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Modes of Change
**The Third Annual
Pacific Pythagorean Music
Festival**

Saturday, March 12, 2022 at 7 PM

Old First Church

1751 Sacramento St. at Van Ness Ave.

San Francisco, CA 94109

(415) 474-1608 www.oldfirstconcerts.org

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.

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 all 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** with information about upcoming events plus photos and videos from our concerts.

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COMING UP AT OLD FIRST CONCERTS

Sunday, March 27 at 4 pm

Junior Bach Festival

An all-J. S. Bach concert showcasing some of the most talented young musicians in Northern California. Hear J. S. Bach's music played with great skill and youthful exuberance!

Friday, April 8 at 8 pm

Laure de Marcellus, *mezzo soprano*; **Alberto Urroz**, *piano*

Seldom-heard music of Pauline Viardot and her admirers — including Fauré, Gounod, Chapí, and Saint-Saëns.

Sunday, April 10 at 4 pm

Motoko Honda—*The Emergent Piano*

With stylistic influences ranging from jazz to Indonesian music and contemporary prepared & electrified piano, Honda is a musical force of nature, bringing a unique creative sound to her solo works and wide-ranging collaborations.

Friday, April 22 at 8 pm

Miles Graber, *piano*; **Mary Artmann**, *cello*; **Kate Stenberg**, *violin*

The piano trios of Maurice Ravel, Rebecca Clarke and Dmitri Shostakovich were composed within a ten-years of WWI and express emotional currents reflecting this transformative time.

For tickets & more information visit www.oldfirstconcerts.org

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PROGRAM

6:30PM Pre-Concert Talk with Reza Vali regarding *Gavesht* & his Argho Tuning Software

Set 1: Vân-Ánh Võ, *traditional Vietnamese instruments*

Set 2: Ken Ueno & Viola Yip, *vocals & sound art*

Set 3: Ratio Justice

Hafez Modirzadeh & Keshav Batish, *saxophone & instruments*

Set 4: Del Sol Quartet

Benjamin Kreith, *violin*; Samuel Weiser, *violin*

Charlton Lee, *viola*; Kathryn Bates, *cello*

Maddie Ashman

Gravitation

World Premiere

Reza Vali

Gavesht, String Quartet No. 5

World Premiere

This concert is a program of the Del Sol Performing Arts Organization, and funded in part by a grant from Grants for the Arts. DSPAO is supported in part by New Music USA's New Music Organizational Development Fund, Aaron Copland Fund for Music, the Amphion Foundation, and the Ditson Fund.

ABOUT THE ARTISTS

A fearless musical explorer, **Vân-Ánh Võ** is an award-winning performer of the 16-string đàn tranh (zither) and an Emmy Award-winning composer who has collaborated with Kronos Quartet, Alonzo King LINES Ballet, and Yo-Yo Ma. In addition to her mastery of the đàn tranh, she also uses the monochord (đàn bầu), bamboo xylophone (đàn t'rung), traditional drums (trống) and many other instruments to create music that blends the

wonderfully unique sounds of Vietnamese instruments with other genres, and fuses deeply rooted Vietnamese musical traditions with fresh new structures and compositions. Coming from a family of musicians and beginning to study đàn tranh (16-string zither) from the age of four, Van-Anh graduated with distinction from the Vietnamese Academy of Music. In 1995, Vân-Ánh won the championship title in the Vietnam National Đàn Tranh Competition, along with the first prize for best solo performance of modern folk music. In Hanoi, Vân-Ánh was an ensemble member of Vietnam National Music Theatre as well as a member of the traditional music group Đồng Nội Ensemble, which she founded and directed. She has since performed in more than fourteen countries and recorded many broadcast programs in and outside of Vietnam.

Since settling in San Francisco's Bay Area in 2001, Vân-Ánh has collaborated with musicians across different music genres to create new works, bringing Vietnamese traditional music to a wider audience. She has presented her music at Carnegie Hall, Kennedy Center, Lincoln Center, NPR, Houston Grand Opera, Yerba Buena Performing Arts Center, UK WOMAD Festival, and London Olympic Games 2012 Music Festival. Vân-Ánh has been a composer, collaborator and guest soloist with Kronos Quartet, Yo-Yo Ma, Southwest Chamber Music, Oakland Symphony, Monterey Symphony, Golden State Symphony, Apollo Chamber Players, Alonzo King LINES Ballet, jazz and rap artists, and other World Music artists. Additionally, she co-composed and arranged the Oscar nominated and Sundance Grand Jury Prize winner for Best Documentary, *Daughter from Danang* (2002), the Emmy Award winning film and soundtrack for *Bolinao 52* (2008), and "Best Documentary" and "Audience Favorite" winner, *A Village Called Versailles* (2009).

A recipient of the Rome Prize and the Berlin Prize, **Ken Ueno** (b.1970), is a composer/vocalist/sound artist who is currently a Professor at UC Berkeley, where he holds the Jerry and Evelyn Hemmings Chambers Distinguished Professor Chair in Music. Ensembles and performers who have played Ken's music include

Fascinated by the feedback loop between social change, technology, and artistic innovation, the San Francisco-based **Del Sol Quartet** is a leading force in 21st-century chamber music. They believe that live music can, and should, happen anywhere—whether introducing Ben Johnston's microtonal *Americana* at the Library of Congress or in a canyon cave, taking Aeryn Santillan's gun-violence memorial to the streets of the Mission District, or collaborating with Huang Ruo and the anonymous Chinese poets who carved their words into the walls of the Angel Island Immigration Station.

Since 1992, Del Sol has commissioned or premiered thousands of works by composers including Terry Riley, Gabriela Lena Frank, Tania León, Frederic Rzewski, Vijay Iyer, Mason Bates, Michael Harrison, Huang Ruo, Pamela Z, Chinary Ung, Chen Yi, Erberk Eryilmaz, Theresa Wong, Reza Vali, and Kui Dong. The quartet regularly works with composers through workshops, universities, as well as Del Sol commissioning and incubator programs. They especially value their ongoing relationship with the Gabriela Lena Frank Creative Academy of Music in Boonville, CA.

Del Sol's eleventh album *A Dust in Time* debuted at #3 on *Billboard* in October 2021. Called "excavations of beauty from the elemental" (*The New York Times*), this hour-long meditation was released in the form of a coloring book. Their previous album *Kooch-e Khamân* (February 2021) features 7 new works by young Iranian composers and charted #5 on *Billboard*. In the 2021–2022 seasons, Del Sol continues its Joy Project, performing outdoor pop-ups around the Bay Area of music written to inspire joy. They also are producing two large projects: *The Angel Island Project*, an immigration-themed oratorio by Chinese American composer Huang Ruo, and *Between Worlds of Sound*, a collaboration with North Indian musicians Alam Khan & Arjun Verma. As part of the Venice Biennale, the quartet are featured artists at the Arts Letter and Numbers Pavilion.

Reza Vali was born in Ghazvin, Iran, in 1952. He began his music studies at the Conservatory of Music in Tehran. In 1972 he went to Austria and studied music education and composition at the Academy of Music in Vienna. After graduating from the Academy of Music, he moved to the United States and continued his studies at the University of Pittsburgh, receiving his Ph.D. in music theory and composition in 1985. Mr. Vali has been a faculty member of the School of Music at Carnegie Mellon University since 1988. He has received numerous honors and commissions, including the honor prize of the Austrian Ministry of Arts and Sciences, two Andrew W. Mellon Fellowships, commissions from the Pittsburgh Symphony Orchestra, the Boston Modern Orchestra Project, the Pittsburgh New Music Ensemble, Kronos Quartet, the Carpe Diem String Quartet, the Seattle Chamber Players, and the Arizona Friends of Chamber Music, as well as grants from the Pennsylvania Council on the Arts, The Pittsburgh Foundation, and the Pittsburgh Board of Public Education. He was selected by the Pittsburgh Cultural Trust as the Outstanding Emerging Artist, receiving the Creative Achievement Award. Vali's orchestral compositions have been performed in the United States by the Pittsburgh Symphony, Seattle Symphony, Boston Modern Orchestra Project, Baltimore Symphony, Memphis Symphony Orchestra, and Orchestra 2001. His chamber works have received performances by Cuarteto Latinoamericano, the Pittsburgh New Music Ensemble, the Carpe Diem String Quartet, Kronos Quartet, the Seattle Chamber Players, and the Da Capo Chamber Players. His music has been performed in Europe, China, Chile, Mexico, Hong Kong, and Australia and is recorded on the Deutsche Grammophon, Naxos, New Albion, MMC, Ambassador, Albany, and ABC Classics labels.

Gavesht, String Quartet No. 5 was written for the Del Sol String Quartet and completed in November 2020. The work is a tribute to the great 13th century Persian music theorist and musician Safialdin Ormavi. The composition consists of six short movements that are thematically interrelated. I have used some of Ormavi's 13th century medieval modes and have interpolated these modes with some of the modes of the modern Persian modal system, the *Dastgâh* system.

Kim Kashkashian and Robyn Schulkowsky, Mayumi Miyata, Teodoro Anzellotti, Aki Takahashi, Wendy Richman, Greg Oakes, BMOP, Alarm Will Sound, San Francisco Contemporary Music Players, the Nieuw Ensemble, and Frances-Marie Uitti. His music has been performed at such venues as Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, MusikTriennale Köln Festival, the Muziekgebouw, Ars Musica, Warsaw Autumn, Other Minds, the Hopkins Center, Spoleto USA, Steim, and at the Norfolk Music Festival. Ken's piece for the Hilliard Ensemble, *Shiroi Ishi*, was featured in their repertoire for over ten years, with performances at such venues as Queen Elizabeth Hall in England, the Vienna Konzerthaus, and was aired on Italian national radio, RAI 3. Another work, *Pharmakon*, was performed dozens of times nationally by Eighth Blackbird during their 2001-2003 seasons. A portrait concert of Ken's was featured on MaerzMusik in Berlin in 2011. In 2012, he was a featured artist on Other Minds 17. In 2014, Frances-Mairie Uitti and the Boston Modern Orchestra premiered his concerto for two-bow cello and orchestra, and Guerilla Opera premiered a run of his chamber opera, *Gallo*, to critical acclaim. He has performed as soloist in his vocal concerto with the Boston Modern Orchestra Project in New York and Boston, the Warsaw Philharmonic, the Lithuanian National Symphony, the Thailand Philharmonic Orchestra, and with orchestras in North Carolina, Pittsburgh, and California. Ken holds a Ph.D. from Harvard University. A monograph CD of three orchestral concertos was released on the Bmop/sound label. His bio appears in *The Grove Dictionary of American Music*.

Viola Yip is an experimental composer, performer, improviser, sound artist and instrument builder from Hong Kong. She has been interested in creating new self-built instruments and sound works in the intersection of composition, performance, improvisation and sound art, exploring various relationships between media, materiality, space and our musical bodies in experimental music.

She recently receives an Honorary Mention from Giga Hertz Preis from ZKM (Center for Arts and Media) in Karlsruhe. She is also a recipient of Künstlerhaus Villa Waldberta (München) stipendium,

Projektstipendien Junge Kunst /Neue Medien für Musik 2021 from the Rathaus München and INITIAL special grant from Akademie der Künste Berlin (Academy for the Arts Berlin).

Hafez Modirzadeh is a Professor of Music and co-director of the Jazz and World Music Studies. He has focused on integrative directions for the practice and education of jazz and world music. On both international and local fronts, he is active in the realms of performing, teaching, recording, publishing, and presenting cross-cultural perspectives regarding musical culture, tradition and innovation, and individual representations thereof.

Dr. Modirzadeh received an M.A. from UCLA ('86) and a PhD from Wesleyan ('92), both in ethnomusicology, and continues to develop an interdisciplinary musical approach he calls "Chromodal Discourse". From Tehran to Brown Universities, Chromodal theory has been presented within both musical and scientific academic arenas, most recently acknowledged as a formal subject for the Doctorate of Musical Arts by the University of Madison, Wisconsin (Frey 2002). Modirzadeh's contributing research has been published in such journals as the *Pacific Review of Ethnomusicology* (1986), *Horn Call* (1995-96), *Music in China* (2000), *Ethnomusicology* (2001), and *Black Music Research* (2002).

Over the last three decades, his work on saxophones and a variety of other reeds has been documented on dozens of creative jazz and world LP/CD releases, listed in the *Penguin Guide to Jazz*, and in 1999, contributing to a Grammy nomination for Anthony Brown's Asian American Orchestra. Modirzadeh has appeared from the Berlin to Monterey Jazz Festivals, and has performed with such artists as Omar Sosa, Don Cherry, Peter Apfelbaum, Steve Lacy, Fred Ho, Zakir Hussein, Oliver Lake, as well as many on the local San Francisco creative music scene.

Keshav Batish is a multi-instrumentalist composer, performer, and educator based in the San Francisco Bay Area. He is trained in South Asian musics by his father, Pandit Ashwin Batish. An equally active music-maker in the jazz/creative-music idiom,

Keshav draws inspiration from past masters and present mavericks to develop a voice that seeks to synthesize his musical and cultural identities. Notably, he has studied with Hafez Modirzadeh, Dave King, and Charles Tolliver. He recently received a Masters in Music Composition from the University of California, Santa Cruz. His debut album *Binaries in Cycle* has been met with critical acclaim in periodicals such as *Downbeat* and *JazzTimes*, attaining a position on KQED's Ten Best Albums of the Bay Area in 2021 list.

Maddie Ashman is a multi-instrumentalist based in Southeast London. Her compositional career kicked off in 2017, when Maddie became musical director of Slipshod Theatre, writing original music for sell-out production *The Babushka*. Since then, she has written and arranged music for three more 5* awarded plays with Slipshod, shown in Winchester, Camden and Edinburgh. Her interdisciplinary work has included writing for film, podcasts and art exhibitions. She recently scored two award winning short films for Piano Factory Films, with *Mudlark* nominated best UK short at Raindance Film Festival. Last year, Maddie was commissioned to write music for Alf Löhr's art exhibition *Der Sturm*, shown at the Staatliches Museum, Schwerin.

Maddie is also a passionate songwriter. Her debut EP *Don't Come Back*, came out in April 2020. She has reached over 40k streams with her songs, her style blending silky vocals, warm cello melodies and intricate rhythmic guitar patterns. Over the Spring UK Covid lockdown, Maddie challenged herself to write a new song every week led by cello, in the process racking up over 100,000 Instagram views. The most popular songs are to be released early next year in an EP, produced by Nathan Cox.

Recently, Maddie graduated from Goldsmiths University with a 1st class honours music degree. Her final university project focused on integrating alternative tuning systems, particularly just intonation, into popular media forms, such as film scores, songs and theatre, hoping to make the techniques more accessible. Maddie has continued to practice just intonation, studying with Michael Harrison, as well as Nico Muhly at Dartington School of Music.