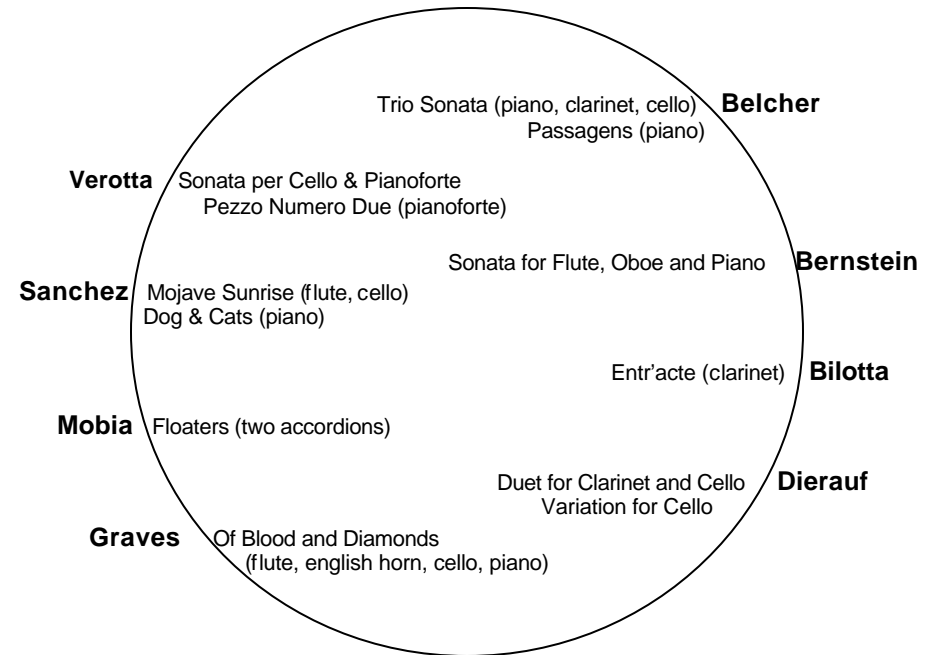
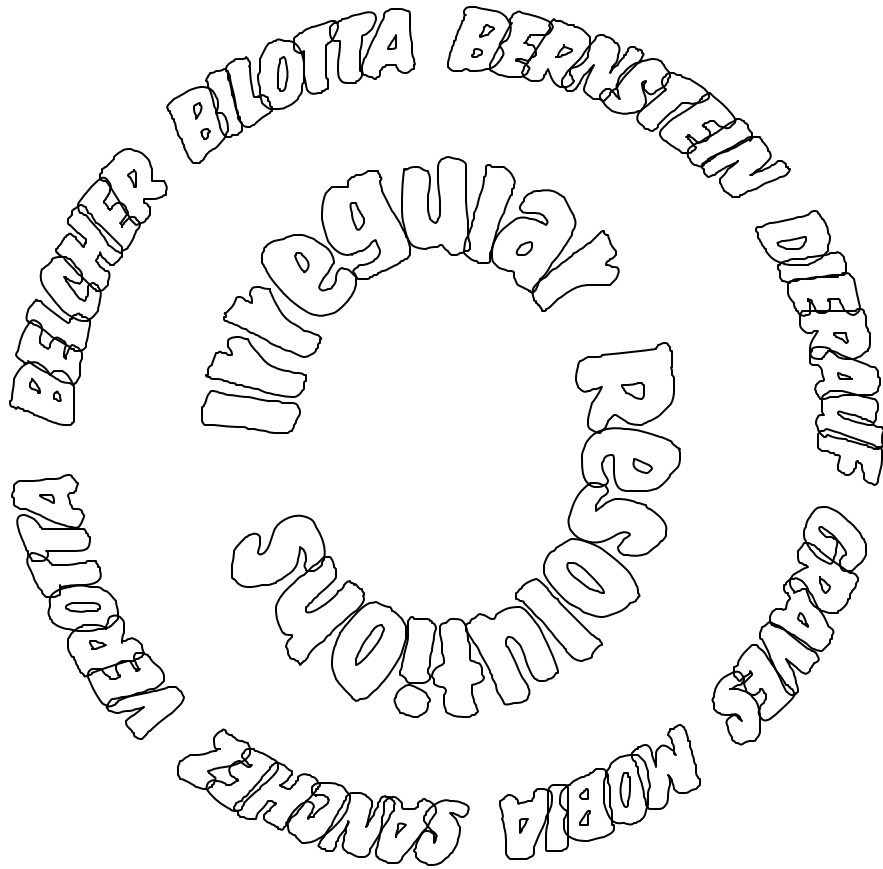


# Irregular Resolutions

## Spring Concert



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VICTORIAN ENGLANDER HOUSE  
807 Franklin St. (between Turk & Eddy)  
Tel 415-362-6080 E-mail: [englanderh@aol.com](mailto:englanderh@aol.com)

April 29<sup>th</sup> 2005 8:00pm  
VICTORIAN ENGLANDER HOUSE  
807 Franklin St. (between Turk & Eddy)  
Tel 415-362-6080 E-mail: [englanderh@aol.com](mailto:englanderh@aol.com)

# The Program

## Passagens

**Carol Belcher**

Carol Belcher (Piano)

## Trio Sonata

- I. Choro
- II. Rubato
- III. Baião

Carol Belcher (Piano)  
Nick Carlin (Cello)  
Nik Phelps (Clarinet)

## Floaters

**Steve Mobia**

Dan Cantrell (Accordion)  
Henri Ducharme (Accordion)

## Pezzo Numero Due Dog & Cats

**Davide Verotta  
Walter Sanchez**

Davide Verotta (Pianoforte)

## Mojave Sunrise

**Walter Sanchez**

Harry Bernstein (Flute)  
Nick Carlin (Cello)

## Entr'acte

- I. Lamento e cavatina
- II. Danza

**John Bilotta**

Nik Phelps (Clarinet)

## Sonata per Cello e Pianoforte

**Davide Verotta**

Nick Carlin (Cello)  
Davide Verotta (Pianoforte)

**Graves: Of Blood and Diamonds**--I wrote this piece in late 2004 after (inadvertently!) reading a number of books about the European colonization of Africa. So much of Africa has been exploited, including its people, land and minerals, but there is an African soul that cannot be displaced by technology and commerce. My intention was to create a bittersweet mood and imagery with this historical perspective in mind. The first and third movements often use an Algerian scale; the second movement is Locrian.

**Mobia: Floaters**--Uses "pandiatonic" harmonies that create a floating dissonance, giving the piece a somewhat ambiguous tonality though it's mainly written in A major. Most everything in Floaters evolves from the melody and harmony heard in the opening measures. My technique involves devising a melody or theme that holds up as a single expression but can be broken down into distinctive parts that are recognizable when they reappear in an assortment of combinations, creating new melodic lines. The accordion's ability for sustaining chords of stacked tones is explored as well as it's dramatic staccato emphasis.

**Sanchez: Mojave Sunrise**—I wrote "Mojave Sunrise" for two friends of mine who live a country apart—one in the US, and the other in the Philippines. They met and communicated via the Internet. My US friend decided to visit my friend in the Philippines so they could meet in person. I thought, "why not write something for them?" I did, and came up with "Mojave Sunrise". Well, actually the original title was "Between Two Lands", but another friend said it reminded him of a sunrise while camping in the desert and thought "Mojave Sunrise" would be a better and more appropriate title for it, so I renamed it. Maybe I'll write another piece and call it "Between two Lands"

**Dog & Cats**-- I was practicing one of Bartok's piano compositions, when my dog Ligaya started yapping at my two cats (Ita and Naranja). Feeling frustrated by the noisy animals in the background, I raised my hands and started banging on the keyboard. What I heard was the barking sound of the dog and the rest followed.

**Verotta: Sonata per Cello & Pianoforte**--"Sonata per cello e pianoforte" is a one movement sonata. Its main organizing feature is the sonata form derived sequence of (introduction), exposition, development, recapitulation (built using a rough retrograde of the exposition) and coda. A largo and an adagio, vestiges of a multi-movement sonata, interrupt the sequence before the start of the development, recapitulation and coda. Harmonically the sonata is built over one simple chord (re-fa-la-si-mi/d-f-a-b-e) that is heard distinctly in the introduction. The piece has no programmatic intent of any sort, and I cannot recognize any "inspiration" for it, it was written in November 2004, with the piano part revised in February 2005. "**Pezzo numero due**" is a short piece for piano solo in ABA' form. A' is actually made by overlapping A and B.

## About the Music

**Belcher: Trio Sonata**--This piece was written as an experiment, of combining Brazilian musical ideas with classical form, focusing on the relationship between the two principal instruments, and seeing if I really could write ten minutes' worth of music. The first movement describes a chase; the second, a duet; and the third, a dance.

**Passagens**--I wrote this piece after I had first discovered the music of the Brazilian composer Guinga. Somehow I ended up at the piano one day, just making stuff up, when I realized I was applying ideas that had come up for me in listening to his music. I made up the second half of the piece first. A week or so later, I was pounding out what became the first half of the piece just for sheer self-expression, and later realized it was in essence another reworking of the same musical ideas. So I put the two halves together. I may not be finished with this piece yet. It is dedicated to Guinga.

**Bernstein: Sonata for Flute, Oboe and Piano**--Last fall, I was assigned to write a piece of my Choice for a composition class and decided on a trio for flute, oboe and piano. A conversation after a composers' orchestra concert with oboist/composer Philip Freihofner brought to mind a melodic idea, a 1-octave F major scale with the last note one half-step too high. This became the opening of the piece, with ramifications of that scale being explored during the first movement, as if to ask, what comes next? An interlude contrasts a woodwind duet with a piano solo. The second movement begins in the relative minor of movement one's F major; it is built around an elusive melody that came to me through improvisation. The third movement is subtitled Rivals' quarrel, with recycled themes. Following the lead from Hoffnung Festival composers and PDQ Bach, it struck me that, considering the finite number of pitches we have to draw on, it is wasteful to discard a given combination of pitches and rhythms merely because someone else already used it. Musical quotations are strewn freely throughout the movement. When the players don't behave themselves, the middle section turns into a sort of performance piece that could be called, can you top this? But sanity prevails following the short detour. After all, the show must go on.

**Bilotta: Entr'acte**--An entr'acte, an interlude, a moment of transition between what came before and what comes after. The lover's plaint... yearning... desire... joy... doubt. The poet's plea, "Permit me voyage, Love, into your hands". A clarinet solo in two movements, *Entr'acte* should be performed as a single work with only a brief pause between movements. This is a virtuoso piece, challenging the player's expressive skills even more than his technical skills.

**Dierauf: Duet for Clarinet and Cello**--The opening theme in e-flat minor is first played by the Clarinet and then the Cello. A second fugue-like theme is presented, played again by both instruments. The latter theme is contrapuntal to the first. Playing both themes together is explored in the remainder of the composition.

**Variation for Cello**--A made-for-cello theme is presented in the key of c-minor. Five variations follow employing change of key and time signatures. One variation uses an open bass string as a pedal tone with the melody overlaid on the adjacent string above. A return to the opening theme ends the composition.

## (Intermission)

### Duet for Clarinet and Cello

Edward Dierauf

Nick Carlin (Cello)  
Nik Phelps (Clarinet)

### Variation for Cello

Nick Carlin (Cello)

### Sonata for Flute, Oboe and Piano

Harry Bernstein

- I. playful and vigorous
- II. un poco mesto e cantabile
- III. spiritoso—giocososo meno mosso

Carol Belcher (Piano)  
Harry Bernstein (Flute)  
Nik Phelps (Oboe)

### Of Blood and Diamonds

David A. Graves

- I. The Diamond Fields
- II. Sea Gull Over the Ivory Coast
- III. Transvaal Train

Carol Belcher (Piano)  
Harry Bernstein (Flute)  
Nick Carlin (Cello)  
Nik Phelps (English Horn)

## About the COMPOSERS

**Carol Belcher** played piano throughout childhood and sang and accompanied school and church choirs. She studied classical piano with Alberta K. Meadowcroft (Berwyn, Pennsylvania), and presently studies Cuban and Brazilian music. She began composing in Professor Gerald Mueller's composition class at City College of San Francisco, and experiments in a variety of musical forms. The local chamber chorus Creative Voices performed two of her pieces in their 2003 *Women Composers of the World* concert.

**Harry Bernstein**, an instructor at City College of San Francisco, is also a singer and flutist. He studied composition with Jerry Mueller and has written both instrumental and vocal works. He performs regularly with the Golden Age Ensemble and has a music typesetting service.

**John Bilotta** was born in Waterbury, Connecticut, and currently lives in the San Francisco Bay Area. He studied composition, theory, and orchestration with Frederic Saunders at the San Francisco Music & Arts Institute. His works have been performed in concerts and festivals in the United States, Canada, and Europe. His most recent work, the *Concerto for Wind Quartet & Orchestra*, was premiered by the Oakland Civic Orchestra last month.

**Edward Dierauf** retired ten years ago from a career as an instructor in Engineering and Physics at City College of San Francisco. He then studied harmony and composition with Gerald Mueller of the same college. He has composed music ranging from solo to chamber orchestra using a variety of musical instruments, including voice.

**David A. Graves** has composed music in multiple genres, including jazz, rock, electronic, ambient, improv, and music for film and theatre. For the past two years, he has focused primarily on "new classical" works; he is currently studying composition and orchestration with Alexis Alrich (SF Conservatory). More works can be found at <http://www.finevermin.com>.

**Steve Mobia** expressed an early interest in music but chose instead to write stories and make films for most of his life. Later, in an effort to compose better music for his movie soundtracks, Steve began to study music formally in 1995. An interest in creating concert music arose from that study. At the same time, he became fascinated with the accordion and is currently completing a video documentary on the instrument. He has included the accordion in many of his recent scores.

**Walter Sanchez** had his first piano lessons when he was thirteen. He majored in Music at San Francisco State University, studying piano under the guidance of Wayne Peterson, the winner of the Pulitzer Prize in Music in 1992. For more information on Walter's compositions visit <http://www.composer.ws>

**Davide Verotta** studied piano and music theory in Milano with Isabella Zielonka Crivelli and Ernesto Esposito. He taught piano to children, and taught musicianship in the Italian Middle school. After a long interruption he studied piano in San Francisco with Renee Witon, Peggy Salkind, Robert Helps, and Julian White. He teaches piano in his piano studio in San Francisco's Richmond district and at the Community Music Center in San Francisco. He holds the equivalent of a bachelor in music and he is pursuing a higher degree in music. He is a professor at UCSF in an unrelated field.

## About the PERFORMERS

**Dan Cantrell (accordion)** plays accordion in several groups, including The Toids and Peoples Bizarre. His specialty is Balkan folk music which inspires his compositions as well. He has also taught music and composed film and television scores. Besides the accordion, he is proficient on the musical saw.

**Nick Carlin (cello)** studied cello with Colin Hampton, Miriam Perkoff and Jill Brindel. He is principal cellist with the Symphony Parnassus, and has also played with the Berkeley Symphony, the Oakland Civic Orchestra, and the Holy Names Orchestra, among others. He spent many years playing guitar and singing with various bands, including George and the Wonders, Bakana and Attaboy. He has also performed in various sketch comedy groups as a singer and comic actor. To help pay the bills, he works as an entertainment and intellectual property lawyer in San Francisco.

**Henri Ducharme (accordion)**, music director of Accordion Works, represents the new generation of accordionists exploring the instrument's possibilities in modern and classical music. He was trained as a classical accordionist and has performed with a wide variety of music, dance and theatre groups from Mr. Bungle to the San Francisco Symphony. Recent performances include Four Saints in Three Acts with the Mark Morris Dance Company, Adventures Underground with the S. F. Symphony, Taming of the Shrew with the S. F. Shakespeare Festival as well as others with the Stephen Pelton Dance Company, the Shotgun Players and more.

**Nik Phelps (flute, oboe, english horn, clarinet)** is a composer and multi-instrumentalist. He is proficient on flutes, clarinets, saxophones, oboe, English horn, French horn, trumpet, electric bass, and ethnic wind instruments. He has composed music for examples too numerous to list, including for the Club Foot Orchestra, Intel, the Smithsonian Institute, and for films, TV, and animation. In 1997, Nik founded the Sprocket Ensemble which has received a number of awards for its innovative programs. He is also a consultant in woodwind instrument and mouthpiece technology and modification. You can read much more about Nik at <http://NikSprocket.org/>