida Triphony Hall, as well as countless music venues across the globe. She was the featured performing artist in International festivals such as The Faenza International Saxophone Festival in Italy and The Yamaha Saxophone Festival in Japan. Additionally, she was recitalist and master class teacher at The International China Clarinet and Saxophone Music Festival in Taiyuan, China. Native of Osaka, Japan, Chika Inoue spent most of her youth in Frankfurt, Germany and San Diego, California. She is first prize laureate at the Japan International League of Artists Music Competition, the La Jolla Symphony & Chorus Young Artists Competition, Redlands Bowl Young Artist Competition, and Fresno Musical Club Bell T. Richie Award. A graduate of the USC Thornton School of Music (D.M.A.), California State University, Fresno (M.A.), and UCLA Herb Alpert School of Music (B.A.), Miss Inoue is dedicated to sharing her knowledge with students internationally. Chika Inoue is currently on faculty at Los Angeles City College as well as the California State University, Dominguez Hills. Chika Inoue is a Conn-Selmer Performing

Artist endorsed by Henri Selmer Paris Saxophones. She is committed to sharing classical saxophone music and its diverse capabilities across the spectrum of music with audiences worldwide.

Kacey Link is a pianist and scholar residing in Santa Barbara, CA. As a both a solo and collaborative artist, she performs regularly in Southern California and has given recitals in the United States, France, and Switzerland. She has worked as a pianist for Opera Santa Barbara, University of California – Santa Barbara Department of Theater and Dance, Kansas City Lyric Opera, and New Theatre of Kansas City. As a scholar, her research focuses on the music of Latin America with specific concentration on tango music of Argentina. She recently co-authored the book *Tracing Tangueros: Argentine Tango Instrumental Music* (Oxford University Press). She holds degrees from University of California – Santa Barbara (D.M.A. in Keyboard), University of Miami (M.M. in Musicology), and University of Kansas (M.M. in Accompanying, B.M. in Piano Performance).

Flutist **Larry Kaplan** lives in Altadena, CA and is active in the Southern California music scene. He played piccolo for 5 seasons with the Los Angeles Philharmonic and has played Principal Flute with many local orchestras including the Hollywood Bowl Orchestra, Long Beach Symphony, Pacific Symphony and American Ballet Theater. In addition, Larry is a member of 2-time Grammy Award winning Southwest Chamber Music and he has held faculty positions at Chapman University and at University of California, Irvine. Early in his career he played saxophone in several local rock and jazz groups and he is a past recipient of the Outstanding Jazz Soloist Award at the Chaffee Jazz Festival. Larry has also played on numerous motion picture and television soundtracks.

Jaclyn Neuffer is currently obtaining her Master in Music at the Bob Cole Conservatory and is studying voice under Shigemi Matsumoto. Since moving to Los Angeles last August, Jaclyn has enjoyed being involved in her Conservatory's New Music and Early Music ensembles while also broadening her skills with student films and modeling. Jaclyn is honored to have been able to work with David on his piece and intends to continue working with him on future compositional projects.

Geeta Novotny is an American mezzo-soprano, actor, published writer and columnist. As a classical singer, Novotny has performed principal roles nationally with opera companies and symphony orchestras from the stages of New York City's Carnegie Hall and the American Ballet Theatre at the Metropolitan Opera to the stages of the Los Angeles Opera and the Aspen Music Festival. Novotny has sung lead vocals on film soundtracks and has a career as a principal stage and film actor. She is also a project leader and roster artist for the charitable organization Sing For Hope. Novotny is an artist on the David Lynch Foundation Music Online Record Label which released an exclusive audio and video track of Novotny performing the beautiful classic song, the Gounod/Bach Ave Maria - with Andy Summers, the guitarist of the band The Police on electric guitar.

Ágnes Székely Schwartz (violin) has performed since the age of eleven in twenty-five countries as a soloist, recitalist and chamber musician, including Europe, Israel, China and the US. Known for her rich, sensitive tone and virtuosity, she specializes in early music, contemporary music, Hungarian composers, gypsy music and free improvisation. A native of Budapest, Hungary, Ágnes holds a Master in Music degree in viola performance from Liszt Academy of Music/Budapest and has the distinction of having performed all the violin and viola concertos of Béla Bartók. After coming to America on a String Fellowship to Aspen Music Festival, she achieved a Master in Music degree in violin performance from CSU Northridge where she won the 2009 Concerto Competition. Her violin recitals have graced Nixon Library, CSU Northridge, Azusa Pacific University, LA City College, Santa Monica Emeritus College, Hungarian Embassy, United Hungarian House and many churches. After holding Concertmaster and Principal Viola positions throughout Europe and America, she is currently Concertmaster since 2007 of Rio Hondo Symphony/Whittier, as well as Concertmaster for many orchestras, opera/musical theatre companies, studio and college orchestras throughout Greater Los Angeles. Locally she teaches violin and viola and has lent her mentor skills in Kodaly Method/musicianship to College of the Canyons, Azusa Pacific University, Moscow School of Music and Arts, Los Angeles Music Academy, Hayfield Conservatory of Music and at her private studio in Valencia. Ms. Schwartz is an active member of many music organizations including Chamber Music America and adjudicates for Music Teachers Association California and numerous organizations that encourage aspiring young talent. aslaviolinista@msn.com

Arin Shahjahanian is currently studying at the Bob Cole Conservatory of Music at CSULB. He completed his junior year of composition studies with Dr. Martin Herman and Dr. Manuel Calzada, as well as piano studies with Dr. Valentina Gottlieb. He's previously studied composition at Pasadena City College with Dr. Jesse Wright-Fitzgerald and piano at The Colburn School CSPA with Dr. Heewon Kwon. Arin has performed in solo recitals, in concerti with orchestras, and in chamber ensembles. He has written choral music as well as scores for plays, and from 2015 to 2017, he served as the principal organist at St. Gregory the Illuminator Armenian Catholic Cathedral in Glendale. After completing his BM, he plans on pursuing a graduate education and becoming an active figure in the artistic and cultural developments of Armenians in the homeland and the diaspora.

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 throughout the Los Angeles area.

Brent Wilson (tenor) is an Opera Conductor and Director residing in Santa Monica. In addition to conducting and directing opera, choral, and orchestral performances, Brent is also an accomplished singer, having performed with groups such as the Lyric Opera of Chicago and the Boston Lyric Opera. He is currently teaching as a Professor of Music at Ventura College, and acting as Guest Director at Viterbo University, Wisconsin. In the past, Brent held the position of Opera and Orchestral Conductor at University of California, Santa Barbara, and has also worked as the Assistant Conductor and Chorus Master for Opera Santa Barbara. He holds degrees from Augustana College (B.A. in Music Performance/Computer Science) and Boston University (M.M. in Performance).

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Peggy Gilbert and Her All-Girl Band (2007)

Directed, written, and produced by Jeannie Gayle Pool. As a performer on saxophones, clarinet, violin, and vibes, as well as a singer, arranger, and contractor for women musicians, Peggy Gilbert (1905-2007) was a one-woman support network and staunch advocate for women since the 1920s. A professional tenor saxophonist for more than 80 years, she was an inspiration for several generations of musicians. This documentary tells Peggy Gilbert's story with more than seven hundred rare photographs of women musicians and all-girl bands. The film also includes rare film clips and stills from movies (beginning in 1931) in which Peggy's band appeared, plus invaluable radio air-check tapes and recordings from the 1930s and '40s Glenn Winters is the Editor. The film features performances of The Dixie Belles and includes an original score composed by Jeannie Pool. Visit the website: peggygilbert.org.

Zenobia Powell Perry's Tawawa House: An Underground Railroad Story (2017)

Directed and edited by Elliott Barker and written and produced by Jeannie Gayle Pool, this documentary tells the story of a fascinating African-American opera, written in 1985 and restored and revived in 2014. Two historic performances at the Gallo Center for the Performing Arts in Modesto, CA. attracted enthusiastic audiences and reviews. This bold and controversial opera tells the compelling and truly American story of a central Ohio resort hotel that served as a vacation spot for white slave owners and their black mistresses and children before the Civil War. Tawawa House became a stop on the Underground Railroad and eventually the first African American owned and managed university, Wilberforce University. The documentary includes video clips from the performances and rare archival materials related to the opera's story. Zenobia Powell Perry (1908-2004) was born in Boley, Oklahoma, and studied composition with Nathaniel Dett, William Dawson (at Tuskegee) and French composer Darius Milhaud. She taught for 30 years at Central State University, Wilberforce, Ohio, and composed more than 100 works for a variety of genres, including orchestra and symphonic band. Visit the website: zenobiapowellperry.org.

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