



# NACUSA CONCERT

Solo but not Alone

By NACUSA SF Composers

Broadcast from the Center for New Music

55 Taylor Street, San Francisco

Saturday, June 19, 2021, 8:00 pm

## P R O G R A M

- MAX SIMONCIC **Happy Vibes**  
Haruka Fujii, vibraphone
- DAVIDE VEROTTA **Six Intertwined (Solo Multi-Percussion Etudes)**  
Haruka Fujii, multi-percussion
- GREG A STEINKE **Tomorrow on Yesterday**  
Jennifer R. Ellis, harp
- BRIAN FIELD **Fire**  
Keisuke Nakagoshi, piano
- SHELI NAN **9th Life**  
Keisuke Nakagoshi, piano
- JACOB E GOODMAN **Ten Variations on Fragments of a Mussorgsky Theme**  
Keisuke Nakagoshi, piano
- ADRIENNE ALBERT **Gershwin-itis**  
Lucia Kobza, viola
- ALLEN SHEARER **Soliloquy**  
Lucia Kobza, viola
- L PETER DEUTSCH **The Road Continues**  
Rachel Condry, clarinet
- CORLISS KIMMEL **Carnival of the Cats**  
Rachel Condry, clarinet
- KARL SCHMIDT **Big Foot**  
Rachel Condry, bass clarinet, and electronics

## PLAYERS

Multi-percussionist **Haruka Fujii** has won international acclaim for her interpretation of contemporary music, having commissioned and performed numerous premiere works from luminary living composers. She has appeared as a soloist with major orchestras including the San Francisco Symphony, Munich Philharmonic, Sydney Symphony Orchestra, Orchestra Nationale de Lyon, and the NHK Symphony Orchestra. Haruka is an artist of the Grammy Award-winning Silk Road Ensemble founded by Yo-Yo Ma, also a member of the historical new music group San Francisco Contemporary Players, and a founder and member of Utari Percussion Duo with her sister Rika Fujii. Her solo recording *Ingredients* is available at New Focus Recordings. Please visit [www.harukafujii.com](http://www.harukafujii.com) for more information.

Committed to pushing the boundaries of harp performance, **Jennifer R. Ellis** (D.M.A. University of Michigan, M.M. Cleveland Institute of Music, B.M. Oberlin) has performed over ninety premieres. She embraces firsts; she was the first harpist to be a U.S. State Department One Beat Fellow a University of Michigan Engaged Pedagogy Fellow, and the first harpist to attend Bang on a Can, Fresh Inc., and Splice summer festivals. She received the Alice Chalifoux Prize, Rackham Centennial and Graduate fellowships, and AT&T Foundation scholarships. Her love for innovative new music has led her to serve as a featured performer for the Festival of New American Music, Sound of Late, Spitting Image Collective, and Kerrytown Edgefest. She currently teaches at Mills College and the San Francisco Conservatory of Music.

**Keisuke Nakagoshi** has received training from Emanuel Ax, Gilbert Kalish, Menahem Pressler and Paul Hersh and he has performed concert stages across the United States including the Kennedy Center, Carnegie Hall and Hollywood Bowl. In 2014, he made a solo debut with San Francisco Symphony on Ingvar Lidholm's *Poesis* with Herbert Blomstedt conducting. Keisuke and Swiss pianist Eva-Maria Zimmermann formed a piano duet, ZOFO and their first CD was nominated for Grammy award for best chamber music/small ensemble in 2013. Aside from ZOFO, Mr. Nakagoshi is a pianist in residence at the San Francisco Conservatory of Music, and also he serves as pianist in the production team for Opera Parallèle.

**Lucia Kobza** received her Bachelor's and Master's degrees from the Hochschule der Künste Bern, Switzerland, with distinction. After meeting Professor Ida Bieler during the Gustav Mahler Youth Orchestra Academy, Lucia moved to the United States to study with her at University of North Carolina School of the Arts. During her studies, Lucia was honored with the UNCOSA Graduate Excellence in Performance Award, both for her Master's degree and Professional Artist Certificate. Lucia is in the final stages of her Doctorate of Musical Arts degree at Stony Brook University in New York. She is pursuing a double major in violin and viola performance with violinist Philip Setzer and violist Lawrence Dutton, both members of the Emerson String Quartet. As a member of the Steinem Quartet Lucia was honored to be chosen to participate in Philip Setzer's String Quartet Intensive as well as the Emerson String Quartet Institute. In 2019 Lucia joined the San Francisco based Friction Quartet. Lucia has held leadership positions in several orchestras, including the Greensboro Symphony and the Western Piedmont Symphony. Lucia was First Prize winner of the MANC Competition, NC ASTA Competition, UNCOSA Concerto Competition, Elizabeth Harper Vaughn Concerto Competition, and was the Audience Choice Award Winner in the Rosen-Schaffel Competition. As a soloist she had the opportunity to perform with the UNCOSA Symphony, Western Piedmont Symphony and the Symphony of the Mountains.

**Rachel Condry** is a clarinetist, improviser, educator and Deep Listening practitioner. A flexible and active performer, she takes a special interest in new and creative music. In recent years, Rachel has performed with such diverse ensembles as the Nathan Cleverger Group, The Matt Small Chamber Ensemble, Gestaltish, The Luna Ensemble, SFCCO and the Golden Gate Park Band. She recently relocated from the Oakland, CA to the Hudson Valley in New York where her family plans to establish an intentional community and retreat center that combines permaculture design with Deep Listening practices. She holds an MFA from Mills College in Oakland and both a BA and BM from Oberlin College and Conservatory.

## COMPOSERS

**Max Simončič.** Born February 2, 1945 Postojna, Slovenia. Composer of international repute, Max's music has been performed throughout the United States and in Europe. He began composing short pieces at age 8, and has continued writing music for the past 67 years. Locally, Max Simončič has received commissions from the Zion Lutheran Chamber Orchestra, Stockton Symphony, and Valley Community Orchestra. Other commissions included the Michigan Philharmonic, San Francisco Symphony's Bay Brass, San Francisco Symphony Saxophone Quartet, Adelphi Chamber Orchestra of New Jersey, Flexible Symphony of New York City, and Concerto for Marimba and Symphonic Band premiered at Carnegie Hall, Greenwich Symphony plus numerous other ensembles. Max's work, Fanfare for a Grand Occasion, was recently performed by the Stockton Symphony during their Sister City Program. His most recent work, a Jazz fusion piano concerto received its premiere January 2020. Max's greatest joy is spending time with his wife Sara, and his children.

**Daide Verotta** was born (1958) in an Italian town close to Milano and moved to San Francisco (SF) in his late twenties. He studied piano at the Milano and SF conservatories and SF State University, and composition at SFSU (M.A.) and the University of California at Davis (Ph.D. program). Professor, now emeritus, of Bioengineering and Biostatistics at UCSF for three decades, he has been active in the new music scene in SF as a pianist and a composer for twenty years. He teaches piano and composition at the CMC in SF and privately. The recipient of multiple international composition awards and local commissions, during the oddly productive 2020/2021 pandemic he composed three string quartets; a piano quartet, trio and duo; a wind quintet; solo works for cello, percussion and piano, and is finishing a song cycle. For more information, please visit [www.davideverotta.com](http://www.davideverotta.com).

**Six Intertwined** (Solo Multi-Percussion Etudes) is a composition that showcases the expressive range and wide variety of texture offered by the mix of vibraphone and unpitched instruments. The inspiration for the piece comes from Olivier Messiaen "collage" techniques, in particular the *Regard du Silence*, from his *Vingt Regards*, that also provides the theme of the first etude. The first etude is a strict four voices rhythmic canon, while the other etudes are in free form. They are broken down, mixed with sections of the first, and reassembled as if one were to form a collage. The piece, a set of etudes, does not have a programmatic intent.

Dr. **Greg A Steinke** is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93-97) and Director, Composers Symposium ('90-97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988-97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is a past national president of NACUSA (1012-19) and also currently serves on the NACUSA Cascadia Chapter Board.

## TOMORROW ON YESTERDAY

Yesterday, I heard the wind  
Blowing upon the wind.  
I saw the sun shining upon  
The sun and the ocean trying  
To drown itself with its surf.

I saw the moon from  
The other side of the world Reflecting upon itself.  
I saw stars striking out Upon others, and dying  
In their efforts...  
I saw a bloody hand  
On the evening sky

Reaching out for infinity  
And finding man's emptiness;  
The wind began to blow upon the wind.

*K'os Naahaabii (Don Jordan) from NOTES FROM THE CENTER OF THE EARTH © 1974, Blue Oak Press, Auburn, CA*

**Brian Field** began his musical endeavors at age eight with the study of piano, and began his first serious compositional efforts at sixteen. He earned his undergraduate degree in music and English literature from Connecticut College. At Connecticut, he studied composition with Noel Zahler. Mr. Field continued his musical studies at the Juilliard School in New York City where he was awarded his Master of Music degree. At Juilliard he was a student of Milton Babbitt. From Juilliard, Mr. Field attended Columbia University, earning his Doctorate and studied composition with George Edwards and Mario Davidovsky.

I composed *FIRE*, for piano solo, as a reflection on the forest fires raging across California and the American West on a recurring, and increasingly alarming basis. The work starts with a “spark,” that flickers and quickly spreads, growing more complicated. The fire begins to rage loudly, and across register, building to a climax which eventually becomes more controlled, as it burns itself out and dies.

**Sheli Nan** composes music that defies boundaries. She is a composer, teacher, pianist, harpsichordist, percussionist and author. Her Baroque and Classical training coupled with having lived all over the world produce a unique sound; a 21st century harmony. Giving credit to earlier musical iterations what she composes is fresh, invigorating, accessible and moving. Her music is performed locally, regionally, nationally and internationally. She composes from solo harpsichord and piano up to string quartets, chamber music and orchestra. Her choral music encompasses opera, (and librettos) Oratorios and Requiems. Sheli has over 100 pieces in the ASCAP library that have been published by PRB Productions, Screaming Mary Music, and Tech-Clazz Publishing Co. In addition to her classical performances 12 of her CDs, representing a third of her output and can be listened to on Spotify.

How many choices do we have, really? Can we harness the urge to escape death's nasty claws just one more time? Can we cheat death as the smells of smoke and doom engulf our homes, our neighborhoods, our cities? In every facet of our lives, BREATHING, BURNING, ACHING, we're always calculating another way to escape. Windows must be closed; on the inside, air purified, children and animals protected. And on the outside; COVID lurks—peeking from behind a friend's outstretched touch, a stranger's cough, the ride from the wind of a bicycle passing... We inhabit a spiraling world beyond our reach... BUT WAIT... DEATH in its sad majesty visits so many of our people as we watch the emperor with no clothes remove his mask grinning his teeth

**Jacob E. Goodman**, founder of the New York Composers Circle in 2002, is Professor Emeritus of mathematics at City College of New York. He studied composition with, among others, Ezra Laderman and David Del Tredici. His music has been performed in California, New York, Nebraska, Delaware, Toronto, Buenos Aires, Croatia, and Japan. Recent compositions include three song cycles; a set of six intermezzi for piano; a quintet for flute, piano, and strings; a set of variations for flute, violin, cello, and piano; a prelude for saxophone and piano; a duo for cello and piano; a set of nocturnes for violin and piano; three bagatelles for piano; a string quartet; a set of variations for orchestra; two more for for piano; and a piano fantasy; as well as the score for the documentary film *Meet Me at the Canoe*, produced for the American Museum of Natural History by his daughter Naomi Goodman-Broom.

Ten Variations on Fragments of a Mussorgsky Theme was written by selecting several fragments of the Promenade in Mussorgsky's *Pictures at an Exhibition* and using their melodic, harmonic, or rhythmic content as raw material for constructing brief variations. The latter are in major and minor keys, one in a “mock pentatonic” mode, another a waltz, all in a variety of styles.

Award-winning composer **Adrienne Albert** (ASCAP) has had her chamber, choral, vocal, orchestral and wind band works performed throughout the U.S. and across the globe. Her music is widely known for its “melodic and lyrical beauty” and “whimsy and playfulness”. Having previously worked as a singer with composers such as Stravinsky, Bernstein, Glass, and Schuller to name a few, Albert began composing her own music in the 1990s. Her music has been supported by noteworthy arts organizations including the National Endowment for the Arts, ACF, Meet TheComposer/Rockefeller Foundation, Subito Awards, MPE Foundation, ACME, and yearly ASCAP awards. She has been composer-in-residence and a visiting composer at numerous colleges and universities in NY, California, Alaska, and Colorado. A graduate of UCLA, Albert studied composition with Stephen Mosko, and orchestration with Albert Harris. Her music is widely recorded, published by Kenter Canyon Music (ASCAP) and can be found on her website: [www.adriennealbert.com](http://www.adriennealbert.com).

**L (no dot) PETER DEUTSCH** lives in Sonoma County, California. An experienced singer, he currently performs with Circa 1600. His compositions range in idiom from Renaissance to post-tonal, using a large harmonic palette centered around modal scales: he enjoys creating "new wine in old bottles," using older forms as containers for modern material. Performed works include three choral commissions in 2008-2012, "Departure" for string quartet in 2011, "Mountain Journey" for brass quintet in 2015, "Ocean Air" for piano trio by Trio Casals in 2017, and a variety of other pieces for instrumental and vocal ensembles. His published work is distributed on the Internet at [www.jwpepper.com/myscore/lpd](http://www.jwpepper.com/myscore/lpd); his recorded music (on 7 CDs since September 2016) is distributed on the Navona label from PARMA Recordings.

This short piece is a successor to my trio "A Rest on the Road" for piano, clarinet, and viola. The mixture of strongly metrical and more fluid rhythms in "The Road Continues" hopes to evoke feelings of alternately striding and strolling along a country road.

**Allen Shearer** has been awarded the Rome Prize Fellowship, the Aaron Copland Award, residencies at the MacDowell Colony, and grants from the National Endowment for the Arts. His recent focus is opera: *The Dawn Makers*, on a libretto by Claudia Stevens, was premiered at Herbst Theatre by Composers, Inc.; the premiere production of his *Middlemarch in Spring* was named one of the Ten Best Operatic Events of 2015 by the San Francisco Examiner and one of the year's noteworthy events in classical music worldwide by the Encyclopedia Britannica; and *Howards End, America* premiered in San Francisco in 2019. His *Three Lyrics*, a work written at the Copland House, won the Sylvia Goldstein Award. *Thinking Thoughts* for violin and piano was selected for performance at the 2021 convention of the NACUSA. Allen Shearer is a founding director of Sonic Harvest and a member of the board of Ninth Planet.

*Soliloquy* was written for violist Nancy Ellis, who premiered it in 2009 at Old First Church, San Francisco on Composers, Inc.'s concert series.

**Corliss Kimmel** is a percussionist, filmmaker and composer in Anchorage, Alaska. She has had many of her works performed by the Anchorage Civic Orchestra as well as orchestras in Fairbanks and Kodiak, Alaska.

Four movements representing four of the composer's cats, depicting each cat's personality. Piwo - the quick and playful kitten. Zepp - the big stern grandpa. Mason - the trickster and troublemaker. Spencer - the horrified cat with moments of calm.

**Karl Schmidt** attended Lawrence University (Appleton, Wisconsin), graduating in 1959 with a BA in English with minors in Theatre and Music. During these years he studied clarinet with Clark Brody, principal clarinetist of the Chicago Symphony, wrote and recorded incidental music for "The Red Shoes", and recorded an album of jazz entitled "Windy City Profile". Since becoming active in NACUSAsf and the Monterey Composer's Forum in 2006 he has composed and arranged many classical and pop pieces, mostly for small ensembles and symphonic wind ensembles. He is principal clarinetist with the South Bay Philharmonic Orchestra, regularly plays clarinet and saxophone with woodwind quartets, quintets and two 20-piece jazz Big Bands. A member of ASCAP, his works and performances are available on his website: [www.karlschmidtmusic.com](http://www.karlschmidtmusic.com)

When presented with the opportunity to compose a solo piece for bass clarinet, those big, deep, rich, low tones that only a bass clarinet can produce went echoing around my head ... and I thought, “Big Foot”. And then I heard those mysterious spooky sounds you get when the instrument is played in the altissimo ... and I thought, “Yes. Big Foot”. And, by adding some electronically produced environmental sounds and rhythms there it was, as if emerging through the mist, speaking directly to me ... and now to you. What’s it saying? What’s it’s story? ... Oh dear. Another Big Foot enigma?

NACUSA is a 501(c)(3) organization. Donations are tax-exempt, and are gratefully accepted by the San Francisco chapter. Please visit <http://nacusasf.org/Donate.html> or make out donation checks to NACUSA SF, and mail to: NACUSA SF Treasurer, 903 El Cajon Way, Palo Alto, CA 94303. NACUSA also accepts donations of appreciated stock. For information please contact Karl Schmidt, Treasurer, at 650-823-4326.

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#### BENEFACTORS

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