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*presents*

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*piano*

**Sunday, January 7, 2024 at 2 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.

## 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!

## VOLUNTEERING WITH OLD FIRST CONCERTS

Enjoy free concerts, make new friends, and help support your favorite non-profit organization! Volunteering with Old First Concerts is a wonderful opportunity for students, seniors, or anyone with a passion for music—and we'll work with your availability!

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

## 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://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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(\$250 - \$499)

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## COMING UP AT OLD FIRST CONCERTS

**Sunday, March 17 at 4 pm**

### **Junior Bach Festival**

The Junior Bach Festival returns to Old First Concerts by popular demand, as we have every year since 2015, showcasing a new generation of superbly talented and virtuosic young soloists and ensembles who are uniquely capable of expressing the genius of Bach's timeless music.

**Friday, March 15 at 8 pm**

### **The Yale Spizzwinks(?)**

The Spizzwinks(?) are composed entirely of full-time undergraduate students at Yale, bringing our diverse repertoire of over 600 arrangements everywhere from local New Haven elementary schools, to concert halls, special events, businesses, and universities on our international tours.

**Monday, March 18 at 7:30 pm**

### **Earplay—Life Cycle + Fundraising Gala**

Earplay performs the World Premieres of the 2023 Donald Aird Prize winning work *Flower Mantis* by Koh Cheng Jin and a new work from the emerging Sacramento-based composer Chris Castro, alongside works by Haris Kittos, Erik Ulman, and Toshio Hosokawa. After the performance, join Earplay for its first-ever mid-season fundraising gala, providing insights into our 40th anniversary season in 2025, and celebrate our past, present, and future with you!

## OLD FIRST CONCERTS DONORS

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## PROGRAM

Ann Southam (1937–2010)

**Rivers Series 1, No. 1** (1979)

Samuel Coleridge-Taylor (1875–1912)

**Forest Scenes, Op. 66** (1907)

*The Lone Forest Maiden*

*The Phantom Lover Arrives*

*The Phantom Tells His Tale of Longing*

*Erstwhile They Ride, The Forest Maiden Acknowledges Her Love*

*Now Proudly They Journey Towards the Great City*

Ruth Crawford (1901–1953)

**Preludes 5, 6, and 9** (1925–1928)

Terry Riley (b. 1935)

**The Walrus in Memoriam** (1993)

## INTERMISSION

Evan Ziporyn (b. 1959)

**You Are Getting Sleepy** (2015)

Amy Beach (1867–1944)

**Hermit Thrush at Eve, Op. 92, No. 1** (1921)

Ann Southam

**Commotion Creek** (2007)

## ABOUT THE MUSIC

### **Ann Southam: *Rivers Series 1, No. 1***

Ann Southam was born in Winnipeg, Manitoba but lived most of her life in Toronto. Her music ranges from electronic scores to long-form minimalist works, ballet music, and chamber music. When she bought a grand piano in the 1970s, she began to compose her great cycles of piano music: *Glass Houses*, *Rivers*, and *Pond Life*, working extensively with the pianist Christina Petrowska-Quilico. Southam said that her minimalist compositions expressed something of "women's work" – repetitive, monotonous tasks such as knitting and cleaning that nevertheless sustain life. One of her favorite quotes from a review of her music was the phrase "staggeringly boring" (in the *Montreal Gazette*). She wrote three sets of *Rivers* between 1979 and 1981, and asks the performer to bring out melodic lines within the intertwining right and left hand patterns.

### **Samuel Coleridge-Taylor: *Forest Scenes***

Samuel Coleridge-Taylor was born in London in 1875. His father, a Black doctor studying in England, returned to his native Sierra Leone without knowing about the pregnancy, and he was raised by his white mother and her father. She named him after her favorite poet, Samuel Taylor Coleridge. His musical talents showed up early, and he enrolled in the Royal College of Music, where he studied composition with Charles Villier Stanford. Visiting the United States, he transcribed African American songs into his influential *Twenty-Four Negro Melodies* and was a guest at the White House. He also wrote a famous cantata, *Song of Hiawatha*, works for orchestra, and chamber works, many of which have only been heard recently. *Forest Scenes* (the title recalls Robert Schumann) tells the love story of a Forest Maiden and a Phantom.

## COMING UP AT OLD FIRST CONCERTS

### **Monday, February 5 at 7:30 pm**

#### **Earplay—*The Poetry of Physics***

Challenging the audience to broaden its concept of music with new emotional and auditory experiences, Earplay performs the World Premiere of stellar Chilean-American composer Miguel Chuaqui's *Ad Hoc*, West Coast Premieres by Suzanne Sorkin and Yotam Haber, and works by Kaija Saariaho and Ines Thiebaut.

### **Sunday, February 18 at 4 pm**

#### **Duo Chiaroscuro—*Love and Dreams***

**Tristana Ferreyra-Rantalaiho**, *alto*; **Johanna Tarcson**, *piano*

Duo Chiaroscuro explores the play of light and shadow in art and music, with works by Schubert, Lili Boulanger, Ernest Chausson, Henri Duparc, Emile Paladilhe, Claude Debussy, Peter Lieberman, Carlos Guastavino and Alberto Ginastera.

### **Friday, February 23 at 8 pm & Sunday, February 25 at 4 pm**

#### **Sixth Station Trio—Anju Goto**, *violin*

**Federico Strand Ramirez**, *cello*; **Katelyn Tan**, *piano*

Be immersed in the world of Studio Ghibli through the music of *Howl's Moving Castle*! Sixth Station Trio, whose mission is to keep classical music accessible to the general public and to challenge the boundaries of what a classical piano trio can do.

### **Sunday, March 10 at 4 pm**

#### **Wooden Fish Ensemble plays Women Composers!**

**Terrie Baune**, *violin*; **Thalia Moore**, *cello*

**Thomas Schultz**, *piano*

Wooden Fish Ensemble celebrates International Women's Day with performances of works by Galina Ustvolskaya, Ruth Crawford, and Clara Schumann, plus the World Premiere of Hyo-shin Na's *Many Paradises*.

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

## COMING UP AT OLD FIRST CONCERTS

**Monday, January 22 at 7 pm**

**Amateur Music Network presents Sarah Cahill's Backstage Pass**

*with guest artist Jason Vieaux, guitar*

How does a jazz pianist create a unique arrangement of a standard? Why do notation and improvisation seem like such separate worlds? We'll explore these questions and more in this new series, with guest artists demonstrating and revealing the secret processes behind their music.

**Sunday, January 28 at 4 pm**

**Ives Collective—Kay Stern, violin; Susan Freier, violin/viola; Stephen Harrison, cello; Elizabeth Schumann, piano**

Presenting powerful live music experiences through fresh and informed interpretations of established masterworks and under-appreciated gems, the Ives Collective's winter set builds on last season's commitment to presenting lesser heard works by Mélanie Bonis and Dame Ethel Smyth.

**Saturday, February 3 at 8 pm & Sunday, February 5 at 4pm**

**Circadian String Quartet with Amy Zанrosso, piano**

**Monika Gruber & David Ryther, violins; Omid Assadi, viola; David Wishnia, cello**

Circadian String Quartet, founded in 2013 to perform classical and contemporary repertoire of folkloric or cultural significance, are joined by pianist Amy Zанrosso in two-day festival of piano quintets by Schumann, Dvořák, Shostakovich and Stravinsky/Ryther.

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

## **Ruth Crawford: Preludes**

Ruth Crawford (later Ruth Crawford Seeger) wrote her *Nine Preludes* in her early and mid-twenties. Crawford's biographer Judith Tick described her inspirations as being "Theosophy, Eastern religious philosophy, 19th-century American Transcendentalism, and the imaginative tradition of Walt Whitman." Compound meters, chromatic clusters, lyrical dissonance, and unusual pedal effects are hallmarks of these miniatures. *Prelude No. 9*, inspired by Lao Tse, is one of several of her works influenced by Taoism. In 1927, Crawford wrote in her diary that Bach "and Scriabin are to me by far the greatest spirits born to music." *Preludes* 6 through 9 were published by her good friend Henry Cowell in his *New Music Quarterly*. *Preludes* 1 through 5 remained unpublished until 1993. She stopped composing in 1936 to focus on raising her children, teaching music lessons, and collecting, transcribing, arranging, and publishing American folk songs, only returning to composition a year before her death.

## **Terry Riley: The Walrus in Memoriam**

Terry Riley writes: "At a few points in my life, my work has intersected with the 1960s British rock scene. It has gone both ways. I had jams with Daevid Allen and the Soft Machine when they were just starting out. Pete Townshend honored me with The Who's great tune, *Baba O'Riley*. *The Walrus in Memoriam* (1993) came about at the instigation of pianist Aki Takahashi for her Hyper Beatles project with Beatles tunes arranged for her by various composers." Riley sets his *I Am The Walrus* arrangement as a rag, and almost every measure contains a fragment of the song, from the tender lyricism of the "Sitting in an English garden" quote to the climactic triads of "I am the eggman, I am the walrus." The last few pages express Riley's love of Bach, with an homage to his C minor prelude from the *Well-Tempered Clavier*, as the hands travel

further apart to reach the stratospheric heights which conclude *I Am The Walrus*.

**Evan Ziporyn: *You Are Getting Sleepy***

“The title of course should be spoken in a mock-Romanian accent, with emphasis on the SLEEEE. A pocket watch swinging back and forth should also be in the picture. As with most forms of hypnosis, it may only work on the susceptible. Terry taught me to love polyrhythms, not just as ideas but as ways of making time multidimensional, opening doors of perception. The piece starts with quiet full attention, stays there for more than a little while, and ends in a tempestuous, waking dream. I made it with both Terry and Sarah in mind, in deep thanks for their friendship and their music.” (note by Evan Ziporyn)

**Amy Beach: *Hermit Thrush at Eve***

Amy Beach was prodigiously talented as both composer and pianist, excelling at both before the age of seven, and publishing her first compositions at the age of sixteen. She considered herself primarily a pianist, but when she married at eighteen, her husband required her to give up public performance. She devoted herself to large-scale works like her *Mass* and her *Gaelic Symphony*, both of which were met with clamorous acclaim. She composed prolifically with such success that she bought a house on Cape Cod with royalties from one song (*Ecstasy*). She spent part of each summer at the MacDowell Colony, where one day she heard a hermit thrush singing its “lonely and appealing” song. She transcribed the song, and when she played it, the bird responded. Their dialogue is embedded in *A Hermit Thrush at Eve*, which is a companion piece to Beach’s *A Hermit Thrush at Dawn*.

**Ann Southam: *Commotion Creek***

After the success of her *Rivers* collection, Southam decided to continue to explore more compositions inspired by bodies of water. *Pond Life* was her next group of piano works, which includes *Commotion Creek*. The tempo indication is “Fast! (or not...)”. and at the end, “Writ by hand, played by hand.”

**ABOUT THE MUSICIAN**

**Sarah Cahill**, hailed as “a sterling pianist and an intrepid illuminator of the classical avant-garde” by *The New York Times*, has commissioned and premiered over seventy compositions for solo piano. Composers who have dedicated works to her include John Adams, Terry Riley, Frederic Rzewski, Pauline Oliveros, Julia Wolfe, Roscoe Mitchell, Annea Lockwood, and Ingram Marshall. She was named a 2018 Champion of New Music, awarded by the American Composers Forum (ACF). Recent performances include The Barbican Centre in London, The National Gallery of Art, Detroit Institute of Arts, Black Mountain College Museum + Arts Center, and an NPR *Tiny Desk* concert. She recently premiered Viet Cuong’s piano concerto, *Stargazer*, with the California Symphony. Sarah’s discography includes more than twenty albums, including *Eighty Trips Around the Sun*, a four-disc tribute to Terry Riley. Sarah’s radio show, *Revolutions Per Minute*, can be heard every Sunday evening from 6 to 8 pm on KALW, 91.7 FM in San Francisco. She is on the faculty of the San Francisco Conservatory and is a regular pre-concert speaker with the San Francisco Symphony and the Los Angeles Philharmonic.