Community Music Center presents
The Juliet McComas Keyboard Marathon

Music of the Americas

Sunday, May 1, 2022 at 3:00pm
Music of the Americas

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Old First Concerts
1751 Sacramento Street, San Francisco

PROGRAM

Graceful Ghost Rag from *Ghost Rags*  
William Bolcom

Choro pro Zé  
Guinga

Cine Baronesa  
Lilia Zheltova

Excursions, Op. 20  
Samuel Barber

I. Un poco allegro
II. In slow blues tempo

Michaela Overall

Études for Solo Piano  
Philip Glass

No. 16
No. 6

Matylda Rotkiewicz

El Día Que Me Quieras  
Carlos Gardel and Alfredo Le Pera

Marco Diaz

Capriccio
Nocturne  
Bruce Nalezny

Annie Nalezny

Danzas Argentinas, Op. 2  
Alberto Ginastera

I. Danza del viejo boyero (Dance of the Old Cowherd)
II. Danza de la moza donosa (Dance of the Graceful Maiden)

Grace Huenemann

The Procession  
Jon Jang

Woman Warrior of Toisan
The Dnieper River

Jon Jang
Three Preludes  
I. Allegro ben ritmato e deciso  
II. Andante con moto e poco rubato  
III. Allegro ben ritmato e deciso  

Allison Lovejoy

INTERMISSION

Intermezzo No. 1 in E Minor  
Romanza de Amor  

Shirley Wong-Frentzel

Night from In the Bottoms  
Troubled Water  

Jennifer Peringer

Revirado  
Saint Louis en l’Ile  
Room 5 Tango  

Betty Wong

Ballade, Op. 46  

Christian Bonvin

Himm  
Piano Etude No. 7  
Alma Brasileira (The Soul of Brazil)  

Jacqueline Chew

Valsecito del Ayer-Vals Criollo Peruano  

Erick Peralta

Piano Sonata in E Minor  
I. Andante—Allegro  

Esther Chan
William Bolcom (b. 1938)

Graceful Ghost Rag from *Ghost Rags*

William Bolcom is one of the cutting-edge figures of the American musical scene. He is a composer, pianist, and educator. His body of works ranges from opera to chamber music, from symphonic scores to cabaret and ragtime. W. Bolcom is known for mixing musical styles, blurring the distinction between classical and popular/jazz tradition.

*Graceful Ghost Rag* was written in 1970 in memory of Bolcom’s father. The piece combines the traditional rag style and pianistic features of the romantic musical era.

Guinga (b.1950)

*Choro Pro Zé* and *Cine Baronesa*

Guinga (born Carlos Althier de Souza Lemos Escobar) is a Brazilian composer and guitarist, born in a working-class suburb of Rio de Janeiro. As a child, he was nicknamed “Gringo” because of his pale skin, and the artistic name “Guinga” comes from the way he pronounced the word.

Guinga started to compose music at the age of 14, and at the age 26 he started to take classical guitar lessons. During his career he collaborated with many famous singers, samba musicians, and poets. His songs were recorded by such artists as Elis Regina, Nelson Goncalves, Michel Legrand.

Guinga recorded over a dozen of albums and at the same time embarked on a parallel career in dentistry, which he practiced for nearly 30 years.

Guinga is known for drawing on many musical genres, including choro, samba, modinha, waltz, blues, classical music, and jazz. His compositions are often harmonically and rhythmically complex, while being very melodic and easy to listen to.

Samuel Barber (1911–1981)

*Excursions, Op. 22, No. 1 and No. 2*

Born in Pennsylvania, Samuel Barber was a 20th century American composer known for his instrumental and vocal compositions. Perhaps his most acclaimed work is his *Adagio for Strings* which has earned a permanent place in the concert repertory of orchestras. Barber died in 1981 and is regarded as one of the most acclaimed American composers.

With only three of the movements being performed, Barber's piano *Excursions, Op. 20* were debuted in 1945 and performed by Vladimir Horowitz. As his first published solo piano piece, Barber described these pieces as, “Excursions in small classical forms into regional American idioms. Their rhythmic characteristics, as well as their source in folk material and their scoring, reminiscent of local instruments, are easily recognized.”

Philip Glass (b. 1937)

*Études No. 16 and No. 6 from *Études for Solo Piano***

Philip Glass is an American composer and pianist. He is regarded as one of the most influential composers of the 20th century. He was born on January 31, 1937, in Baltimore. He took up the violin and flute and began performing before reaching his teens. Glass took classes at the Peabody Institute’s conservatory and later studied at the University of Chicago and The Juilliard School.
Glass eventually decided to travel to Europe, studying under conductor Nadia Boulanger and sitar musician Ravi Shankar, whom Glass cited as a major influence on his craft.

Glass adopted an approach to musical composition that relied on repetitive, sometimes subtly nuanced musical structures that would be seen as a cornerstone of contemporary minimalism. Glass' music has a distinctive, sentimental, and elegant character that often takes you into a hypnotic world.

Philip Glass conceived the etudes as a set of twenty works for solo piano in order to expand his piano technique. In the 1990's Glass composed sixteen of the etudes with each taking a unique approach to the instrument. After a decade, the final four piano etudes were commissioned in celebration of Glass' 75th birthday, premiering in their entirety in 2013.

Étude No. 16 has a lyrical and meditative character that brings a listener to the state of relaxation. The opening bass line written in ¾ develops cautiously. The left hand maintains a steady rhythmical pattern throughout the entire piece while the right hand explores beautiful, chime-sounding harmonies.

Étude No. 6 was commissioned in 1994 by WNYC (New York Public Radio) for John Schaefer’s new music program under the original title “Now So Long After That Time.” It’s a virtuosic piece revolving round the repeated-note motifs, octaves, and arpeggiation. The entire piece is an uninterrupted stream of notes with an unvarying tempo and not a single rest.

Carlos Gardel (1890–1935) and Alfredo Le Pera (1900–1935)

*El Día Que Me Quieras*

Carlos Gardel is considered to be the most influential figure in the tango world. Along with being a singer, songwriter, composer, and actor, he was also a pop sensation at the beginning of the 20th century. His life was cut short by an unfortunate plane crash.

*El Día Que Me Quieras* was composed as a tango and released in 1934 by Carlos Gardel and Alfredo Le Pera. *El Día Que Me Quieras* is a beautiful love song. The lyrics express the anticipation of the day your love interest falls in love with you.

Bruce Nalezny (b. 1948)

*Capriccio* and *Nocturne*

Bruce Nalezny currently resides in Berkeley, CA with his wife, French pianist, Annie Devize-Nalezny. He has been composing since the age of seven, when he began learning to play the piano and the organ. He graduated from UC Berkeley in 1971 and immediately began his career as a freelance musician and piano broker. He has lived periodically in Paris, France where he held positions in numerous municipal and private conservatories and schools. His compositions have won praise from such notables as the French musicologist Jacques Chailley who observed that in Bruce’s music “classical harmonic tradition and contemporary musical expression are as one” and Christian Manen, professor at the Paris Conservatory, who described Bruce’s work as “profoundly inspired music.” Most recently, he composed several song sets based on poetry by the award winning Berkeley based poet, Nellie Hill. His *Passacaglia for Organ* was premiered in October of 2021 by Christoph Tietze, organist and music director at St. Mary’s Cathedral in San Francisco. Several recordings of Bruce’s music are available on YouTube.

Bruce writes of his pieces:

> *Wikipedia well describes what I had in mind when I composed my Capriccio (1993) for piano: “capriccio or caprice is a piece of music usually fairly free in form and of a lively character. The typical capriccio is one that is fast, intense, and often virtuosic in nature.” Specifically, as a teenager discovering the works of the masters, I was intrigued by Mozart’s Capriccio for piano solo; I loved its variety of mood and timbres and was especially struck by its wonderful fluidity. It’s the source of inspiration for my Capriccio.*
A nocturne (from the French for ‘nocturnal’) is a musical composition that is inspired by or evocative of the night. Nocturnes are generally thought of as being tranquil, often expressive and lyrical, and sometimes rather gloomy, but in practice pieces with the name nocturne have conveyed a variety of moods” (Wikipedia). The Nocturnes most notably of Field and Chopin fit this definition and they were vividly present in my mind as a “point of departure” when I composed my Nocturne. It was premiered by Reah Sadowsky at one of her Berkeley recitals shortly after it was written in 1995.

Aberto Ginastera (1916–1983)
Danza del viejo boyero and Danza de la moza donosa from Danzas Argentinas, Op. 2

Alberto Ginastera (April 11, 1916, Buenos Aires–June 25, 1983, Geneva) earned degrees in Buenos Aires at the Williams Conservatory and the National Conservatory. He held a variety of teaching positions and founded the Julián Aguirre Conservatory of Music in 1951. Of his many students, Astor Piazzola is perhaps most famous today. While visiting the United States in 1945–47, he studied with Aaron Copland at Tanglewood. Ginastera returned to the United States in 1968. In 1970 he moved to Europe, where he finally was able to compose full-time. His influences include the Impressionists, Stravinsky, Bartok, Falla, and Berg. During Ginastera’s early period, he often used traditional Argentine folk tunes directly; later he drew on folk elements more abstractly; in his last years he found imaginative inspiration in pre-Columbian legends and music. He once reminisced that as a child of five, experiencing his first music lessons, he loved to hold his mother’s broom like a guitar and strum on it while screaming and shouting, and at siesta he would pound out violent rhythms on the kitchen pots and pans, eventually driving his grandmother from the house (see “An Interview with Alberto Ginastera,” by Lillian Tan, in American Music Teacher, January 1984).

Danzas Argentinas, Op. 2 (1937) was written when Ginastera was a 19-year-old conservatory student. Its three pieces use traditional Argentine material in mid-20th century treatments. Danza del viejo boyero (Dance of the Old Cowherd) immediately startles the listener with polytonality: the left hand plays a finger-picking pattern on the black keys (D-flat Major), and the right hand plays clusters of white keys (C Major) that could be slaps on the guitar strings. In the more agitated middle section, both notes and rhythm are “out of sync,” as they build toward a climax where the hands finally join together in C Major. (The old man has these cows in hand!) The first theme returns, and calm is restored; perhaps it’s evening. The final chord, one of Ginastera’s favorites (E-A-D-G-B), slowly strums the open strings of a guitar. Danza de la moza donosa (Dance of the Graceful Maiden) moves in a slower 6/8 time, with gentler dissonances lending poignancy to the sensuously syncopated melody. The third piece, Danza del gaucho matrero (not heard today), is a wild portrayal of a bandit gaucho.

Jon Jang (b.1954)
The Procession, Woman Warrior of Toisan, and The Dnieper River

For four decades, the works of Jon Jang have been commissioned by Cal Performances, Walker Art Center, The Library of Congress, the Kronos Quartet, and Chanticleer. Commissioned by the Sacramento Philharmonic Orchestra and Oakland East Bay Symphony, Jon Jang composed The Chinese American Symphony which pays tribute to the Chinese immigrant laborers who built the first transcontinental railroad in the United States. Jang composed the score for the dramatic adaptation of Maxine Hong Kingston’s The Woman Warrior commissioned by the Berkeley Repertory Theatre, Huntington Theatre in Boston and Center Theatre Group of Los Angeles (Mark Taper). His works have been awarded major funding from Meet the Composer, Creative Capital, Rockefeller MAP Fund and the Creative Work Fund. Jang’s music ensembles have toured in the United States, Canada, China and South Africa. Pianist Jang has toured with Max Roach in Europe and the United States.
The Procession is dedicated to my father, who died along with 127 people in a two commercial airplane collision over the Grand Canyon on June 30, 1956. A cemetery in Glendale, a racist sundown town, refused funeral services to my family because of our race. The melody is based on the “River of Sorrow” from the East is Red ballet in China during the Cultural Revolution. Woman Warrior of Toisan is dedicated to my mother, who was separated from her three children and forced into electric shock treatment at a mental institution in 1958. The melody is based on the popular Taiwanese song, “Alishan”. The Dnieper River is dedicated to poet Taras Shevchenko, President Volodymyr Zelenskyy and the children of Ukraine. The melody is based on a Ukrainian “sorrow song.” Hence, what connects the first and third part of this work are their rivers of sorrow.

George Gershwin (1891–1937)

Three Preludes

In a career tragically cut short in mid-stride by a brain tumor, George Gershwin (1898–1937) proved himself to be not only one of the great songwriters of his extremely rich era, but also a gifted “serious” composer who bridged the worlds of classical and popular music. The latter is all the more striking, given that, of his contemporaries, Gershwin was the most influenced by such styles as jazz and blues.

After 1924, Gershwin worked primarily with his brother Ira as his lyricist. The two scored a series of Broadway hits in the '20s and early '30s, starting with Lady Be Good (1924), which included the song “Fascinatin’ Rhythm.” 1924 was also the year Gershwin composed his first classical piece, Rhapsody in Blue, and he would continue to work in the classical field until his death.

By the '30s, the Gershwins had turned to political topics and satire in response to the onset of the Depression, and their Of Thee I Sing became the first musical to win a Pulitzer Prize. In the mid '30s, Gershwin ambitiously worked to meld his show music and classical leanings in the creation of the folk opera Porgy and Bess, with lyrics by Ira and Dubose Heyward. The Gershwins had moved to Hollywood and were engaged in several movie projects at the time of George Gershwin’s death.

From Bach onward, the idea of a cycle of preludes has intrigued composers. George Gershwin took up the task of writing an intended 24, only completed 6 and only published 3.

The works are, as we might expect, heavily jazz influenced: syncopated rhythms, flattened sevenths, blues motifs, and the major/minor duality in the harmonies all have a place here.

The first prelude opens with a distinctive five-note motif that expands to become the theme for the prelude. Its definite jazz feel makes it distinctly Gershwin.

The second prelude starts with a solid bass line below and a melancholic melody above. This is where Gershwin exploits the major/minor duality of a blue’s scale and we’re torn between both the cautious optimism and pessimism of the genre. At the end, the opening melody returns, but isn’t comforting.

The last prelude starts with dual melodies—almost as a question and answer. It’s a combination of an older jazz style with the precise melodies that Gershwin created so well. A syncopated middle section is followed by a return of the first melodies.
Manuel M. Ponce was a Mexican composer, music educator and scholar of Mexican music. He was strongly influenced by the harmonies of traditional songs, popular songs and Mexican folklore. Like his friend Heitor Villa Lobos, who met Ponce in Paris in the 1900s, both armed themselves with the resources of the folklore of the native people to future musical independence. Manuel Ponce began piano and musical notation instruction at the age of 5 in Mexico. In 1901 Ponce entered the National Conservatory of Music in Mexico. In 1904 Ponce studied in Italy, and entered the Stern Conservatory in Berlin in 1906. While studying western classical theory in Europe he continued to be influenced by Mexican popular and traditional songs. It was during this period that he composed *Intermezzo No. 1 in E Minor* and *Romanza de Amor*. Both pieces are light compositions exhibiting a knowledge of western classical harmonies but never forsaking Mexican popular melodies, which are lyrical and passionate.

Robert Nathaniel Dett (1882–1943)

*Night* from *In the Bottoms*

*Night* is the first movement of a piano suite called *In the Bottoms*. This suite, the most well known of Dett’s six piano suites, was written in 1913, a few years after Dett made history by being the first person of African descent to graduate from Oberlin College of Music. Dett wrote, “*In the Bottoms* is a suite of five numbers giving pictures of moods or scenes peculiar to Negro life in the river bottoms of the Southern sections of North America. The prelude is (about) nightfall; the heavy chords represent the heavy shadows, and the open fifths, the peculiar hollow effect of the stillness: the syncopated melody which occurs, is the ‘strumming’ of a banjo, which music is, however, only incidental to the gloom.”

Margaret Bonds (1913–1972)

*Troubled Water*

Margaret Bonds was a composer, pianist, teacher, and activist, known for her choral and piano arrangements of African-American spirituals. At the age of just twenty-one, she became the first Black instrumentalist to solo with the Chicago Symphony Orchestra, in the same concert that debuted the first symphony of Bonds’s mentor and teacher Florence Price. Bonds’s later career was enriched by frequent collaborations with her close friend, the poet Langston Hughes.

*Troubled Water* is a set of virtuosic variations based on the spiritual “Wade in the Water,” one of several spirituals believed to be used as a secret code for the Underground Railroad, warning refugee slaves to flee dry land and escape into the waters to avoid capture by the hounds.

Astor Piazzolla (1921–1992)

*Revirado* and *Saint Louis en l’Ile*

Astor Piazzolla may be the world’s most well-known tango composer, and Micky Hart of the Grateful Dead said it all: that listening to his music makes us want to tear one’s hair out!! I can vouch for that as his live concerts were widely received much like a Beatles concert!

It was the pianist Arthur Rubinstein, then living in Buenos Aires, who had advised him to study with Ginastera and delve into scores of Stravinsky, Bartók, Ravel, and others. Piazzolla’s *nuevo tango* style was distinct from the traditional tango in its incorporation of elements of jazz, its use of extended harmonies and dissonance, its use of counterpoint, and its ventures into extended compositional forms.

It is his *nuevo tango* using classical and jazz which gives me much pleasure to perform on the piano. My first contact with tango music in 2009 led me to a gig playing piano tango music at a local cafe where folks came in and actually danced to my playing. I have shared his compositions in my ensemble classes and I continue to encourage my students to explore his prolific output. His music holds a prominent place in my CD “Together Again” released in 2021.
Betty Anne W ong

Room 5 Tango

My musical journey into the Tango was a direct result of going to hear Astor Piazzolla in person in the 1990s where everyone responded wildly, much like Beatlemania. Mickey Hart of the Grateful Dead’s description was, “Listening to Piazzolla brings an ecstatic response that makes one want to tear his hair out.”

Years later I met a dancer who held tango events on sunday nights at Cafe Trieste on Market Street. I became her regular pianist and experienced the thrill of playing for live tango dancing which brought me back to Piazzolla. My current CD “Together Again” includes my first piano tango composition Room 5 Tango, inspired by learning and recording Piazzolla’s compositions for flute and piano.

Samuel Barber (1910–1918)

Ballade, Op. 46

Samuel Barber’s music, masterfully crafted and built on romantic structures and sensibilities, is at once lyrical, rhythmically complex, and harmonically rich. Born 9 March 1910 in West Chester, Pennsylvania, Barber wrote his first piece at age 7 and attempted his first opera at age 10. At the age of 14 he entered the Curtis Institute, where he studied voice, piano, and composition. Later, he studied conducting with Fritz Reiner.

At Curtis, Barber met Gian Carlo Menotti with whom he would form a lifelong personal and professional relationship. Menotti supplied libretti for Barber’s operas Vanessa (for which Barber won the Pulitzer) and A Hand of Bridge. Barber’s music was championed by a remarkable range of renowned artists, musicians, and conductors including Vladimir Horowitz, John Browning, Martha Graham, Arturo Toscanini, Dmitri Mitropoulos, Jennie Tourel, and Eleanor Steber. His Antony and Cleopatra was commissioned to open the new Metropolitan Opera House at Lincoln Center in 1966.

Barber was the recipient of numerous awards and prizes including the American Prix de Rome, two Pulitzers, and election to the American Academy of Arts and Letters. The intensely lyrical Adagio for Strings has become one of his most recognizable and beloved compositions, both in concerts and films (“Platoon,” “The Elephant Man,” “El Norte,” and “Lorenzo’s Oil”).

Ballade, Op. 46 was Barber’s last completed piano work. In 1977, the organizers of the Van Cliburn Competition asked him to provide a “morceau de concours” for that year’s competition. He produced the seven-and-a-half-minute piece after almost a year. The work comprises three sections in lied form, the last section being a repeat of the first. Section A opens with a descending phrase which is repeated with changes. An ascending rush leads to the most recognizable theme, made up of three motives which depart from one chord and finally return to the same. The descending phrase leads the music to a gradual disintegration. Section B starts violently, and gets even more complex and stormy. A hint at the main theme of A leads to a tense pause, which is followed by the reprise of A.

Don Byron (b.1958)

Himm and Piano Etude No. 7

Don Byron, born in 1958, is from the Bronx, New York. He is active as both performer (clarinet and saxophones) and composer in jazz, classical, musical theater and other genres. In 2009 he was a finalist for the Pulitzer Prize for his composition Seven Etudes for Piano.

Himm can be performed as a piano solo or with lyrics (“Breath of life from you, Lord”) and melodic improvisation over the chords.
Seven Etudes for Piano was commissioned by pianist Lisa Moore in 2007. Her recording “Seven” (2009) features this complete work, along with “Himm.” Etude No. 7, the final etude of the series, is a driving, rhythmic work punctuated with an occasional chordal theme. Mostly in 2/4, the fast-tempo rhythm is interspersed with periodic 3/4 and syncopation, requiring the utmost concentration for both performer and listener.

Heitor Villa Lobos (1887–1959)
Alma Brasileira (The Soul of Brazil)

Heitor Villa-Lobos, from Rio de Janeiro, was the most well-known Brazilian composer of his time. Choros, composed between 1920 – 1929, is a series of fourteen works inspired by the music of Brazilian street musicians. Scored for solo instruments or various sizes of small and large ensembles, Choro No.5, for solo piano, is titled Alma Brasileira (The Soul of Brazil).

I was privileged to hear Brazilian pianist, Nelson Freire (1944–2021) in a live performance of Alma Brasileira, which conveys the languorous beauty and joyous energy of the people of Brazil.

Erasmo Díaz Yuiján (1925–2006)
Valsecito del Ayer

Valsecito del Ayer is a composition by Peruvian composer Erasmo Díaz Yuiján, who was born in the province of Chincha, on May 24th, 1925, and lived until January 7th, 2006. Exposed to music by his mother Angelica Yuiján, who was a pianist, Erasmo contributed many celebrated compositions to the Peruvian songbook, such as Cariñito.

Valsecito del Ayer, which includes lyrics written by Domingo Maquiavello, was the winning composition at the national “Festival de la Canción Criolla” of 1964 in Peru.

The composition is a musical representation of the vals criollo or vals peruano, found within the música criolla genre of Peruvian music. A product of the combination of European, Indigenous, and African musical elements, the vals peruano is an adaptation of the European waltz, brought to Latin America during the colonialization. It remains today as a symbol and cultural representation of Peruvian heritage, and holds a degree of popularity in Latin America as well.

Florence B. Price (1887–1953)
Adagio–Allegro from Piano Sonata in E Minor

Florence Price's music could have remained unknown if it were not for a substantial but serendipitous discovery of many of her works in a dilapidated house in St. Anne, IL. At that time, few would have known that both her Symphony in E Minor as well as the Piano Sonata in E Minor won the Rodman Wanamaker prize in 1932. Whether it was racism (she was black; or more accurately, mixed-race), sexism, or she was just overshadowed by the more dissonant and therefore more “innovative” composers of the period, her music was almost forgotten soon after the prize. Fortunately for us, her music is gaining recognition by performers and audiences alike.

The Piano Sonata in E Minor is in three movements. The first movement (Andante—Allegro) performed today is in typical “sonata form” with a slow introduction followed by the traditional exposition, development, and recapitulation. Although she composed at a time when 20th century composition techniques were flourishing, the classical form she used was filled with colorful harmonies, orchestral colors, and romantic sentiments. The musical themes were always lyrical, and her virtuosity as a pianist was evident in the technical difficulties throughout. This richness in material would draw the attention of both the performer and the audience throughout.
PERFORMER BIOGRAPHIES

**Christian Bonvin** joined the faculty of the San Francisco Community Music Center in 2008; prior to that he was on the faculty of the Third Street Music School Settlement in New York City and the Levine Music School in Washington DC. He teaches piano and chamber music/theory for the Young Musicians Program. Master of Music, University of North Carolina School of the Arts; Diplôme de Piano, Société Suisse de Pédagogie Musicale in Switzerland. Studied with Françoise Haenni, Clifton Matthews, Dr. Betty Mallard and Madeline Bruser author of the book, *The Art of Practicing*.

Pianist **Esther Chan** has performed in several San Francisco Bay Area series and venues including Noontime Concerts, First Congregational Church, Star Classics, and Sequoia Concerts. She has been a guest performer at the Community Music Center Keyboard Marathons since their inception. Ms. Chan is permanently certified by the Music Teachers National Association and is an active member of the Music Teachers Association of California as well as the Berkeley Piano Club. She is a dedicated teacher who is also an active adjudicator and has presented workshops on “Contemporary Piano Teaching Repertoire” and “Preparing Students for Certificate of Merit.” In recent years, she taught masterclasses sponsored by the MTAC and CAPMT. Her article “Discovering the Musical Image” appeared in the Keyboard Companion Magazine. When she is not practicing her solo repertoire for upcoming performances, she enjoys working on four hand music with her piano partner and on string sonatas as well as piano trios with her violinist and cellist friend. Her students have been winners in several area competitions.

**Jacqueline Chew** holds degrees from SUNY – Binghamton and San Francisco Conservatory of Music. Her piano teachers include Leonard Shure, Walter Ponce, Paul Hersh, Claire James and Ruth Tibbey. In Europe she coached with Yvonne Loriod-Messiaen and Roger Muraro on Olivier Messiaen’s piano cycle, *Vingt Regards sur l’Enfant Jésus*.

For ten years, Jacqueline performed, recorded and toured with The Women’s Philharmonic. Conducted by JoAnn Falletta, this unique orchestra, based in San Francisco from 1981–2004, brought to life neglected works of women composers from the past and commissioned new works from contemporary women.

Among Jacqueline’s recordings are *Vingt Regards sur l’Enfant Jesus* (Olivier Messiaen) and *Sweet Irrational Worship: The Niles-Merton Songs* (poetry of Thomas Merton set to music by John Jacob Niles). Solo and collaborative performances have taken her throughout North America and also Italy, Brazil and Poland. She also teaches piano at the University of California, Berkeley, and San Francisco Conservatory of Music Continuing Education.

**Marco Diaz** was born and raised in San Francisco and was introduced to the trumpet in the fourth grade at E.R. Taylor Elementary School. His formal training in both piano and trumpet began at the age of 14. He earned a scholarship from the Community Music Center in San Francisco, and he began playing professionally at the age of 17 throughout the Bay Area with various Latin Jazz, Salsa, Reggae, and R&B bands. Upon graduating from high school, he continued his studies at San Francisco State University, pursuing a Bachelors of Arts in Popular Music and a minor in Economics.

Today, Marco is an accomplished recording musician who has shared the stage with Grammy Award winning artist, Israel “Cachao” Lopez, Nelson Gonzales, Jimmy Bosch, Pete “El Conde” Rodriguez, Ska Cubano (Europe), Tito Rojas, Nino Segarra, Anthony Cruz, Anthony Blea, Jovino Santos Neto, and Joe Santiago, and is an integral member of the John Santos sextet and the musical director for Bobi Cespedes. Marco has participated with the San Francisco Symphony AIM program since 2000 and currently produces records and performs music throughout the country while also co-leading Vision Latina, an Afro-Caribbean dance band, VL Trio, and his own group.
Marco Diaz has been part of the faculty at Community Music Center (CMC) in San Francisco and Jazz Camp West. He toured the San Juan Islands off the coast of Washington State with Bobi Céspedes, teaching children and adults the roots of Afro-Cuban music. Marco also performed at the San Francisco, Tanglewood, and Monterey Jazz Festivals, and at the Smithsonian Museum with world renowned ethno-musicologist, John Santos and his Sextet. Marco had the honor of playing at the opening of the National Museum of African American History and Culture with Bobi Céspedes.

Marco is currently a teaching artist with SFJazz and has released his second self-produced album, Insight.

Grace Huenemann currently heads the Community Music Center piano department. She performs as a soloist and chamber musician and has played in every CMC Keyboard Marathon, including three that she produced. She began sharing her love of music as a piano teacher during her undergraduate years at Carleton College in Minnesota. While earning her M.M. in Piano Performance from San Francisco State University, she managed programs, finances, and development at CMC. She continued in arts administration as Executive Director of Community School of Music and Art in Mountain View and later as Coordinator of the Convent and Stuart Hall Music Conservatory. She has taught at each of these schools, as well as at CMC, New School for Piano, and her private studio. Her formative teachers included Adelaide Banaszynski (Milwaukee), David Porter (Carleton), Adolph Baller and William Corbett-Jones (San Francisco), and Ansgar Janke (Munich, Germany). She is dedicating this performance to her sister, Carol Eick, who is celebrating her 80th birthday today, in gratitude for Carol’s lifelong support for her music making.

For four decades, the works of Jon Jang (born 1954) have been commissioned by Cal Performances, Walker Art Center, The Library of Congress, the Kronos Quartet, and Chanticleer. Commissioned by the Sacramento Philharmonic Orchestra and Oakland East Bay Symphony, Jon Jang composed The Chinese American Symphony which pays tribute to the Chinese immigrant laborers who built the first transcontinental railroad in the United States. Jang composed the score for the dramatic adaptation of Maxine Hong Kingston’s The Woman Warrior, commissioned by the Berkeley Repertory Theatre, Huntington Theatre in Boston and Center Theatre Group of Los Angeles (Mark Taper). His works have been awarded major funding from Meet The Composer, Creative Capital, Rockefeller MAP Fund and the Creative Work Fund. Jang’s music ensembles have toured in the United States, Canada, China and South Africa. Pianist Jang has toured with Max Roach in Europe and the United States.

Allison Lovejoy, pianist and composer, is a unique force in the musical world, comfortable performing classical music, theater, and her original Cabaret Nouveau in concert venues from the Beacon and Herbst Theaters to parks and nightclubs of Paris and San Francisco. An award-winning classical pianist, Allison is known for her sensitive interpretations of Impressionist and Romantic music, as well as her technical bravura. She has performed as soloist and with orchestras throughout the US and Europe, as well as in parks and streets, always committed to artistic excellence and creating positive musical experiences for everyone. She has been a dedicated member of CMC Piano Faculty for over 25 years. www.allisonlovejoy.com

Annie Nalezny was born in Paris, France. It was there in 1968, under the guidance of Nadia Tagrine that she received a diploma in piano virtuosity from the renowned Schola Cantorum where she taught until her move to California in 1974. Currently, she is teaching privately in Berkeley and has been on the staff of the Crowden Music Center since 2005. She has recorded two CDs including the Twelve Chopin Etudes, Op. 10 and various compositions by her husband, Bruce Nalezny. In 2010, she gave an all Chopin recital including all 24 Preludes and all the Etudes. Annie has posted several of her recordings on YouTube. She has been honored to be invited to participate in the San Francisco Community Music Center Marathons since 2007.

Michaela Overall is a pianist and piano teacher from the Bay Area. As a child, Michaela was exposed to a wide range of musical styles including classical and gospel music. Michaela enjoys teaching and encourages her students to develop an understanding and appreciation of all musical styles.
Erick Peralta is a versatile musician with a special appreciation for all types of music. From an early age, thanks to his father, he was exposed to various styles of music, such as Latin Pop, Afro Cuban, as well as his native Peruvian music. Educated from 6 years old, he began playing professionally at the age of 15, then branching out in the San Francisco Bay Area with various jazz, rock, latin Jazz, and salsa groups. A graduate from the prestigious Berklee College of Music, Erick currently resides in San Francisco, CA, performing and teaching. Past notable performances include having worked with multi Grammy winners Alejandro Sanz, Luis Enrique, and Susana Baca; as well as with artists such as Pedrito Martinez, John Santos, Calixto Oviedo, Karl Perazzo, Juan Medrano “Cotito”, Tito Nieves, La India, Bayonics, Grupo 5, and many more. Erick has performed in festivals and venues such as the Latin Grammy Awards, The Fillmore, the Blue Note Napa, the Independent, San Jose Jazz Festival, The Regency Ballroom, Boston Convention Center, the Beantown Jazz Festival, and more. Alongside performing, the young pianist works in composing & production, as well as teaching privately. Proficient in traditional and popular styles, he prepares the student’s curriculum according to his/her needs, keeping in mind their goals and aspirations. erickperalta.com.

Jennifer Peringer is a pianist and arranger whose musical history has been guided by her love for cultural diversity, community service, and creative collaboration. She currently performs classical and contemporary chamber music from around the world with the Bernal Hill Players, piano duet and two piano repertoire with the Magnolia duo, and classical piano solos in the annual Community Music Center piano marathon. She also frequently accompanies singers and accompanies several community choirs in San Francisco. Jennifer has worked as a piano teacher and accompanist at the Community Music Center in San Francisco since 2000. She graduated with a Masters in Piano Performance from San Francisco State University, following an undergraduate music degree from the University of London. For more information go to: bernalhillplayers.com and jenniferperinger.com.

Matylda Rotkiewicz holds degrees from the Conservatoire National de Musique de Versailles, Conservatoire Niedermeyer de Paris and The Boston Conservatory, where she was a recipient of a full scholarship award. Ms. Rotkiewicz received a Second Prize and the Special Prize for the best performance of contemporary music at the “Miłosz Magin International Piano Competition” in Paris, Third Prize at the “Annual Music and Dance International Competition” in Toronto, Canada, and was a winner of “The Boston Conservatory Honors Competition”. Her repertoire list covers a wide range of musical styles and tastes, with a special interest in the music of Chopin, Szymanowski, Debussy, and Magin, with whom she studied for ten years while living in France. Matylda has served on the faculty of numerous music schools in the Boston and Houston area, and has been on the CMC faculty since 2008. She combines her two equally rewarding passions: mentoring students and performing.

Betty Anne Wong is a piano teacher, composer, Chinese music instructor and director of Phoenix Spring Ensemble. Ms. Wong studied with pianist Lev Shorr (colleague of Sergei Prokofiev) and Alexander Liebermann. She holds a BA degree from Mills College and Master of Arts degree in composition with Pauline Oliveros. Betty has worked at Community Music Center since 1973, where she and Shirley Wong-Frentzel created Chinese Music and chamber music classes. Betty served on the CMC Board of Directors as faculty representative from 1982–1984. She taught at Mills College and San Francisco State University and served on the California Arts Council Arts Panel from 1975-1981. She is also founder of the Flowing Stream and Phoenix Spring Ensembles, whose CD In Xinjiang Time was nominated for best World Music CD in 2004. Her original music received Hollywood Dramalogue Critics Award in 1988 for ACT. She also composed the sound track for Mitsuye and Nellie for Irving Saraf and Allie Light (Oscar-winning documentary producers).

Shirley Wong-Frentzel B.A. in music composition, Mills College. M.M. in harpsichord performance, New England Conservatory of Music. Shirley was hired to create the Chinese Music Workshop at Community Music Center in 1972, along with Betty Wong, and also joined the piano faculty at that time. She continued to study Chinese music on the erhu, Chinese violin, and the dulcimer, which she shares with CMC students.
In early 2000s Shirley made a robust examination of middle eastern music theory and practice when she traveled to Turkey. She continues to teach traditional musics of China and Turkey while mentoring piano students in western classics and introducing the harpsichord to piano teachers and students. Today Shirley is exploring traditional musics of eastern and western cultures; she is presenting Mexican composer Manuel Ponce in today’s concert. I dedicate today’s performance to Jose Hernandez, once a registrar at CMC, who introduced me to Ponce’s music.

**Lilia Zheltova** was born in Tashkent, Uzbekistan (former Soviet Union) where she attended the special music school, then she received her B.A. and M.A. in musicology at the St. Petersburg Conservatory in Russia.

She taught at the Petrozavodsk Music College, and then worked as lead musicologist at the Tashkent Opera House and Philharmonic. Ms. Zheltova has also appeared as an Arts Commentator on TV and Radio Programs.

In 1990, Lilia immigrated to the United States. Currently, Ms. Zheltova teaches piano at the Community Music Center and at her private studio. She also appears as an accompanist for several Bay Area companies, including SFSU, Marin Ballet Company, and ACT.

Ms. Zheltova works as an accompanist for eurhythm and choir classes at the San Francisco Waldorf School. She has performed as a pianist in India, France, New Zealand, Netherlands, Belgium, Germany, China, Thailand, Taiwan, Philippines, South Korea, Australia, and Switzerland with the San Francisco Youth Eurhythm Troupe.

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