



The San Francisco Chapter of the National Association of Composers/USA presents a new music recital.

6 X 3 – New Music for Trio

Sunday, July 27, 2025, 2pm
Center for New Music, San Francisco

PROGRAM

A Musical Portrait: Obama

John Beeman

Fantasy for Violin, Cello, and Piano

Alden Jenks

Collective Pain-Body

Alex Shapira

INTERMISSION

Taming the Tantrum

Davide Verotta

Moments from White Blowing Daffodil Seeds (Image Music X)

Greg A Steinke

I. "...found dreams..."

II. "...whispering white fear..."

In Perpetuum

Carleton Macy

Paul Dab, piano, Michael Long, violin, Sung Choi, cello

The Players

Sung Choi is a San Francisco-based freelance cellist and educator. He plays in various ensembles in the Bay Area and especially enjoys exploring the vast world of chamber music. He feels indebted to Jean-Michel Fonteneau, Yoshikazu Nagai, Robert Howard, and Jonathan Golove for his training. He has performed for and worked with many world-renowned ensembles, including the Tokyo, Guarneri, and Pacifica quartets, among others. When he's not bothering others to play chamber music with him, one can bet he's watching and thinking about movies or collecting boutique 4K Blu-rays. He holds an M.M. from the San Francisco Conservatory of Music and teaches at Harmony Project Bay Area, an El Sistema-inspired program.

Michael Long is a dedicated pedagogue, active soloist and chamber musician, and busy organizer of community music-making. Recent and upcoming solo engagements include concertos with the National Orchestra of Nicaragua, Mozart 2 Mendelssohn Orchestra, Sonoma County Philharmonic, and Bay Area Rainbow Symphony. He is a founding member of the Cecilia String Quartet and organizes a chamber music series at the Community Music Center with Sung Choi. His teachers include Levon Ambartsumian, Valerie Gardner, Shakhida Azimkhodjaeva, and Nancy Bargerstock. An advocate for new music, Michael serves as concertmaster for the SF Composers Chamber Orchestra. He has performed and recorded works for NACUSA as well as individual Bay Area composers. In addition to teaching in his private studio, Michael is on faculty at the Community Music Center, Hamlin School for Girls, and teaches afterschool group classes through the Harmony Project. When not playing and teaching, Michael is often hiking somewhere deep in the woods, especially in National Parks. He is slowly but surely checking off one National Park after the other from his list.

Paul Dab is a San Francisco based pianist, teacher, vocal coach, and music director. Presenters have featured his performances at Center for New Music, Old First Concert Series, and the Shenson Faculty Artist Series at SF Community Music Center. He collaborates with Bay Area organizations including Lamplighters Music Theater, West Bay Opera, and Pocket Opera and has been part of the creative process for world premier operas by Hector Armenta and Joseph Colombo. In classes, private lessons, and performances he engages students on a weekly basis through programs at SF Community Music Center, SF Opera Guild, and SF Conservatory of Music.

Composers and Program notes

John Beeman is a composer living in the San Francisco Bay Area. He studied with Peter Fricker and William Bergsma at the University of Washington where he received his Master's degree. Mr. Beeman is the composer of four operas, symphonic and chamber works and numerous choral compositions. Works have been performed by the Santa Rosa Symphony, Boston Metro Opera, the Ives Quartet, Paul Dresher, and the Oregon Repertory Singers. John Beeman has received awards through Meet the Composer, the American Composers Forum and ASCAP. He recently completed a two act opera about Ishi, the last Native American of his tribe to come out of the wilderness.

A Musical Portrait: Obama. Barack Obama is one of my heroes. I admire him not only for what he did as President, but also for what he achieved as a community organizer in Chicago. Obama had a fascinating early life and those experiences greatly affected who he became in his later years. He was born in Hawaii, moved with his mother to Indonesia for his early school years and returned to Hawaii as a teenager. He went to Los Angeles and New York for college and afterward started to work in the South Side of Chicago. This portrait of Barack Obama traces his early life with music only without words. He is a most worthy individual for a musical tribute.

Alden Jenks. I was born in a little town in Michigan on the shores of Lake Huron. I went to Yale University intending to major in Biology, but I ended up in the music department! My parents didn't know what to make of this. However I persisted. Even stranger, I became involved with electronic music while in graduate school. During this time I took a course with the avant-garde composer Karlheinz Stockhausen, and my music was for a considerable amount of time entirely involving electronic sounds. You can hear some of this on my web site, www.aldenjenks.com, as well as on YouTube. After a while I began to be more interested in utilizing musical instruments, including the voice. I went so far as to compose an entire opera. I taught for a long time at the San Francisco Conservatory of Music, where I taught music theory, composition, history, acoustics, and electronic music. I also worked as a recording engineer. I have a B.A. in Music Theory from Yale University and an M.A. degree in Music Composition from the University of California, Berkeley. I

studied piano with Robert Helps, and composition with Ben Weber, Karlheinz Stockhausen, and Andrew Imbrie. I studied electronic technology with Anthony Gnazzo, Pauline Oliveros and David Tudor, among others. I began writing chamber music only recently. My previous work centered on musical theatre, vocal music, and, a while back, electronic music. Chamber music is far more intimate than, say, orchestra music. Here you can see the performers up close, contending with the (often) excessive demands made by the composer. More intimate and at the same time, abstract, in a way that sometimes makes it difficult for listeners. What is it about?

The *Fantasy for Violin, Cello, and Piano* was written in 2024. The first movement of this trio starts with the direction “Nervous, distracted, absent-minded”, and it fulfills that character by stumbling around a bit before the music finds a way to go on for a while. There are interruptions – a quiet moment with the direction “momentarily pensive”; later on another marked “sweetly sad. Like a teenager.” The slow movement is a sort of rondo: the opening thoughtful figure returns several times, while in between is music of a more active sort. The third movement is active, with a variety of ideas appearing and disappearing.

Alex Shapira’s music is performed throughout the US and Europe, he received composition awards from competitions such as Vienna Classical Music Academy, Saint-Saens International Music Competition, Vivaldi International Music Competition, Fidelio International Piano Composition Competition and is featured on the Navona Recordings label and in *Jun*, an album produced by SkyDeck Music label, which won a 2024 Global Music Award. After a successful hi-tech career, Alex is now pursuing his passion for music again, creating music at the intersection of East and West, Ancient and Modern, which balances between artistic intuition and structural rigor, always prioritizing the authentic emotional experience. Alex is excited to collaborate with other composers, performers and visual artists to expand his creative horizon. He joined NACUSA in 2021, and serves on the NACUSA National Board. Alex lives in Dallas, has two adult children and three grand-daughters. He likes to hike, jog, meditate and enjoys modern art and a good laugh.

Collective Pain-Body. According to Eckhart Tolle, the emotional pain-body is the invisible pain which accumulates through our life and prevents us from finding inner peace. It is a mass of negative energy that occupies the body and mind, as we tend to perpetuate old emotions. Tolle also talks about the *Collective Pain-body* of a group of people, which is passed down over generations to the people of a nation or a culture.

Some of the most destructive multi-generational traumas were created throughout history by racism and intolerance. Heroic activism is still needed in our days to make sure that these social poisons are addressed. This work is a call to action for social integrity and courage.

Davide Verotta was born in an Italian town close to Milano and moved to San Francisco as an eager twenty-seven-year-old. A professor at UCSF in biomathematics (gasp) for thirty years, he has been actively involved in the SF new music scene for a good twenty and eventually left math behind to concentrate exclusively on composing. He studied piano at the Milano Conservatory ages ago. Composition is more recent, with studies at SFSU, where he earned an MA, and UC Davis. Davide teaches piano and composition privately and at the Community Music Center in SF. He seats on the board of the Friction Quartet and he is the President of NACUSA/SF. For more information, please visit his web site at www.davideverotta.com or his youtube channel www.youtube.com/DavideVerotta.

Taming the Tantrum (Piano Trio No.3) follows a year of composing works centered on heavy themes. These include a monodrama for soprano about a 1662 witch hunt in Scotland, a protest concert long piece for string quartet and percussion on the ongoing genocide in Gaza, and several vocal works exploring the human condition. In contrast, *Taming the Tantrum* is a much lighter, if unsettled, composition. Written in a few weeks in June 2025, it is structured in three movements: the first portrays the onset of a minor conflict—a tantrum, a verbal dispute, or something slightly more serious; the second captures the immediate aftermath, where calm returns but tension lingers; and the third offers a more tranquil space, where looking back and wandering what all that was about is possible.

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). Currently an Independent 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 (2012-19) and also currently serves on the NACUSA Cascadia, NACUSAsor, NACUSAsf and NACUSA LA Chapter Boards. (<https://gregasteinke.com>)

Moments from White blowing daffodil seeds was written after a perusal of *Riverbend*, a literary journal published at Ball State University wherein I found the poem and used it as a metaphor for this composition. The poem and the composition also serve as way of honoring the memory of a very dear family friend, Virgil Adams, who passed away in November of 1992. Movements based upon these stanzas*

White blowing daffodil seeds
catching on found dreams
as the summer is ending.

Oncoming winter beckons
whispering white fear
of the cold dark arriving

Carleton Macy is a composer of works ranging from vocal and orchestral to jazz and music for non-western instruments, often integrating a variety of historic and ethnic stylistic influences. His compositions have been performed throughout the US, in Europe and Asia, and are recorded on INNOVA, DAPHENO, Naxos, and Latvian Radio. Macy is Professor Emeritus of Music at Macalester College where he taught from 1978 to 2014. Macy's music can be seen and heard on his web site: www.Carletonmacy.com.

In Perpetuum. Music often described as "moto perpetuo" and "perpetual motion" is a state of uninterrupted, uniformly moving notes/beats/rhythms/and melodies that appears to continue forever. I am fascinated by the kinetic energy and sense of inevitability that flows from such pieces, and this is one among a few I have composed.

NACUSA is a non-profit organization 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. Each NACUSA chapter typically sponsors several concerts each year which feature music by its members. NACUSA has chapters in Cascadia, East Coast, Great Plains, Los Angeles, Mid-Atlantic, Mid-South, San Francisco Bay Area, the Southeast, Southern Oregon, and Texas. Started by Nancy Bloomer Deussen and John Webber more than twenty years ago, the San Francisco Bay Chapter has evolved into an active organization with a peak membership of seventy-five composers. It produces four to six concerts each year in the San Francisco Bay Area. Learn more at <http://nacusasf.org>

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