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*Centuries of Innovation in Celebration
of International Women's Day*

Terrie Baune, violin

Thalia Moore, cello

Thomas Schultz, piano

Sunday, March 10, 2024 at 4 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.
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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 for more information.

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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/

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

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, including Old First Concerts!

Sunday, March 17 at 4 pm

Junior Bach Festival

The 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.

Monday, March 18 at 7:30 pm

Earplay—Life Cycle + Beyond Boundaries and Brie: A Post Performance Fundraising After-Party!

Dedicated to the performance and recording of new chamber music, Earplay presents a mix of World, US, and local premieres of works by Koh Cheng, Haris Kittos, Erik Ulman, Toshio Hosokawa, and Chris Castro. Then, join Earplay for its first-ever mid-season fundraising party, where we'll toast the musicians and composers, provide insights into our 40th anniversary season in 2025, and celebrate our past, present, and future with you!

For tickets & more information visit www.oldfirstconcerts.org

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PROGRAM

Clara Wieck Schumann (1819–1896)

Romance, Op. 21, No. 1

Thomas Schultz, *piano*

Ruth Crawford (1901–1953)

Piano Study in Mixed Accents (1930)

Thomas Schultz, *piano*

Galina Ustvolskaya (1919–2006)

Duet for violin and piano (1964)

Terrie Baune, *violin*

Thomas Schultz, *piano*

Intermission

Clara Wieck-Schumann

Romance, Op. 11, No. 1

Romance, Op. 11, No. 2

Thomas Schultz, *piano*

Ruth Crawford

Piano Study in Mixed Accents (1930)

Thomas Schultz, *piano*

Hyo-shin Na (b. 1959)

Many Paradises (2023) (world premiere)

Terrie Baune, *violin*

Thalia Moore, *cello*

Thomas Schultz, *piano*

ABOUT THE MUSIC

Ruth Crawford's *Piano Study in Mixed Accents* was written in December, 1930. In this compact piece, the composer offers three possibilities for the music's dynamics, asking the pianist to choose one – a rather surprising extension of the player's role, some 25 years before composers like Cage, Boulez and Stockhausen attempted something similar. The absence of repetition/pattern in the music is also rare for that time (actually rare for any time).

Crawford wrote many of her best-known, most radical pieces between 1928 and 1932. These include the *Piano Preludes 6 – 9*, her songs to texts by Carl Sandburg, the two striking *Ricercare* (*Sacco, Vanzetti* and *Chinaman, Laundryman*, texts by H. T. Tsiang) from 1932, and the *String Quartet*. She wrote no more of her own compositions until 1939 (*Rissolty, Rossolty* for orchestra) and the *Suite for Wind Quintet*, 1952. Instead, she was deeply involved in collecting and arranging anthologies of folk songs (*American Folk Songs for Children, Animal Folk Songs for Children, American Folk Songs for Christmas, Let's Build a Railroad*) and raising her children, Michael, Barbara, Peggy, and Penny, and those from her husband's first marriage, Charles, John and Peter (the folk musician Pete Seeger). Yet another challenge she faced was the teaching of 20 to 30 private piano students each week.

It was also necessary for Crawford to deal with the prejudices of her husband (initially her composition teacher), the musicologist Charles Seeger. He believed that "women can't compose symphonies" and wrote about "the curse of the woman composer, always to follow, never to lead.". Although, it should be mentioned, he was quite open about his critical feelings – about Varese, he wrote: "very poor composer", Gershwin: "a flop...a fake", Ruggles: "very disappointing". When Seeger began meetings of the New York Musicological Society, he banned her from attending the meetings but allowed her to sit outside the door, which would be left open a bit so that she could listen...

Crawford died of cancer in 1953. (note by Thomas Schultz)

Vienna and in 2016 gave performances of the complete solo works of Schoenberg in Vienna, San Francisco, Seoul and Taegu, Korea. From 2018 to 2023 he gave an annual series of masterclasses for young artists at Stanford University. Schultz's musical studies were with John Perry, Leonard Stein and Philip Lillestol. He was a member of the piano faculty at Stanford University for 29 years.

In Korea, **Hyo-shin Na** has twice been awarded the Korean National Composers Prize (for Western instrumental music & for Korean traditional instrumental music), 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 W & F 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. 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. Hyo-shin Na 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 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).

Special Thanks to:

The Elaine and Richard Fohr Foundation, 2 anonymous donors, Ms. Kyung Burton, and Balboa Green Garden Florist in San Francisco

at The Juilliard School of Music as a scholarship student of Lynn Harrell and received her Bachelor's and Master of Music in 1979 and 1980. While at Juilliard, she was the recipient of the Walter and Elsie Naumberg Scholarship and won first prize in the National Arts and Letters String Competition.

Moore has been an associate principal cellist of San Francisco Opera Orchestra since 1982 and assistant principal cellist of San Francisco Ballet Orchestra since 1989. She has continued to concertize extensively, appearing as a soloist at Avery Fisher Hall, Carnegie Recital Hall, Kennedy Center's Terrace Theater, Herbst Theater, and San Francisco Legion of Honor, among others. In 1979, she was a founding member of the Aurora Baroque Ensemble, based in New York, and has performed many baroque and classical operas under such conductors as Nicholas McGegan, Sir Charles Mackerras, and Roy Goodman. As a member of the new music groups Earplay and Empyrean Ensemble, she has recorded works by Mario Davidovsky, Maria Niederberger, Ross Bauer, Cindy Cox, Jorge Liderman, Kurt Rohde, and David Rakowski. She has presented numerous premieres of works, including the 2005 world premiere of *Laws of Motion*, a concerto by Richard Festinger written especially for her.

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. 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 20th Century Classics Ensemble and the St. Lawrence String Quartet. In 2005, 2010, 2014, 2017, and 2023 he gave masterclasses on the piano music of the Second Viennese School at the Schoenberg Center in

After a long struggle with her father, **Clara Wieck** and Robert Schumann married in September of 1840. Slightly more than a year earlier, in 1839, Clara had written the *Three Romances, Op. 11* (she had actually begun writing the second *Romance* in 1838), dedicating them to her future husband. Later that same year, Robert fashioned a sort of musical reply to her set with his *Three Romances, Op. 28*, matching, in his second *Romance*, the intimate musical dialogue/duet she'd written in her second piece. The first of the *Three Romances, Op. 21* was written in 1855 and was the last of her compositions, although she lived until 1896.

As a listener, one can enjoy, along with these meaningful duets, the harsh dissonances and unexpected moments of drama in Op. 11, No. 2 and the subtle, almost hidden rhythmic complexities of the middle section of Op. 21, No. 1.

In addition to her very active life as a touring concert pianist, she had eight children and had to persevere through the years of her husband's mental illness, institutionalization and death. Her strengths were visible also in situations like the events of 1849, when, on May 5th, in the midst of a revolutionary uprising, she and Robert were forced to flee Dresden to the safety of a neighboring town, unfortunately leaving 3 of their children in the city with a maid. Desperate to reunite the family, and seven months pregnant, she set off on foot for Dresden on May 7th at 3AM. After witnessing many horrors and avoiding bands of heavily armed soldiers, she returned to Robert with the children at nearly noon. (note by Thomas Schultz)

Galina Ustvolskaya's Duet, from 1964, is certainly among her most radical works, given its compact instrumental sound, extended length and extreme dynamics. She wrote only 27 pieces between 1946 and 1990 and, although she worked in a sort of cultural isolation, the character and quality of these pieces surely places her, along with Cage, Nancarrow, Stockhausen, and a very few others, among the late 20th century's most unique voices.

She studied with Shostakovich at the Leningrad Conservatory. Shostakovich thought highly of his student: "I am convinced that the music of G. I. Ustvolskaya will achieve world fame, and be valued by all who hold truth to be the essential element of music." Interest in her music began to appear in the Soviet Union in the 1970s and spread to the Netherlands and other parts of Europe in the late 1980s, into the 1990s. She taught composition at the Leningrad Conservatory until 1977. She once said: "There is no link whatsoever between my music and that of any other composer, living or dead." (note by Thomas Schultz)

Hyo-shin Na *Many Paradises*

About a year ago, I came across a very small book entitled *28 Paradises*, consisting of 28 paintings by Dominique Zeffuss (b. 1951). Each painting is accompanied by a poem written by Patrick Modiano, her husband (b. 1945) (Nobel Prize in Literature, 2014). 5 sets from these 28, at times rather enigmatic, painting/poems became a beginning point of my work *Many Paradises*.

From *28 Paradises*

by Patrick Modiano

1. And the roses growing without thorns
2. I had lived my life
 I no longer cared about the past
 Even less about the future
3. Meet me at the lakeshore
 At sunrise
 You will find once more what you've lost
4. A voice murmured in my ear
 Look down there
 The castle and the waterfall
 If you cross the field
 You will hear
 The musics of silence
5. The large window looked out over the carousel of the king's
 stables

And onto the clock always showing the same time
That of youth and eternal noon
During the day
The Lilliputian painted her paradises
And I
Next to her
Wrote a poem

"And the roses growing without thorns" - this one sentence, in particular, changed my attitude towards the world and made me hear new sounds that I'd never imagined before.

This work was composed with the generous support of the Elaine and Richard Fohr Foundation. (note by Hyo-shin Na)

ABOUT THE MUSICIANS

In addition to being Co-Concertmaster of the Oakland Symphony, **Terrie Baune** is concertmaster of the North State Symphony and the Eureka Symphony, a member of the Earplay Ensemble, Music Director of the TBAM Festival in Trinidad, CA, and Associate Director of the Humboldt Chamber Music Workshop. Her professional credits include four years as a member of the National Symphony Orchestra of Washington DC, two years as a member of the Auckland Philharmonia of New Zealand, concertmaster positions with the Fresno Philharmonic and the Rohnert Park Symphony, and over twenty years as concertmaster of the Women's Philharmonic, with whom she participated in several recordings including as soloist in Maddalena Lombardini's *Violin Concerto No. 5*. She has enjoyed working under the baton of Michael Morgan since they were both undergraduates at Oberlin Conservatory, from which she graduated in 1978 after winning the Oberlin Concerto Competition.

Thalia Moore is a native of Washington D.C. She began her cello studies with Robert Hofmekler, and after only five years of study appeared as a soloist with National Symphony Orchestra of Washington at John F. Kennedy Center's Concert Hall. After two years of study with Christopher Rex in Philadelphia, she enrolled