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# Wooden Fish Ensemble

**Thomas Schultz, *piano***

**Terrie Baune, *violin***

**Ellen Ruth Rose, *viola***

**Sarah Hong, *cello***

**Sunday, October 9, 2022 at 4 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)

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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.

## 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.

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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:

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contact: [curtishuth@oldfirstconcerts](mailto:curtishuth@oldfirstconcerts) for more information.

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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, October 16 at 4 pm**

**Strobe—*Double Fantasy***

**Laura Griffiths, oboe; Stephanie Bibbo, violin; Caroline Lee, viola; Krisanthi Desby, cello**

The only dedicated oboe quartet in the US presents *Double Fantasy*, featuring two fantasies by Britten and Moeran alongside two rags by Russo and Desby.

**Monday, October 17 at 7:30 pm**

**Earplay—*Dream Sequence***

**Mary Chun, conductor**

**Terrie Baune, violin; Tod Brody, flutes; Peter Josheff, clarinets;**

**Thalia Moore, cello; Ellen Ruth Rose, cello**

*Pre-concert talk at 6:45*

Celebrating the centennial of Andrew Imbrie's birth with a performance of his at turns playful, passionate, and perturbed *Dream Sequence*, along with works by Hyo-shin Na, Tyshawn Sorey, and Fred Ler Dahl.

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

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## PROGRAM

Hyo-shin Na

**Weaving Variations for violin and viola (2020)**

Hyo-shin Na

**Quadrangle of Light for violin, viola, cello, and piano (2021)**

World Premiere

## INTERMISSION

Morton Feldman (1926–1987)

**Piano, Violin, Viola, Cello (1987)**

## ABOUT THE MUSIC

**Hyo-shin Na** *Weaving Variations for violin and viola* (after Victor Jara's *Angelita Huenumán*) (2020) was originally written for two violins. On this concert, it will be played on violin and viola. Victor Jara (1932–1973) was a Chilean musician – I first heard his song *Angelita Huenumán* back in the 1980s. *Angelita Huenumán* was a weaver who lived with a young son and 5 dogs on a little farm. I was struck particularly by the beauty of this part of the text:

In the valley of Pocuno  
Where the sea wind blows strong  
Where the rain brings the moss  
lives Angelita Huenumán.  
Among oak trees and reeds,  
hazel woods and gorse,  
in the aroma of wild fuchsias  
lives Angelita Huenumán.  
Guarded by five dogs  
and a son whom love left there,  
simple as her little farm  
the world revolves around her.  
The red blood of the copihue  
runs through her Huenumán veins  
by the light of a window  
Angelita weaves her life.  
Her hands dance among the threads  
like the little wings of the chincol,

it's a miracle how she weaves a flower,  
giving it its aroma, too.  
On your looms, Angelita,  
are time, tears, and sweat  
there are the forgotten hands  
of this, my creative people.  
After months of working  
the woven cloth seeks a buyer  
and like a caged bird  
it sings for the highest bidder.  
Among oak trees and reeds,  
hazel woods and gorse,  
in the aroma of wild fuchsias  
lives Angelita Huenumán.

**Hyo-shin Na** *Quadrangle of Light for violin, viola, cello, and piano* (2021)  
was inspired by a part of a series of Charles Reznikoff's long poem *By the Well of Living and Seeing*.

*By the Well of Living and Seeing, Part II, Section 33*  
by Charles Reznikoff

It was after midnight before I got into bed  
and then I found that I could not sleep  
and kept thinking about the vexations of the day.  
It seemed to me an excellent idea  
to get up and take a long walk through the quiet streets  
but I was too tired to leave my bed:  
even dressing again seemed too much.  
As I kept turning my head restlessly  
I caught sight of the garage in the yard:  
the roof covered with a smooth level of snow.  
From where I lay I could not see the moon  
nor the yard itself  
but the garage roof was shining like a quadrangle of light  
against the darkness:  
a quadrangle of night  
against the darkness  
Looking at it I forgot myself  
and fell into a deep and untroubled sleep.

*Piano, Violin, Viola, Cello* (1987) is **Morton Feldman's** last composition  
and is about 75 minutes long. Although very long by the standards of

instruments is recognized by both composers and performers in Korea  
(particularly by the younger generation) as being uniquely innovative. Her  
writing for combinations of western and eastern instruments is unusual in  
its refusal to compromise the integrity of differing sounds and ideas; she  
prefers to let them interact, coexist and conflict in the music.

She is the author of the bilingual book *Conversations with Kayageum Master Byung-ki Hwang* (Pulbit Press, 2001). Her music has been recorded on the Fontec (Japan), Top Arts (Korea), Seoul (Korea) and New World Records (US) labels and has been published in Korea and Australia. Since 2006 her music has been published exclusively by Lantro Music (Belgium). Na has been awarded ASCAP (American Society of Composers, Authors and Publishers) Plus Award for 24 years in a row so far (in 2021).

**Morton Feldman** was born in New York in 1926 and died there in 1987. He identified himself by differentiating his views on composition from those of his colleagues in Europe who, he felt, lacked the freedom to work unfettered by tradition. Feldman was endowed with a sensitivity for impressions from a wide variety of sources, literature and painting in particular. His affinity to Samuel Beckett enabled two ensemble works and a unique music theatre piece, *Neither*. His friendship with abstract expressionist painters gave birth to a range of masterpieces, *Rothko Chapel*, in particular. Even the knotting of oriental rugs gave Feldman musical ideas (*The Turfan Fragments*).

To the question as to why he preferred soft dynamic levels, he replied: “- Because when it's loud, you can't hear the sound. You hear its attack. Then you don't hear the sound, only in its decay. And I think that's essentially what impressed Boulez. That he heard a sound, not an attack, emerging and disappearing without attack and decay, almost like an electronic medium. Also, you have to remember that loud and soft is an aspect of differentiation. And my music is more like a kind of monologue that does not need exclamation point, colon, it does not need...”.

Feldman also had an intriguing reply when it came to answering the question of why he composed in the first place: “You know that marvelous remark of Disraeli's? Unfortunately, he was not a good writer, but if he was a great writer, it would have been a wonderful remark. They asked him why did he begin to write novels. He said because there was nothing to read. (laughs). I felt very much like that in terms of contemporary music. I was not really happy with it...”.

Cellist **Sarah Hong** was born in Seoul Korea. She was selected as the most promising young cellist in the nation at the age of 16, her performance broadcast nationwide by KBS. She made her New York debut at Carnegie's Weill Recital Hall as a winner of Artists International at the age of 21. As a soloist, she won numerous competitions and has been invited to perform as a guest artist at many festivals including Overseas Korean Festival where she was selected as the most outstanding overseas Korean musician, and at the Seoul International Festival where she premiered *Prokofiev Symphonies Concertante* as this performance was broadcast worldwide by Arirang TV. Sarah holds both BM and MM degrees from the Juilliard School and an Artist Certificate in Chamber music from the San Francisco Conservatory of Music. Her primary teachers were Zara Nelsova, Joel Krosnick, Bonnie Hampton, and Mark Sokol.

Sarah lives in Los Altos where she balances a busy career as a chamber musician, collaborative artist, and teacher. Currently, she is a cellist of Le Due Muse (cello & piano duo) with Makiko Ooka, San Francisco Cello Quartet, and Ensemble Ari. As the founder & director of the Phos (φως) project, she organizes a Benefit Concert Series to help support underprivileged children. She teaches special needs cello at AMASE and coaches youth orchestras in the Bay Area.

In Korea **Hyo-shin Na** has twice been awarded the Korean National Composers Prize, and in the West she has been commissioned by the Fromm Foundation at Harvard University, the Koussevitzky Foundation, the Zellerbach Family Foundation, the Argosy Foundation, the William & Flora Hewlett Foundation, the Elaine and Richard Fohr Foundation, InterMusic SF, the Other Minds Festival, and the Los Angeles International New Music Festival among many others. Her music has been played worldwide by ensembles as varied as the San Francisco Contemporary Music Players, the Kronos Quartet, the San Jose Chamber Orchestra, the National Gugak Center Orchestra of Korea, the Del Sol String Quartet, the Ives Quartet, the Earplay Ensemble, New Music Works, the Pacific Chamber Orchestra and the Korean Traditional Orchestra of the National Theatre among many others. Numerous groups and individual musicians, such as New Music Works in the US, the Barton Workshop in Europe, and the Jeong Ga Ak Hoe Ensemble in Asia have presented portrait concerts devoted solely to her music.

She has written for western instruments, and for traditional Korean and Japanese instruments and has written music that combines western and Asian instruments and ways of playing. Her music for traditional Korean

earlier European music—Schubert's last piano sonatas (40–45 minutes), Beethoven's late string quartets (25–30 minutes)—it's surprisingly short compared to Feldman's own *For Philip Guston* (ca. 4 hours) and *String Quartet II* (over 6 hours). The music is made of a certain number of what we have come to think of as motives, but which Feldman calls "images". He had been interested for many years in "a sound world more direct, more immediate, more physical than anything that had existed heretofore". The three strings and the piano often share pitches and play closely together in the middle register for long passages, making audible what Feldman called "placing things in the same space."

#### ABOUT THE MUSICIANS

**Thomas Schultz** has established an international reputation both as an interpreter of music from the classical tradition—particularly Bach, Beethoven, Schubert and Liszt—and as one of the leading exponents of the music of our time. Among his recent engagements are solo recitals in New York, San Francisco, Berlin, Paris, Ghent, Seoul, Taipei and Kyoto, and at the Schoenberg Festival in Vienna, the Piano Spheres series in Los Angeles, Korea's Tongyoung Festival, the Festival of New American Music in Sacramento and the April in Santa Cruz Festival. From 2004 to 2011 he gave a series of six recitals at Weill Recital Hall at Carnegie Hall, playing repertoire ranging from major works by Beethoven, Brahms, Schubert and Chopin to rarely heard music by Schoenberg, Rzewski, Cage and Na. He has also given recitals in New York at Bargemusic and the Goethe Institute. He has appeared as a soloist at the Other Minds Festival in San Francisco, and in chamber music performances with the San Francisco Contemporary Music Players, the Da Camera Society of Houston, Robert Craft's 20<sup>th</sup> Century Classics Ensemble and the St. Lawrence String Quartet.

His recitals are notable for programming that celebrates the continuing vitality of the piano repertoire, juxtaposing the old and the new. He has worked closely with such eminent composers as Cage, Feldman, Wolff, Rzewski, Earle Brown, Jonathan Harvey, Hyo-shin Na and Elliott Carter (in performances of the Double Concerto at the Colorado Music Festival and at Alice Tully Hall in New York). Since 2002, Schultz has included in his recitals works written especially for him by Frederic Rzewski (*The Babble*, 2003), Christian Wolff (*Touch*, 2002; *Long Piano*, 2005), Hyo-shin Na (*Rain Study*, 1999; *Walking, Walking*, 2003; *Sea Wind*, 2010), Walter Zimmermann (*AIMIDE*, 2001/02), and Boudewijn Buckinx (*The Floating World*, 2004; *Romancing the World*, 2005). In 2012—John Cage's centennial year—Schultz was Artistic Director of the John Cage–100 Years Festival at

Stanford University and played recitals dedicated to Cage's solo piano music at the festival, at Crown Point Press gallery in San Francisco, and at Bargemusic in NYC.

Schultz's recording of solo works by Cage was released in 2018 on the Mode label and his recording of Christian Wolff's *Long Piano* in 2009 by New World Records. His recordings of works by the Korean composer Hyo-shin Na on CDs from the New World, Seoul and TopArt labels have received special recognition. Schultz's recording of Stravinsky's *Concerto for Two Solo Pianos* is on the MusicMasters label and he can be heard in chamber works of Earle Brown on a Newport Classics recording. He has been a member of the piano faculty at Stanford University since 1994.

**Terrie Baune** is concertmaster of the Eureka Symphony and the North State Symphony, and co-concertmaster of the Oakland Symphony. She is a member of the professional new-music ensembles Earplay and New Music Works, and she is the associate director of the Humboldt Chamber Music Workshop at Humboldt State University. Terrie's professional credits include four years as a member of the National Symphony of Washington DC and two years as a member of the Auckland Philharmonia of New Zealand, where she also performed with the Gabrielli Trio, a New Zealand National Ensemble. She has held concertmaster positions with the Fresno Philharmonic, the Santa Cruz County Symphony, and the Rohnert Park Symphony, and has performed as concertmaster with many other orchestras including the Kalamazoo Symphony Orchestra, El Paso Opera, the Santa Rosa Symphony, and the Vallejo Symphony.

For over twenty years Terrie was concertmaster of The Women's Philharmonic, during which time she participated in over a hundred premieres, made several recordings, including one as soloist in Maddalena Lombardini's *Violin Concerto #5*, and performed as soloist in the world premiere of Chen Yi's *Chinese Folk Dance Suite for Violin and Orchestra*, a piece commissioned by the Koussevitzky Foundation and written for her and the WP. Well known for her work with living composers, Terrie has had solo pieces written for her by Pablo Ortiz, Richard Festinger, Ross Bauer, and many other composers.

Terrie graduated from the Oberlin Conservatory of Music with a Bachelor of Music degree, having won the Oberlin Concerto Competition and Grand Prize at the Fischhoff Chamber Music Competition. She attended summer programs in Taos, New Mexico and received a full fellowship to

the Aspen Festival. She has taught violin, viola and chamber music as well as string pedagogy at Stanislaus State University and Sonoma State University, and does private teaching and chamber music coaching in Northern California.

Violist **Ellen Ruth Rose** enjoys a varied career as a soloist, ensemble musician, and teacher with a strong interest the music of our times. She is a member of Empyrean Ensemble, the flagship new music ensemble in residence at UC Davis, Eco, Ensemble, the professional new music ensemble at UC Berkeley, and Earplay, the San Francisco-based contemporary ensemble where she also serves as artistic coordinator, fostering new works and programs for one of the Bay Area's leading sextets. She has performed as soloist with the West German Radio Chorus, the San Francisco Contemporary Music Players, Santa Cruz New Music Works, the Diablo Symphony, the symphony orchestras of UC Davis and Berkeley, the UC Davis Chorus, at the San Francisco Other Minds and Ojai Music festivals, and at Monday Evening Concerts in Los Angeles. In the 1990s, she worked extensively throughout Europe with Frankfurt's Ensemble Modern and the Cologne experimental ensembles Musik Fabrik and Thürmchen Ensemble, appearing at the Cologne Triennial, Berlin Biennial, Salzburg Zeitfluß, Brussels Ars Nova, Venice Biennial, Budapest Autumn and Kuhmo (Finland) festivals.

Over the past several years she has collaborated with, premiered and recorded works by numerous composers, many from Northern California, including Pablo Ortiz (*Le vrai tango argentin*, 2001; *The viola in the motorcycle boy's life*, 2009), Kurt Rohde (*Double Trouble*, 2002; *Double-Franken-Trouble-Stein*, 2011; *Oracle Reach/Orakelreichweite*, 2018), Laurie San Martin (*Diva!*, 2003), Linda Bouchard (*4LN*, 2008; *Bref*, 2015), Edmund Campion (*Melt me with thy delicious numbers*, 2003), Cindy Cox (*Turner*, 2008), Ursula Kwong-Brown (*Reflections on Rothko*, 2016), Mark Winges (*Diverted Vignettes* 2012; *Night Voiced* 2011), and Hi-Kyung Kim (*Untamed Brush I*, 2019).

Rose holds an M.Mus. in viola performance from the Juilliard School, an artist diploma from the Northwest German Music Academy in Detmold, Germany and a B.A. with honors in English and American history and literature from Harvard University. She currently teaches at UC Davis and UC Berkeley, has taught at the University of the Pacific, the Humboldt Chamber Music Workshop and the Sequoia Chamber Music Workshop, and appears often as an adjudicator for competitions of the Northern California Viola Society and the California Youth Symphony.