



# NACUSA CONCERT

## Winds of Light

By NACUSA SF Composers

Broadcast from the Center for New Music

55 Taylor Street, San Francisco

Friday, November 12, 2021, 7:30 pm

### P R O G R A M

ADRIENNE ALBERT **Sam's Dance**

JOHN BILOTTA **First Light**

PLANA COTTON **The Light of Darkness**

BRIAN FIELD **Five, Four by Four**

ANDREW ROBINSON **Three Studies For Wind Quintet**

No.3

ROBERT STINE **Three Pieces for Wind Quintet**

No.2, Andante

DAVIDE VEROTTA **Sonata breve for Wind Quintet**

Beginnings, Middle Ground, Endings

Avenue Winds – Victoria Hauk, flute, Laura Reynolds, oboe, James Pytko, clarinet, Kris King, bassoon, Daniel Wood, horn.

Presented by the National Association of Composers USA, San Francisco Bay Area Chapter.

## PLAYERS

**Victoria “Tori” Hawk**, flutist, originally from San Diego, has been performing and teaching in the Bay Area since 2013. She is an avid chamber musician and can be seen performing with groups including: uncondacted chamber orchestra One Found Sound, The Fête Concert Series, newly formed flute duo Siroko Duo, woodwind quintet Avenue Winds, and Stockton Symphony. She teaches privately and at Young Musician’s Choral Orchestra, Albany Music School, Little Mission Studio, and Scherzo Music School. She is the winner of the University of Arizona President’s Concerto Competition and Arizona Flute Society Competition. Tori is also an award winner of the Musical Merit Foundation of Greater San Diego, MTNA Southwest Regional Competition, and has received the Presser Foundation Award. She received her Professional Studies Diploma at the San Francisco Conservatory studying with Tim Day, M.M. at Lynn Conservatory studying with Jeffrey Khaner and Renée Siebert, and B.M. at the University of Arizona studying with Brian Luce.

**Laura Reynolds** is an active chamber and orchestral performer throughout Northern California. Principal oboist with the Santa Rosa Symphony, California Symphony, and English horn with Marin Symphony, she also performs regularly with a number of other regional orchestras. Ms. Reynolds has been a chamber music enthusiast since high school, and was a founding member of Citywinds, a San Francisco based woodwind quintet dedicated to performing music by living composers and is now enjoying the exploration of reed trios with Trois Bois. She is a member of the applied faculty of Sonoma State University and the Pre-College and Extension Divisions at the San Francisco Conservatory of Music. A graduate of the University of Michigan and the San Francisco Conservatory of Music, her principal teachers were Harry Sargous and William Bennett.

**James Pytko** is an avid performer and educator in the SF Bay Area. In 2019 he was appointed to the second/bass clarinet chair of Opera San Jose. During the summer, He is Principal Clarinet of the Utah Festival of Opera and Musical Theater. James has also performed with Modesto Symphony Orchestra, Symphony Silicon Valley, West Bay Opera, Townsend Opera, Fresno Grand Opera, Symphony Napa Valley, Sphinx Symphony, Berkeley Symphony Orchestra, Monterey County Symphony and many other Bay Area Ensembles. James has taught clarinet at CSU Stanislaus and UC Santa Cruz, and now maintains a full private studio. James received his Bachelor of Music and Artist Diploma from the College-Conservatory of Music at the University of Cincinnati. His primary teachers were Richie Hawley, Carmine Campione, Scott Andrews and Naomi Drucker.

**Kris King**, San Francisco bassoonist and contrabassoonist. “I get to play here and there throughout California and record when I can.”

**Daniel Wood**, horn, is a performer, composer, educator and musical entrepreneur. Prior to joining Avenue Winds, he received his musical training from the University of California, Los Angeles. He is the chair of Musicianship and Composition at the San Francisco Conservatory of Music, Preparatory Division. His music favors small ensembles, including brass, wind and string chamber music, steel drum ensembles and jazz combos with commissions from Avenue Winds, CSMA Brass, and members of the St. Louis Symphony Orchestra. He is also a member of Quadre – The Voice of Four Horns and has performed over 1,000 concerts with them and composed for their 4 albums. He writes and performs solo shows as an improvisational musician. As a freelance musician, he has played with chamber ensembles, symphonies, opera & ballet companies and new music groups. Daniel lectures on the “Business of Music” and runs Solid Wood Publishing, offering over 150 titles of horn music. He is the Northern CA rep. for the International Horn Society.

## COMPOSERS

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 The Composer/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: [adriennealbert.com](http://adriennealbert.com).

**“Sam’s Dance”** was conceived from a dream I had about my father who had to undergo foot surgery. He had the lithe physique of an athlete. Sam religiously walked five miles every day of his life. While sitting in the hospital waiting for his results, Chagall-like images of my father walking with a cane through the clouds paraded as a three-legged waltz. The melancholy melodies characterize my father who was constantly searching for lost dreams, hopes and loves. “Sam’s Dance” is published by Kenter Canyon Music (ASCAP). For more info, visit: [www.adriennealbert.com](http://www.adriennealbert.com)

**John G. Bilotta** was born in Waterbury, Connecticut, but has spent most of his life in the San Francisco Bay Area where he studied composition with Frederick Saunders. His works have been performed by soloists and ensembles around the world including rarescale, Earplay, the Talea Ensemble, the Washington Square Contemporary Music Society, Chamber Mix, North/South Consonance, Musica Nova, the Avenue Winds, the Presidio Ensemble, the Boston String Quartet, the San Francisco Composers Chamber Orchestra, the Kiev Philharmonic, the Oakland Civic Orchestra, San Francisco Cabaret Opera, Bluegrass Opera, Boston Metro Opera, Thompson Street Opera, New Fangled Opera, Opera Espresso, Floating Opera, and VocalWorks. He serves on the Board of Directors for Goat Hall Productions and on the Executive Committee of the Society of Composers, Inc. He currently serves as President of the San Francisco Chapter of NACUSA.

Light the first light of evening...  
Out of this same light,  
We make a dwelling in the evening air...  
- Wallace Stevens

**I'lana Cotton** is a composer, improviser and pianist who has created works for a broad range of genres, from solo piano to small chamber groups to large choral and instrumental ensembles. She holds a Master of Arts degree in composition from the University of California at Los Angeles. As a San Francisco Bay area resident for many years, she was active throughout the area as a modern dance accompanist, composer, and music educator. Since moving to southern Oregon in 2003, she has written over 35 works for Rogue Valley musicians and ensembles, including four commissions for the Siskiyou Singers, a large community choir. The Rogue Valley Symphony commissioned *Cantus*, a large-scale work for orchestra, in honor of its 50th anniversary season, which was premiered in October, 2017. She was active in NACUSA for over 10 years, and helped form NACUSA chapter in southern Oregon in 2006. You may visit her website at <http://www.notimemusic.com>.

**The Light of Darkness** is a single movement work with the following section titles:

- I. *Invocation*
- II. *Hymn*
- III. *Anthem: solo, chorus, solo, chorus*
- IV. *Dance*
- V. *Hymn*

**Brian Field's** music is an eclectic fusion of lyricism and driving rhythm that brings together elements of post-romanticism, minimalism and jazz. Brian began his musical endeavors at age eight with the study of piano, and began his first serious compositional efforts at sixteen, earning his undergraduate degree in music and English literature from Connecticut College, where he graduated Magna Cum Laude, Phi Beta Kappa. At

Connecticut, he studied composition with Noel Zahler, piano with the Polish pedagogue Zosia Jazinovich, organ with John Anthony, and harpsichord/figured-bass realization with Linda Skernick. Devoting himself to composition, Brian 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. At Columbia, he was a President's Fellow and studied composition with George Edwards and Mario Davidovsky.

**Five, Four by Four** is a work for wind quintet that is built on driving jazz-influenced rhythms and rapid shifts in dynamics. The "five" of the title refers to the configuration on the wind quintet, while the "four by four" refers to the meter of the work on one hand, and the ongoing quasi-variation nature of the piece that occurs every four bars of the piece, on the other.

In 1975, **Andrew Robinson** obtained his Bachelor of Music degree in composition at Willamette University, in Salem, Oregon. After retiring from a career in telecommunications in 2012, Mr. Robinson resumed music composition. His String Quartet No. 2, completed in the spring of 2016, was premiered at the 2017 Bruno Maderna Music Composition Festival, held in Lviv, Ukraine. String Quartet No. 4, a three-movement work by Mr. Robinson, was completed in 2017. In concerts held later that same year in Portland and Eugene, Oregon, the Delgani String Quartet performed the first two movements of this work. The Delgani String Quartet has since premiered the entire String Quartet No. 4 at the 2018 Astoria Music Festival in Astoria, Oregon. More recently, the Brazilian ensemble, Quartetto Larianna was joined by double bassist, Pedro Gadelha, premiering Mr. Robinson's Passacaglia for String Quintet at the 2019 Sao Paulo Contemporary Composers Festival, in Sao Paulo, Brazil.

The **Three Studies for Woodwind Quintet**, completed during the summer of 2016, form a short divertimento. Though labeled "studies", they are not meant as pedagogical pieces for the performers. Rather, these three short lyrical pieces are my own personal exploration of lightness and darkness in a tonal landscape of a world of musical entertainment. The first movement is a short introduction. The second movement is a plaintive ode that finds its way to sunny pastures only to return to darker lands. The third movement is a dance for a troupe of clowns, closely synchronized, threatening chaotic collisions – but just entertainment.

**Robert Stine.** B 1951, Greenville, S.C. Studied with Roger Hannay and Donald Erb. Currently living in the Santa Cruz Mountains, near La Honda Ca.

**II. Andante from Three Pieces for Wind Quintet.** This is my last piece from the before-times, finished just in time for the score call (it seems ages ago now). It was intended as a peaceful contrast to the first and third pieces, and was completed just as things were beginning to shut down due to the pandemic. There's a little repeated figure that appears towards the end that always reminds me now of the terrible monotony of that year.

**Daide Verotta** was born (1958) in a boring 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 and the University of California at Davis. 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 (nothing else to do?) 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 two song cycles. [www.davideverotta.com](http://www.davideverotta.com).

**Sonata Breve for Wind Quintet** is divided in three movements, *Beginnings, Middle Ground, Endings*, corresponding to the layout of a traditional sonata with a sequence of fast, slow and fast finale movements. The piece is quite light and cheerful, with the exception of the central movement that is more pensive, perhaps a bit melancholic.

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, 150 Vincente Road, Berkeley, CA 94705. NACUSA also accepts donations of appreciated stock. For information please contact Sheli Nan, Treasurer, at Sheli Nan [shelinan.muse@gmail.com](mailto:shelinan.muse@gmail.com).

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**The National Association of Composers, U.S.A.** (NACUSA), a non-profit 501(c)(3) organization, was founded in 1933 by Henry Hadley originally as the National Association of Composers and Conductors. It is one of the oldest organizations devoted to the promotion and performance of music by Americans. Many of the most distinguished composers of the 20th and 21st Centuries have been NACUSA members. NACUSA has chapters in New York, Los Angeles, San Francisco (NACUSA SF), Baton Rouge, Virginia, Texas, and Tennessee. The NACUSA SF chapter produces four concerts each season featuring music by its members. Please visit the NACUSA SF chapter website at <http://www.nacusasf.org>.