



Old First Concerts

presents

Claudia Villela, *voice*
Harvey Wainapel, *saxophone & clarinet*
Brian Moran, *guitar & cavaco*
Ricardo Peixoto, *guitar*
Ami Molinelli, *percussion*

Friday, May 14, 2021 at 8 PM

Old First Church

1751 Sacramento St. at Van Ness Ave.

San Francisco, CA 94109

(415) 474-1608 www.oldfirstconcerts.org

ABOUT OLD FIRST CONCERTS

- Great venue for music with beautiful acoustics and amazing Steinway concert grand piano.
- Primarily local emerging and mid-career professional musicians presenting innovative programs.
- Every concert offers new insights and virtuosic performances.
- Complimentary refreshments served at intermission or after the concert.
- An independent 501(c)3 non-profit organization devoted to presenting music at affordable prices, especially for low-income seniors and students.
- Solo, chamber music, and world music concerts year-round since 1970.

DONATING TO OLD FIRST CONCERTS

Ticket sales provide about 38 percent of our operating revenue each year. In addition, we rely on support from private foundations and Grants for the Arts from the city of San Francisco. Our generous individual donors complete the picture. We invite you to join us in our mission to connect audiences and local musicians and build up the classical music and world music scene in San Francisco. Donations are tax-deductible and donating on our website is easy and secure: www.oldfirstconcerts.org/give/, or checks can be mailed to: Old First Concerts, 1751 Sacramento Street, San Francisco, CA 94109. Thank you!

COVID-19 RESPONSE: RETURNING TO THE MUSIC

Old First Concerts is committed to the health and safety of our audiences, performers and staff. We look forward to having audiences back in our space when it is safe to do so. In the meantime, we are happy to be able to continue presenting artists of the highest caliber to our audience in the Bay Area—and beyond—via livestreamed events. We are following city guidelines and safety protocols to help ensure the safest possible environment for our performers and staff.

SOCIAL MEDIA

Following us on **Facebook** is a great way to keep informed about the latest concert information. While you are there, don't forget to **share** events with your friends and hit the "Like" button liberally. [facebook.com/oldfirstconcerts/](https://www.facebook.com/oldfirstconcerts/)

You can also find us on **Instagram** [@oldfirstconcerts](https://www.instagram.com/oldfirstconcerts) with information about upcoming events plus photos and videos from our concerts.

PROGRAM

Donga (1890–1974), arr. Rogerio Souza
Pelo Telefone

Antônio Carlos Jobim (1927–1994) &
Vinícius de Moraes (1913–1980)
Chega de Saudade

Pixinguinha (1897–1973) & Benedito Lacerda (1903–1958)
Cheguei

Cristóvão Bastos (b. 1946) & Paulinho da Viola (b.1942)
Um Choro pro Waldir

Pixinguinha
Carinhoso

Dilermando Reis (1916–1977)
Tempo de Criança

Dona Ivone Lara (1921–2018), arr. Rogerio Souza
Nasci pra sonhar e cantar

Radamés Gnattali (1906–1988)
Remexendo

intermission

Pixinguinha & Hermínio Bello de Carvalho (b. 1935),
arr. Rogerio Souza
De Mal a Pior

Jacob do Bandolim (1918–1969) & letras Hermínio Bello de
Carvalho
Doce de Côco

Léa Freire (b. 1957) & Joyce Moreno (b. 1948)
Samba de Mulher

Luciana Rabello (b. 1961), Paulo César Pinheiro (b. 1949) &
Cristóvão Bastos (b. 1946), arr. Harvey Wainapel
Valsa do Trovador

Baden Powell (1937–2000) & Vinícius de Moraes (1913–1980)
Formosa

Zequinha de Abreu (1880–1935)
Tico Tico na Fubá

Claudia Villela & Ricardo Peixoto
Casca da Banana

intermission

Ami Molinelli, arr. on plates by Brian Moran
Frittata Deliciosa

*This project of music with a theme of “Roots in choro and
samba” was made possible by an IAC grant from the San
Francisco Arts Commission*



sfac san francisco
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ABOUT THE MUSICIANS

Claudia Villela's voice gets all the attention, and it's easy to understand why. Her glorious five-octave instrument is one of the wonders of jazz, lithe and startlingly beautiful in every register. Born and raised in Rio de Janeiro, she sings mostly in Portuguese, interpreting lyrics with keen emotional insight and supple rhythmic command. A supremely inventive scat singer, she has honed a vivid vocabulary of sounds that can evoke the hollow thump of a tabla drum, the muted trumpet of Miles Davis, the insistent twang of a berimbau, the ethereal call of a flute, or the distortion-laden Stratocaster licks of Jimi Hendrix.

Based in the Santa Cruz area since the mid-1980s, Villela has evolved into an expressive pianist and percussionist and an ingenious composer and lyricist with an astonishing body of original material, as well as a repertoire of jewels from the Brazilian songbook. Inspired by Brazilian songwriters, composers and multi-instrumentalists such as Egberto Gismonti, Hermeto Pascoal and Milton Nascimento, Villela draws on a vast range of Brazilian traditions, from samba and bossa nova to the carnival groove partido alto, and baião, a highly syncopated northeastern song form popularized by Luiz Gonzaga in the mid-1940s. In recent years, Villela's international reputation as a performer and composer has continued to grow through appearances at the world's most prestigious jazz festivals and clubs.

Saxophonist/clarinetist **Harvey Weinapel** has his feet firmly planted in two musical worlds. His jazz experience has led to performances and/or recordings with the likes of McCoy Tyner, Kenny Barron, Joe Henderson, and the

Metropole Orchestra. He has toured internationally with Ray Charles, Joe Lovano, and Airto Moreira/Flora Purim.

Equally at home in both jazz and latin guitar styles, **Brian Moran** is one of the Bay Area's more versatile and accomplished musicians. Since graduating from Berklee College of Music Brian has made the San Francisco Bay Area his home. He currently plays with Grupo Falso Baiano, Oakland Samba Revue, Jorge Alabe and Grupo Samba Rio, and as a leader and sideman in various other jazz, blues, and world music groups.

Born in Rio de Janeiro, guitarist, composer and arranger **Ricardo Peixoto** came to the U.S. by way of a scholarship to Boston's Berklee College of Music, and later settled in the San Francisco Bay Area. His fluid melodic sense and original harmonic approach place him among the top representatives of Brazilian guitar in the U.S. today.

Ami Molinelli is a professional percussionist and educator specializing in Brazilian and Latin percussion. Ami received her Master of Fine Arts from the California Institute of the Arts. Her performance and recording credits include theater, television (NBC). She is a freelance performing artist as well. She is endorsed by Latin Percussion (LP) and Rhythm Tech.

Her last album, *História do Choro* with Duo Violão Brasil + 1 was released in 2019 and was celebrated as one of the best jazz albums from the Bay Area for 2019. (Andy Gilbert, *San Jose Mercury News*) She is a two-time San Francisco Arts Commission Individual Artist Recipient 2018 and 2020.

She co-leads the Brazilian and Jazz ensemble, Grupo Falso

Baiano with three albums to their credit: *Depois* released in 2017, *Simplicidade – Live at Yoshi’s* and *Viajando em Choro e Jazz*. Grupo Falso Baiano have been featured on NPR’s *The California Report*, Radio Latina and Pandora LIVE!

Her percussion curriculum has been used and published in clinics and education workshops including the Los Angeles Philharmonic, The San Francisco Jazz Center, Los Angeles Music Center, Music in Schools Today, Young Audiences of Northern California, UFBA Ouro Preto, Brasil, HeadStart (San Mateo County), Los Angeles Music Academy, California Brazil Camp, Jazz Camp West, etc. Her curriculum, “Recycled Rhythm” was created for her artist residency of 7 years at the Los Angeles Music Center. Currently Ami is a music integration and curriculum specialist with organizations such as The San Francisco Jazz Center, Living Jazz and San Francisco Unified School District.

COMING UP AT OLD FIRST CONCERTS

Sunday, May 16 at 4 pm

Scattered Melodies—**Hwayoung Shon**, *gayageum*

A rare performance of Kim Juk Pa's *Scattered Melodies*, an hour-long work inspired by the popularity of improvised instrumental shaman music and narrative storytelling in late 19th century Korea.

Sunday, May 23 at 4 pm

Ives Collective—**Roy Malan**, *violin*; **Susan Freier**, *violin*; **Stephen Harrison**, *cello*; **Keisuke Nakagoshi**, *piano*

Piano Quartet in G minor, K. 478 by Mozart and *Piano Quartet in C minor, Op. 15* by Fauré.

Friday, June 11 at 8 pm

close & personal | chamber music among friends

Nautilus Trio—**Magali Pelletey**, *violin*; **Raquel Matthews**, *cello*; **Estella Zhou**, *piano*, with **Monica Scott**, *cello*; **Matt Ingalls**, *clarinet*, **Hadley McCarroll**, *piano*

An intergenerational performance featuring new & recent works by Paul Drescher, Matt Ingalls, & Monica Scott, plus works by Antheil, Shostakovich, Stravinsky, Carter, and Martinů.

Sunday, June 20 at 4 pm

Breanna Sinclairé, *soprano*

A recital featuring opera arias, art song, and musical theater works by one of the foremost transgender operatic sopranos in the world, including works by Mozart, Gershwin, Puccini, Burleigh, Strauss, Webber, Rogers & Hammerstein, and more!

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Enthusiastic Applause (\$100 - \$249)	Michael Korbholz	Hal Christiansen
B. Amaroso	Laurence Kornfield	Helen Cohen
Barbara Bagot-Lopez	Marshall Krause	Fred Cummins
Sarah Bailis	Pam Zipkin & Robert Lampkin	John Diamante
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Old First Concerts' piano is a New York Steinway D model, circa 1980, with Hamburg action. It was donated by The Stanley Ibler Fund, and is maintained by David Love Piano Service and Restoration.