



Old First Concerts

*presents*

# **Ninth Planet**

## *Expedition #4: Everyone Became a Trail*

**Friday, October 1, 2021 at 8 PM**

Old First Church

1751 Sacramento St. at Van Ness Ave.

San Francisco, CA 94109

(415) 474-1608 [www.oldfirstconcerts.org](http://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/](http://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

Yaz Lancaster

### **intangible landscapes**

Jessie Nucho, *flute*; Sophie Huet, *bass clarinet*  
Margaret Halbig, *piano*; \*Kevin Rogers, *violin*

inti figgis-vizueta

### **a bridge between starshine and clay**

Margaret Halbig, *piano*

Amy Beth Kirsten

### **World Under Glass No. 2**

Jessie Nucho, *flute*; \*Tony Gennaro, *percussion*  
\*Kevin Rogers, *violin*; \*Natalie Raney, *cello*

## **Intermission**

Assaf Shatil

### **Everyone Became a Trail** (premiere)

*Temporary Address*

*A Surge*

*Balcony*

*Now, Dreaming*

*Everyone Became a Trail*

Jessie Nucho, *flute*; Sophie Huet, *clarinet*  
Brendan Lai-Tong, *trombone*; \*Tony Gennaro, *percussion*  
Giacomo Fiore, *electric guitar*; Margaret Halbig, *piano*  
\*Kevin Rogers, *violin*; \*Natalie Raney, *cello*  
Eugene Theriault, *bass*; \*Julia Hathaway, *soprano*  
Nathaniel Berman, *conductor*

*\*Guest performer*

*This concert is supported in part by a grant from the  
InterMusic SF Musical Grant Program.*

## ABOUT THE MUSIC

Yaz Lancaster (b. 1996)

### **intangible landscapes** (2019-2020)

This piece was written for the 2020 NYU Pulsing & Shaking festival, celebrating new music created of New York City, and engaging with a proposed theme of spatialization and site-specificity. *intangible landscapes* deals with the growing feelings of ennui and isolation I encounter[ed] living in New York over the past six years, and how perceived landscapes of memory shift, breathe and transform over periods of time. Many

people I love no longer live here. I question whether a home is a tangible, real place, or if it exists in the intangibility and quiet intimacy of created and/or remembered landscapes that can only exist ephemerally.

The premiere performance of the piece was made with the NYC-based ensemble Apply Triangle, and myself in mind. It was conceived of for performance in the NYU Frederick Loewe Theatre, on the appropriated lands of Lenape and Canarsie people indigenous to this country. These lands were the traditional territory of these Nations prior to their forced removal, & I would like us to remember that colonialism is an ongoing process. Our mindfulness & actions in doing so reflect the first step in our commitment to standing in solidarity with these people & their living descendants. –Y.L.

inti figgis-vizueta (b. 1993)

### **a bridge between starshine and clay** (2018)

At its core, a bridge between starshine and clay is just that. This is a piece that underlines the intersections between the binaries that create it. But in connecting interactions between left and right hands, low and high registers, or performer and

instrument, those binaries are revealed to be false – a bridge that joins, but also dissolves.

title & inspiration from Danez Smith's *summer, somewhere*; in reference to Lucille Clifton's *won't you celebrate with me*; this phrase revising a line from Keats' sonnet *On Sitting Down to Read King Lear Once Again*. –i.f.-v.

Amy Beth Kirsten (b. 1972)

**World Under Glass No. 2 (2011)**

*World Under Glass No. 2* is inspired by the work of New York artist Thomas Doyle (b. 1976). His astonishing scenes-in-miniature are displayed in what might be described as oversized snow globes. Far from beautiful snowscapes recalling holiday cheer, they portray dark, disturbing (even depraved), secret human moments painstakingly arranged and preserved. From afar, the spectator initially delights in these tantalizing objects resembling a holiday toy. Carefree curiosity slowly draws us near. Upon closer inspection, delight turns to sudden horror. This emotional whiplash stunned, horrified, and eventually inspired me. I didn't know if I should laugh at how I was fooled or cry for the little tragedies under glass that somehow felt even more extreme expressed this way. Viewing Doyle's work made music sound in my imagination. This is that music. –A.B.K.

Assaf Shatil (b. 1976), text and music

**Everyone Became a Trail (2021)**

*Everyone Became a Trail* is a song cycle in five movements for soprano and chamber ensemble. The texts come from poems I wrote during what has by now become the first year of the ongoing Covid-19 pandemic. It does not have to do with the details of the pandemic per se, but more so with contemplations that came about through the strange shifts in our routines, expectations and sense of place. Aside from

stress and anxiety these changes also illuminated for me a sense of bewilderment with the mysteries of biology, mortality and our place on planet earth.

Conceptually the music is woven around the temporariness of harmonic locations as places to arrive at, inhabit and depart from. I see these areas as momentary revelations for a presence resonating with colorful radiance. Each movement investigates these ideas through the prism of 'theme and variations' however imagined in a nonlinear sense -- each is a reflection on similar states of meandering enchanted uncertainty, alternating mobiles of growth/decay and states of wavering stasis. These harmonic spaces of impermanent 'routines' will dissolve and reappear in a quest for stability aside adaptability and change.

I would like to deeply thank conductor and musical director of Ninth Planet, Nathaniel Berman, for giving me this opportunity to write the piece and for all the team of musicians in Ninth Planet for their sheer dedication - it has been an immense pleasure to know and to work with you all.  
-A.S.

#### **I. Temporary Address**

Needless to say, I need less to say	Every step
I'll never know what truth is,	A step into the abyss
All I have is this	Rivers erased my address
Trembling earth,	Waves became my home
Vibrating sky	How did I/we end up here?
One moment to the next, to the next	
Silhouettes of aging skin	
Eyes that feed through reading	
stars before, stars after	
Still cast a shadow,	
Still await the eclipse	
The solar constellation	

## II. A surge

Fill in the blanks	(sounds of Breath in breath out)
Fill in the blanks	I'm still here
Words	You're still here
Fill in the blanks	We're still here
Names	Beast still dreaming
Fill in the blanks	
Words, Names	
Numbers, zeros and ones	

## III. Balcony

If you can hear me	Outcomes seeping through the
I will know you are there	unknown,
I will speak out	I know you are there
I will know you are there	Beating new life forms,
Winds will travel a seedling	Pulsating new axioms,
I will know you are there	Vibrating new breath songs,
Water is evidence	New extinctions
I still know you are there	Windows to the stars
Resilience and gravity, again	
I still know you are there	

## IV. Now Dreaming

Now dreaming	snail shaped,
I am a tree	My tongue travels her silky breath .
This is a forest	I remember, but I can't place it
roots entangled, intertwined,	I remember, I can place it
weaving through us	voices speak into the stars, voices
Into the abyss	sing out of the stars
Fungi networks of ears	Tracing back cosmology,
(ea.....r.....z....)	Here I Hear
wind vibrates tiny bundles of	Mountains reciting mantras, oceans
hair cells	singing their depths, waves spell
Like Fields of green, I can see,	The ground trembles all over, I recall
distances, horizons,	
Vectors shifting molecules through	"The ear is an organ of
the air	touch" (Chaya Czernowin)
Changing light	

## **V. Everyone Became a Trail**

Walk with me, Tilt with me  
Everything resembles, Nothing resembles  
Nothing stays the same

Our memories fading like monarch butterflies

Walk with me, tilt with me  
As we sound to the other side,  
Walk with me  
Every home a transient

waves send texts, Stars exclaim:  
You are only a visitor  
into and out of water  
You are only a visitor

vision gradually blurry,  
but here I begin,  
I begin to hear

Everyone we saw, became a trail // everything we hear becomes a trail  
move thy lips, make home inside the mouth  
Each yet endangered, species in parts, Embryonic  
Playing seventeen acts, The portion of a string  
Continue to count

The memory map - Everyone steps forward, No one ever lags behind  
Everyone became a trail

## **ABOUT NINTH PLANET**

**Ninth Planet** is a new music ensemble and service organization dedicated to the commissioning, performance and furthering of new music, especially the works of young composers and artists and those from underrepresented communities. Created in 2019 as a merger of Wild Rumpus and Composers, Inc., Ninth Planet continues the traditions of both organizations by commissioning new works, offering the Suzanne and Lee Ettelson Composer's Award instituted by Composers, Inc., and performing existing, innovative pieces that stretch the genre's limits. Concert programs represent a range of styles, with emphasis on local composers,



women and LGBTQA+ composers, and composers of color. Ninth Planet prioritizes close interaction with our guest composers, seeking to invite them into our rehearsal process and the thoughtful presentation of their work in concert. Ninth Planet is a registered not-for-profit organization.

### **COMING UP AT OLD FIRST CONCERTS**

#### **Sunday, October 3 at 4 pm—*Fusion Soul***

A dialogue between Karlton Hester's expressive works engaging themes of creative freedom and Hwayoung Shon's work drawing from Korean traditions leads to a transcontinental collaboration of Miseon Jeong's *Fusion Soul*, dramatizing the fusion of jazz and Korean music into one.

#### **Friday, October 15 at 8 pm**

##### **Ensemble for These Times: *Alchemy***

**Nanette McGuinness**, *soprano*; **Abigail Monroe**, *cello*; **Margaret Halbig**, *piano*, with special guest **Chelsea Hollow**, *coloratura soprano*

The award-winning E4TT performs World Premieres by Brennan Stokes and Mary Bianco alongside works focusing on identity and transformation by Marcus Norris, Coleridge Taylor Perkinson, Lisa Bielawa, Darian Donovan Thomas, Julia Perry, George Walker, and more!

#### **Friday, October 22 at 8 pm—*Dorisiya Yosifova*, violin**

A World Premiere based entirely on Bulgarian folklore tradition by Jillian Honorof, plus works by Dora Pejacevid & Amy Beach.

#### **Sunday, October 24 at 4 pm—*Ives Collective***

**Roy Malan**, *violin*; **Susan Freier**, *violin & viola*; **Stephen Harrison**, *cello*; **Gwendolyn Mok**, *piano*

The Ives Collective presents powerful live music experiences through fresh and informed interpretations of established masterworks and underappreciated gems, in this program featuring works by Samuel Coleridge-Taylor, Erwin Schulhoff, and Johannes Brahms.

## COMING UP AT OLD FIRST CONCERTS

**Friday, November 5 at 8 pm—The San Francisco Leonard Cohen Festival presents: Madeline Tasquin & Friends + Smitty & Julija**

An evening of Leonard Cohen songs presented by dynamic musicians who have been part of many Leonard Cohen tributes around the Bay Area over the years.

**Saturday, November 6 at 8 pm—The San Francisco Leonard Cohen Festival presents: Conspiracy of Beards**

San Francisco's Conspiracy of Beards is a choir of men that performs dynamic, original, a cappella arrangements of the poetic songs of Leonard Cohen.

**Sunday, November 7 at 4 pm—Ting Luo, piano—Poetic Move**

Pianist Ting Luo gives the World Premieres of a series of works for solo piano and immersive visuals by living composers in Bay Area and beyond, including Danny Clay, Chatori Shimizu, and Jean Ahn, in collaboration with visual artists including Charles Woodman and Jo Ho.

**Friday, November 12 at 8 pm—Yearning & Innocence**

**Winnie Nieh, soprano & Paul Dab, piano**

Three Schubert *Lieder* overflowing with yearning and heartache, the World Premiere of *Peter Quince at the Clavier* by Michael Robert Smith, and songs of innocence and gratitude by Brahms, Copland, and Nadia Boulanger.

*For tickets & more information visit [www.oldfirstconcerts.org](http://www.oldfirstconcerts.org)*

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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.