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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.



Old First Concerts

presents

Wooden Fish Ensemble

202 Years of Strings and Piano

Thalia Moore, cello
Richard Worn, double bass
Thomas Schultz, piano

Sunday, April 26, 2026 at 4 pm

Old First Church

1751 Sacramento St. at Van Ness Ave.

San Francisco, CA 94109

(415) 474-1608 www.oldfirstconcerts.org

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.
- 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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OLD FIRST CONCERTS DONORS

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COMING UP AT OLD FIRST CONCERTS

Saturday, June 20 at 8 pm

KITKA— *Songs for the Summer Solstice* from Balkan, Baltic, Caucasian, and Slavic lands by Kitka, known for their artistry, versatility, and mastery of demanding techniques of regional styling.

Sunday, June 21 at 4 pm

Jason Sia, *piano*

Recognized for his eloquently expressive depth of interpretation and seamless technique, pianist Jason Sia presents a captivating program spanning French impressionism, Romantic lyricism, and dazzling 20th-century virtuosity, with works by Arambulo, Debussy, Chopin, Ravel, and Wild/Gershwin.

Tickets and more information at www.oldfirstconcerts.org

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PROGRAM

Franz Schubert (1797–1828)

from **Sonata in C, D. 840**

I. Moderato

Thomas Schultz, *piano*

Franz Schubert

Sonata for Arpeggione and Piano, D. 821

Allegro Moderato

Adagio

Allegretto

Thalia Moore, *cello*; Thomas Schultz, *piano*

Louis Moreau Gottschalk/Schultz

The Banjo

Thomas Schultz, *piano*

Intermission

Hyo-shin Na

Kafka's Hands for cello and double bass (2026) World Premiere

Thalia Moore, *cello*; Richard Worn, *double bass*

Hyo-shin Na

Pushing Open the Garden Gate for cello, double bass, and piano

(2025) World Premiere

Thalia Moore, *cello*; Richard Worn, *double bass*

Thomas Schultz, *piano*

Hyo-shin Na

Walking, Walking for piano (2003)

Thomas Schultz, *piano*

Special thanks to the Elaine and Richard Fohr Foundation and to

Ms. Sook Choi (for the reception)

A reception will follow the concert! Everyone is cordially invited!

ABOUT THE MUSIC

Franz Schubert – Sonata in C, D. 840

The *Sonata, D. 840* was written in April, 1825. Its autograph exists only as a first draft and, usually, only the first two movements are played. Schubert abandoned the fourth movement, *Finale*, after only 272 measures; the third movement *Menuetto/Trio* is also unfinished. The first two movements (at today's concert we hear only the first) are of the highest quality, certainly equal to the music in the *A minor Sonata, D. 845*, written at about the same time. (TS)

Franz Schubert – Sonata for Arpeggione and Piano, D. 821

Written in November, 1824, this sonata was originally intended for the Arpeggione or "bowed guitar", or "guitar-violoncello", an instrument that went rather quickly out of fashion. The sonata is usually played on either viola or cello and piano.

In November, Schubert had recently returned from the Hungarian summer estate of Count Johann Karl Esterházy, where he gave piano lessons to the Count's two daughters, the 22-year-old Marie and the 19-year-old Karoline. (It was during this summer that Schubert had written a work for piano 4-hands and a short work for piano solo, the *Hungarian Melody*, both based on a song he heard the Count's maid singing).

On September 21, 1824, Schubert wrote to his friend Franz von Schober:

I hear that you are not happy? That you've had to get over a bad attack of despair? Although I am exceedingly grieved to hear this, I am not at all surprised, this being the fate of most intelligent people in this miserable world... Now I am sitting here alone in farthest Hungary, whither I let myself be enticed, alas, for a second time, without a single person near me to whom I can really talk. Since you went away I have written scarcely any songs, but have tried my hand at some instrumental music. Although I have been in good health for the past five months, I have very wretched days sometimes. In one of these fits of depression, when the sterility and insignificance that characterize the life of today was painfully brought home to me, there came into my head the following lines:

Contemporary Chamber Players, ECO Ensemble, Other Minds sfSound, Empyrean Ensemble, Earplay, and Composer's Inc. Richard is also former Principal Bass of the New Century Chamber Orchestra. With his Worn Chamber Ensemble, founded in 1996, has performed works for both solo bass and ensemble by such composers as Andriessen, Cage, Harrison, Henze, Revueltas, Scelsi, Varese, and Xenakis. Richard holds degrees in double bass from California State University, Northridge and the New England Conservatory. He currently teaches and provides orchestral coaching at UC Berkeley. Richard joined SFCMP in 2002.

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 was invited five times to give masterclasses on the piano music of the Second Viennese School at the Schoenberg Center in 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 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. 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.

Orchestra at the Kennedy Center Concert Hall. She attended the Juilliard School of Music as a scholarship student of Lynn Harrell, and received her Bachelor's and Master's Degrees 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.

In addition to her position in the San Francisco Opera Orchestra, Ms. Moore joined the cello section of the San Francisco Ballet Orchestra in 1989. She has appeared as a soloist at Avery Fisher Hall at Lincoln Center, Carnegie Recital Hall, the Kennedy Center Terrace Theater, the Herbst Theater in San Francisco and the San Francisco Legion of Honor, among others. She has also performed as a guest artist at the Olympic Music Festival in Seattle, the Grand Teton Music Festival and the Music in the Vineyards Chamber Music Festival. In 1991, Ms. Moore appeared in the last episode of the TV series, *Midnight Caller*, and in 1993, she was featured as a soloist with San Francisco Chamber Symphony under the direction of Roger Norrington. In 1996, she performed one of the first Bay Area performances of the composer's version of Tchaikovsky's *Rococo Variations* with the San Francisco Chamber Orchestra. In 1998, she was named a Cowles Visiting Artist at Grinnell College and in both 1999 and 2001 won election to the Board of Governors of the National Academy of Recording Arts and Sciences.

As a member of the new music groups Earplay and the Empyrean Ensemble, she has recorded works by Mario Davidovsky, Maria Niederberger, Ross Bauer, Cindy Cox, William Kraft, 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.

Double bassist **Richard Worn** has performed extensively with the San Francisco Opera and Symphony. Currently, he serves as Assistant Principal Bass of the Marin Symphony and Principal Bass of the Sanse Chamber Orchestra as well as with the Berkeley

*O power of Art! The sacred task is thine!
Hold up thy mirror to the nobler past!
Thy strength alone can sorrow's strength outlast,
And mock its triumph over our decline.*

Things are going very badly with my publisher. He cannot pay, and no one buys either my things or anybody else's, but only wretched "popular" productions. (TS)

Louis Moreau Gottschalk/Schultz – *The Banjo*

I've played Gottschalk's *The Banjo* since the 1980s, always enjoying its unique, highly inventive evocation of the sound of the banjo and its, at times, raucous, high spirits. I was always a bit disappointed, though, by what seemed to me to be a rather superficial ending.

While looking, a few years ago, through the piles of music in our library, I found a few loose pages of something I must have sketched out between Stanford piano lessons. It was a sort of continuation and new ending for *The Banjo*, using my own version of a well-known "political" American folk song (with a nod to Gottschalk!). Since then, I've had time to work it into the version that you'll hear on today's concert. (TS)

Hyo-shin Na — *Kafka's Hands for cello and double bass* (2026)

I was inspired to compose this work by Kafka's short story called *The Battle of the Hands* (1917). The story is something like this: ... the page-long story, in which Kafka describes how his two hands begin to fight by slamming shut the book he'd been reading and appointing him the referee. To fulfill his duties in the darkened room, he presses his chin to the table and, noticing how his left hand is already being pounded into submission by the right (which he admits he's always favored), decides to pull them apart with a gentle tug. His fear that the left hand would have broken off at the wrist and fallen to the floor is prevented and the two hands lie together, the right stroking the back of the left while the writer, calling himself the "dishonest referee", simply nods. (HSN)

Pushing Open the Garden Gate for cello, double bass, and piano (2025)
In the spring of 2025, at the Asian Art Museum of San Francisco, I saw a painting called *The Pine Spring Among Misty Peaks* which Hua Yan (1682–1756) painted in 1734. I was fascinated by this highly detailed landscape and stood in front of the work for a long time. While I was looking at the vast mountains and trees in it, I was surprised to see a tiny house. The house was so small that it was barely visible. And in that little house, there was a person! At that moment, I became that person and began to have my life living there. One day I pushed open the gate to my garden. This work was composed while I was “living” in that house ... (HSN)

Walking, Walking for piano solo (2003)

The inspiration and basic musical materials of *Walking, Walking* have their origin in a song by the Chilean musician Victor Jara, a central figure in that country's "new song" movement. *Walking, Walking* explores aspects and qualities of the act of walking, the rhythm and pace of walking and thinking, the balance of working and idling, and the, at times, meandering, light-hearted quality of walking. The piece reflects the last lines of a poem by Jara:

For how long have I been arriving
How long ago did I leave
How long have I walked
Since when have I been walking?

Walking, Walking was written for Thomas Schultz; the writing of the piece was supported by Subito, a grant program of the San Francisco Bay Area chapter of the American Composers Forum. And this work was premiered on May 15, 2004 at Weill Recital Hall, Carnegie Hall, in New York City by Thomas Schultz. (HSN)

ABOUT THE MUSICIANS

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 San Francisco Artist

Grant, 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. Her music has been played worldwide by ensembles as varied as the Barton Workshop, 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.

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. From 2006 to 2025, her music was published exclusively by Lantro Music (Belgium). She has received an ASCAP (American Society of Composers, Authors and Publishers) PLUS AWARD annually since 1998.

Thalia Moore joined the San Francisco Opera Orchestra as Associate Principal Cello in 1982. A Washington D.C. native, she began her cello studies with Robert Hofmekler, and after only 5 years of study, appeared as a soloist with the National Symphony