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Stuart Langsam

Sunday, November 3, 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.

OLD FIRST CONCERTS DONORS

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!

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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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Friday, November 8 at 8 pm

Ensemble for These Times—*In Motion*

Award-winning new music chamber group Ensemble for These Times performs *In Motion*, a music conversation around motion, including the World Premieres of three newly commissioned works by Ursula Kwong-Brown, Darian Donovan Thomas, and Mary Bianco, alongside works by Benjamin Britten, York Bowen, Lisa Bielawa, Vivian Fung, Sage Shurman, and Zhou Tian.

Sunday, November 10 at 4 pm

Lynn Schugren—*The Voice of the Piano*

The Voice of the Piano presents six diverse works ranging styles from impressionistic, atonal, angular and modern by American women composers including Amy Beach, Louise Talma, Miriam Gideon, Joan Tower, Frances Brouwer, and Alexis Alrich.

For tickets & more information visit www.oldfirstconcerts.org

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PROGRAM

Alexis Alrich (b. 1955)

Muse of Fire*

Gary Heaton-Smith (b.1986)

Rendezvous I*

Marc Mellits (b. 1966)

Gravity

Intermission

Alejandro Vinao (b. 1951)

Stress and Flow*

Shaun Tilburg (b.1981)

Series of Accidents*

David Skidmore (b. 1982)

Donner

Kenneth Froelich (b. 1977)

Stuck in Loops*

*Commissioned by Orphic Percussion

ABOUT THE MUSIC

Muse of Fire was composed by **Alexis Alrich** for the Impetus Percussion Quartet in 2015. The movement you are hearing today is the third and final movement of the composition and unlike the other movements, this is scored for only keyboard instruments. Alexis spent a decade living as a composer and music journalist in Beijing, and this piece is heavily influenced by her experiences in this city.

Rendezvous I by **Gary Heaton-Smith** was commissioned by Impetus Percussion Quartet in 2016. The work explores the interaction of acoustic and electronic sounds. While conflict is a typical source of drama in music with two opposing mediums, *Rendezvous I* explores how the sounds of the percussion quartet and audio track work together and complement each other. The drama is in the conflicting use of style, often pitting tranquility, silence, and chronoasymmetry with volatile energy and unhinged groove. The kick drums work as a single entity throughout the entire work, often articulating rhythms in unison or in hocket to create one unified rhythm. The other instruments weave in and out of complimenting each other and conflicting each other.

Gravity by **Marc Mellits** was written for a combination of marimbas and vibraphones, and the mixture of sound that these different materials make provide a springboard for the musical lines to intersect, bounce, and play off each other, always getting faster, always "falling from the sky," according to Mellits. "While writing *Gravity*, I found myself thinking about how musical notes and lines can become attracted to each other and follow one another," he wrote in describing the piece. "The overall rhythm and tempo also shifts in a 'gravitational' way. The music continually gets faster and faster, always picking up speed as it falls, spiraling into a new tempo at each musical shift in texture."

Stress and Flow by **Alejandro Vinao** - Stress and flow, bright and dark and light and shadow are all description of the juxtapositions and contrasts that characterize this work and are arrived at through various rhythmic processes and the use of electronic means to produce new sound worlds. These sound worlds are not meaningful in themselves but work as an extension of the sound of the mallet instruments featured

a Doctorate of Musical Arts Degree from the University of Oklahoma.

Mr. Langsam was a member of the Oklahoma City Philharmonic for eight seasons performing Classics, Pops, Ballet, and Youth concerts. While living in the Midwest he also performed with the Kansas City Symphony, Tulsa Symphony, and Ft. Smith Symphony. Upon returning back to the Bay Area he has had the opportunity to play with a number of ensembles including the Santa Cruz Symphony, Stockton Symphony, Berkeley Symphony, Sacramento Philharmonic and Opera, and Symphony Silicon Valley.

An avid instructor in the marching percussion activity, he has composed and arranged music for both high schools and universities in California and Oklahoma. In 2011, he presented a marching percussion exhibition at the Percussive Arts Society International Convention with the Oklahoma State University Drumline. Mr. Langsam has partaken in Percussion Seminars at Music Academy of the West and the Zivkovic International Marimba Festival. In 2005, he participated at the Percussive Arts Society International Convention in both the Collegiate Rudimental Snare Competition (3rd place) and as a finalist in the Orchestral Mock Audition. Mr. Langsam is a proud endorser of Innovative Percussion Sticks and Mallets.

Acknowledgements

Marimba One Southern Oregon University

Blackswamp Percussion Dr. Dwayne Corbin

Old First Concerts George Fox University

Dr. Terry Longshore Arcata Playhouse

Thank you all for attending our concert! For more information about Orphic, please visit our website and follow us on Facebook, Instagram, and YouTube.

Michael studied primarily with Jim Babor of the Los Angeles Philharmonic, and Dr. Matthew Darling of Fresno State. While preparing for orchestral auditions, he has taken lessons with such notable percussionists as Jacob Nissly, Tom Freer, Richard Weiner, Trey Wyatt, Michael Rosen, and Rick Kvistad. Michael is proud artist for Zildjian Cymbals, Freer Percussion, an Education Artist for Marimba One, and part of the Blackswamp Percussion Educator Network.

Divesh Karamchandani is a San Francisco-based percussionist and Coordinator of Percussion at San Jose State University. He is the Principal Percussionist of One Found Sound, Prism Percussion's co-founder, and Orphic Percussion's newest member. Karamchandani's other notable engagements include the San Francisco Symphony, New Century Chamber Orchestra, San Francisco Contemporary Music Players, San Jose Chamber Orchestra, Berkeley Symphony, Stockton Symphony, Opera San Jose, and Sacramento Philharmonic & Opera, among other ensembles.

Karamchandani advocates contemporary music and seeks to champion new works, especially by underrepresented composers. His firm belief in a more equitable and diverse artistic community has led to commissioning, premiering, and recording new compositions through his solo ventures and partnership with Prism Percussion. Karamchandani is honored to be acknowledged as a Marimba One Educational Artist and proudly endorses Marimba One instruments. He studied under the tutelage of Jack Van Geem, Jacob Nissly, James Lee Wyatt III, Chris Woodham, and Allen Brown.

Stuart Langsam is a multi-faceted percussionist and music educator from the San Jose, CA. He holds a Bachelor of Arts in Music Performance from San Jose State University, a Master of Music Degree from Oklahoma State University, and

in the piece. The first movement begins by unfolding dark and heavy rhythms and colours that are gradually transformed into brighter ones and eventually juxtaposed to each other in contrasting ways.

***a series of accidents* by Shaun Tilburg**

"I was a victim of a series of accidents, as are we all."

-Kurt Vonnegut, *The Sirens of Titan*

A posthumous collaboration of Kurt Vonnegut and Shaun Tilburg. *The Sirens of Titan*, like many of Mr. Vonnegut's works, explores the individual's eternal struggle against forces they cannot resist, nor comprehend; he would challenge the notion that any of us truly has free will.

***Donner* by David Skidmore** is part of a series of pieces entitled *Aliens with Extraordinary Abilities*, a cycle of works exploring a common idea: that the same piece of music can move at several different speeds at the same time. Each piece in the series takes its names from a memorable Third Coast Percussion touring experience or inside joke. *Donner* was written while Third Coast Percussion was on tour and had a day off in Truckee, CA, near the Donner pass. A group of travelers was stuck in that same area one winter many years ago and had to resort to some questionable dietary practices. Donner is also the German word for thunder.

Stuck in Loops for mallet quartet, composed for Orphic Percussion by **Kenneth Froelich**, is inspired by the constant dying, restarting, and dying again that occurs in a very difficult video game. The opening gesture represents the starting point in a gameplay loop where multiple paths present themselves. Fittingly, this gesture appears numerous times throughout the work through a musical representation

of death and repetition. Each path is represented as a section of music, containing unique challenges for the players to overcome. However, where in a video game trial-and-error is the only possible way to achieve success, in this composition success is inevitable as the work winds its way to a hard-fought conclusion.

ABOUT THE MUSICIANS

Sean Clark is currently attending Fresno State University, where he will obtain his Bachelor's Degree in Instrumental Music Education. At Fresno State, Sean showcases his musical diversity in ensembles such as Bulldog Beat, Marching Band, New Music Ensemble, Percussion Ensemble, Symphony Orchestra, and Wind Orchestra. Through the years, Mr. Clark has been the Principal Percussionist for both the Fresno State Wind Orchestra and Symphony Orchestra. Outside of these ensembles, Sean holds two active administrative positions: Treasurer of the Fresno State Percussion organization and President of the New Music Ensemble.

From an early age, Sean Clark became interested in teaching and performing. At age 10, Sean began taking drumset lessons with several different teachers. A few years later, he picked up marching percussion and began studying under Joe Avery, a highly-respected percussion specialist in the Clovis area. By age 13, he began giving his own drumset and marching lessons. Three years later, Sean began his drum corps career at the Blue Devils "B" Drum and Bugle Corps. At age 17, he became one of the youngest members to ever be selected for the 17-time World Champion Blue Devils Snare Line. In 2015, Sean became the youngest Blue Devils' drumline section leader, a position he would continue to hold until his age-out in 2017.

Sean Clark is currently the percussion caption head, battery arranger and designer for Buchanan High School. In the past, he has worked with several programs in the Clovis area including Clovis West High School, Clovis North High School and Kastner Intermediate. Mr. Clark has been teaching private lessons to students all over the Central Valley. He firmly believes in giving all of his students a well-balanced percussion education that consists of music theory, various techniques, and a strong rhythmic and melodic foundation.

Michael Downing is section percussionist with the Sacramento Philharmonic and the Stockton Symphony, as well as a founding member of Orphic Percussion Quartet. He is the Adjunct Professor of Percussion at CSU Stanislaus, and holds Master of Arts and Bachelor of Arts degrees from Fresno State. An active freelance musician, has performed with virtually every orchestra in Central California. Michael also enjoys teaching private lessons and giving clinics for local schools, as well as being an active member of the California Chapter of PAS.

Michael has been a soloist with both the Phoenix Symphony and the Stockton Symphony performing *Uzu and Muzu from Kakaruzu*. The double percussion concerto written by Avner Dorman was premiered by Michael and fellow percussionist Graham Thompson in 2012. He has also been a soloist with several other orchestras performing the third movement of Eric Ewazen's *Concerto for Marimba and String Orchestra*, most recently presenting the exciting finale for the prestigious Music al Parcs concert series in Barcelona, Spain. He has also been featured as the vibraphone soloist for John Williams' *Escapades*.