



**FESTIVAL
PROGRAM
OCTOBER 9**



2022

Herbst Theatre
Green Room
Education Studio
Taube Atrium Theater

San Francisco
War Memorial
Performing Arts Center
401 Van Ness Avenue

InterMusicSF.org



SF Music Day

Sunday, October 9, 2022

Herbst Theatre

FIRST FLOOR & 2ND FLOOR BALCONY

NM 12:30–1:30 PM p. 6

Del Sol Quartet

NM 2:00–2:40 PM p. 8

**Rob Reich and the
Circus Bella All-Star Band
feat. performers from Circus Bella**

J 3:00–3:30 PM p. 10

**Terrence Brewer
& Marcus Shelby Duo**

J 4:00–4:45 PM p. 11

**The Dynamic Miss Faye
Carol & Her Sextet**

J 5:15–6:00 PM p. 12

**Richard Howell's
Joy Protocol Ensemble**

Green Room

2ND FLOOR

C/NM 12:00–12:30 PM p. 14

Ensemble ARI

C 12:45–1:15 PM p. 15

Sierra Quartet

C 1:30–2:00 PM p. 16

**Trinity Alps
Chamber Music Festival**

C/NM 2:15–2:45 PM p. 18

The MANA Quartet

C 3:00–3:30 PM p. 19

**Matthew Linaman
& Robert Mollicone**

NM 3:45–4:15 PM p. 20

Ninth Planet

C/NM 4:30–5:00 PM p. 22

Quartet San Francisco

C/G 5:15–5:45 PM p. 23

The Bernal Hill Players

2022 Schedule

SF War Memorial Performing Arts Center



Education Studio

4TH FLOOR

E 12:30–1:00 PM p. 26

Bertamo Trio

J 1:30–2:00 PM p. 27

**Michael Smolens’
Spiritual Time Sextet**

J/C/NM 2:30–3:00 PM p. 28

Vitamin Em

J/G 3:30–4:00 PM p. 30

**George Brooks with Utsav Lal,
Keshav Batish and Mat Muntz**

J 4:30–5:00 PM p. 31

**Sam Reider and
the Human Hands**

J 5:30–6:00 PM p. 32

Nathan Clevenger Group

J 6:30–7:00 PM p. 33

**Sarah Wilson’s Brass
Tonic**

Taube Atrium Theater

4TH FLOOR

NM 12:00–12:30 PM p. 35

**John Schott and William
Winant Percussion Group**

NM 12:45–1:15 PM p. 37

Ensemble for These Times

G/J 2:00–2:30 PM p. 38

Empyrea

J 3:00–3:30 PM p. 39

Erik Jakobson Sextet

G/J 4:00–4:30 PM p. 40

**Gary Muszynski
and Friends**

J 5:00–5:30 PM p. 41

Matt Renzi Quartet

NM 6:00–6:30 PM p. 42

**Greek Chamber
Music Project**



Welcome to our 15th SF Music Day!

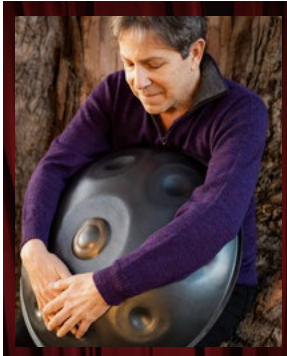


Thank you for joining us for the 15th edition of SF Music Day. It brings me such joy to watch thousands of audience members come together to experience the wide diversity of music presented at this event, performed by some of the finest musicians in the Bay Area.

Today, I invite you to explore our program's 27 local ensembles. I hope you take the opportunity to sample the work of unfamiliar artists and genres – to follow your curiosity and discover new musical traditions during your visit.



Throughout the day, an assortment of dynamic ensembles will perform on four separate stages, including an early music trio with harpsichord starting the day in the Education Studio; a piano trio in the ornate Green Room; a contemporary jazz sextet performing on the Taube Atrium Theater stage; and a string quartet presenting a modern works on the Herbst Theatre stage.



Among today's featured ensembles, many have recently received funding from our Musical Grant Program. These artists include: the Dynamic Miss Faye Carol, Ensemble for These Times, Gary Muszynski and Friends, George Brooks, Ensemble ARI, Vitamin Em, Bernal Hill Players, Ian Dogole (Empyrean), the Mana Quartet, Sarah Wilson's Brass Tonic, Ninth



Planet, John Schott, and others. To date, InterMusic SF's Musical Grant Program has provided over one million dollars in funding to artists for projects that deepen the Bay Area's rich arts ecosystem.

As you move from space to space, we invite you to visit the SF Music Day Marketplace, where you can speak with representatives from Bay Area arts presenters, educational institutions, and support organizations. While in the lobby, please visit the InterMusic SF table to speak with members of our staff and board about our continuing efforts of supporting professional musicians in the Bay Area.

InterMusic SF is a nonprofit organization that champions artists and musical communities through performance opportunities, project grants, advocacy, and professional development. This is made possible through generous grants and donations from foundations, state and local funders, corporate partners, and individuals.

I'd like to extend our sincere gratitude to our community leaders who make this programming possible. Charitable contributions to InterMusic SF ensure that SF Music Day continues to be a free event. At InterMusic SF, we believe that high-quality live music should be accessible to all – it is central to our mission of building and sustaining a vibrant, thriving community.



Thank you for celebrating the arts with us!

Sincerely,

Cory Combs
Executive Director



DEL SOL QUARTET



Samuel Weiser, violin • Benjamin Kreith, violin
Charlton Lee, viola • Kathryn Bates, cello

Akoya (2020)

Erika Oba (1984)

Picture Brides (2017)

Takuma Itoh (1984)

Gay Guerilla (1979)

Julius Eastman (1940-1990)

Fascinated by the feedback loop between social change, technology, and artistic innovation, the San Francisco-based Del Sol Quartet is a leading force in 21st-century chamber music. They believe that live music can, and should, happen anywhere – whether introducing Ben Johnston’s microtonal Americana at the Library of Congress or in a canyon cave, taking Aeryn Santillan’s gun-violence memorial to the streets of the Mission District, or collaborating with Huang Ruo and the anonymous Chinese poets who carved their words into the walls of the Angel Island Immigration Station. Since 1992, Del Sol has commissioned or premiered thousands of works by composers including Terry Riley, Gabriela Lena Frank, Tania León, Frederic Rzewski, Vijay Iyer, Mason Bates, Michael Harrison, Huang Ruo, Pamela Z, Chinary Ung, Chen Yi, Erberk Eryilmaz, Theresa Wong, Reza Vali, and Kui Dong.

COMPOSERS NOTES:

Akoya - While perusing an old picture book of Japanese folktales, I came across the tale of Akoya and the pine tree. Akoya is a young maiden who catches the attention of a tree spirit through her exquisite koto playing. The tree spirit manifests to her as a young man with a flute, and the two of them spend many nights playing music together under the moonlight. They fall in love, but the story has a bittersweet ending in which the tree is eventually felled to make a bridge. Still, Akoya spends the rest of her days by the tree stump protecting it and honoring its spirit. As the hazy orange skies become a recurring fixture of the annual fire seasons, I thought it apt to draw inspiration from a folktale in which the trees themselves are sacred spirits. The tale reminds us of the importance of protecting and honoring our forests, and, fleeting as it may be, of cherishing the ephemeral joys of live music played under open skies. -Erika Oba

Picture Brides - In deciding to choose a moment from Hawaii's history, the story of the Japanese picture brides stuck out as one that resonated with me in particular. Not because I have any personal family ties to these brides-to-be who left their entire lives behind to come to Hawaii with only a picture of their future groom given to them (I do not), but because seeing their pictures reminded me so much of the photos I've seen when I looked through at my grandparents' photo albums in Japan. It made me realize how, under different circumstances, my own relatives could have been on the same boat and faced the harsh realities of immigrating to a foreign land during such difficult times. Never before had I felt the sense of "That could have been my family" in American history as much as when I had learned about this fascinating chapter of Hawaii's past, which is why I was so drawn to this story. This piece attempts to capture the multitudes of feelings these picture brides must have experienced, from a sense of wonder of being in a new place, a deep melancholy of not being able to return home, resigned acceptance to their new and difficult lives, and the sheer determination to make things better for their future generations. These are, to be sure, timeless and universal experiences that all immigrants have experienced and continue to face to this day, in some form or another. -*Takuma Itoh*

Gay Guerrilla is aptly described by Chessa as "a minimalist choralphantasie." The loosely pulsing, repetitive texture builds through a cannily constructed harmonic and motivic arc, centered around the hymn A Mighty Fortress is our God. Although Gay Guerrilla was first recorded with four pianos, the score gives no directions regarding instrumentation. In the fashion of John Cage, events are organized in time by stopwatch, as well as the performers' musical preference. For today's performance, we have chosen an ensemble of three string quartets — two prerecorded and one performing live. Del Sol would like to thank composer and music historian Luciano Chessa for sharing his insights on Eastman's music.



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photo by Daisy Rose Coby

*Rob Reich, accordion, keyboard, percussion • Ian Carey, trumpet
Kasey Knudsen, alto saxophone • Shaina Evoniuk, violin
Jonathan Seiberlich, tuba • Michael Pinkham, drums
Jefferson Friere, juggling • Elise Hing, contortion • Natasha Kaluza, hula hoops*

Rob Reich is quintessentially what makes the San Francisco music scene a vibrant and vital mecca for independent music; he's become one of its stalwart underground artists. His music defies genre, combining strong melodic ideas, rhythmic drive, and a spirit of irreverence and experimentation. He is best known for his work with Tin Hat, Gaucho, and Circus Bella.

With gusto and daring, humanity and heart, Circus Bella connects with audiences by way of thrilling feats, engaging camaraderie and the heartbeat of a live band! We delight in showing audiences what people can do, in ways they haven't seen before. Audiences are bedazzled, lifted up, and join in the celebration of the heart and soul of circus: community, joy, and achieving the impossible. Circus Bella is the Bay Area's premiere one-ring circus, curated in the traditions of earlier eras with forward-thinking sensibilities and flair. "Bella" celebrates the beauty of the circus art form and the beauty of what humans can do together, unifying people by presenting an experience so joyous and magical that it keeps children of all ages coming back again and again.

The Circus Bella All Star Band's album, "MIGHTY!" features 12 original tracks of original circus music, capturing the range of the Circus Bella experience, from the sublime to the silly.

robreich.com
circusbella.org



InterMusic SF's 2022 Musical Grant Program Awards

Amateur Music Network / Destiny Muhammed project • The Bernal Hill Players
Brett Carson • Carnatic Crossings • The Dynamic Miss Faye Carol & Her Sextet
Ensemble ARI / Jungyoon Wie • Ensemble Mik Nawooj / JooWan Kim
Florante Aguilar & Cascada de Flores • Lisa Mezzacappa • The Living Earth Show /
Sharmi Basu • Mo'Fone • Nash Baroque • Nicholas Phan Recording Projects
Roots & Wings / Gary Muszynski • Quinteto Latino / Carla Lucero
Raffi Garabedian Octet • San Francisco International Piano Festival
Sandy Cressman and Homenagem Brasileira • Sarah Wilson's Brass Tonic
Saul Sierra Combo • Scroggins & Rose



The InterMusic SF Musical Grant Program is made possible through support from the Clarence E. Heller Charitable Foundation, the William and Flora Hewlett Foundation, and InterMusic SF's generous individual donors. Since 2008, InterMusic SF has awarded \$1,024,000 to help support 339 musical projects.

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Dream Sequence

Monday, October 17, 2022, 7:30pm

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tickets available at
earplay.org or
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Andrew Imbrie *Dream Sequence*
for flute, oboe, clarinet, violin, viola, cello, piano, and
percussion (*celebrating Imbrie's centennial*)

Fred Lerdahl *Reflection*
for flure, clarinet, and piano (in memory of Andrew Imbrie)
Earplay commission, world premiere



Hyo-shin Na *To the Ice Mountains*
for oboe, clarinet, viola, and cello
Earplay commission, world premiere

Tyshawn Sorey *For Fred Lerdahl*
for viola, piano, and percussion



TB photo by Kara Wood • MS photo courtesy of artist

Terrence Brewer, guitar • Marcus Shelby, bass

Described by JazzTimes as “a melodic improviser with an exquisite tone and an abundance of soul,” Brewer is an acclaimed performing and recording artist. In-demand, and with nearly 2800 shows in the past ten years, he receives overwhelming regional support. Brewer is an award-winning guitarist and composer and has earned the SF Weekly Music Award for Best Jazz Artist, the Oakland Metropolitan Chamber of Commerce award for Artist of the Year, and the Bay Area Blues Society’s award for Best Jazz Group. Brewer has performed at the Monterey Jazz Festival, Russian River Jazz Festival, SFJazz Festival, Fillmore Jazz Festival, and many others. When Brewer is not touring regionally and nationally, he finds time to teach master classes, clinics, and lectures for the likes of Stanford Jazz Workshop and SFJAZZ, presenting at colleges, high schools, and middle schools throughout California.

Marcus Anthony Shelby is a composer, bassist, bandleader, and educator based in San Francisco, California. His work focuses on the history, present, and future of African American lives, social movements and music education. Shelby is the Artistic Director of Healdsburg Jazz, an artist in residence with the Yerba Buena Gardens Festival, and a past resident artist with the San Francisco Jazz Festival and the Healdsburg Jazz Festival. Shelby has worked with a sweeping range of artists, composed several oratorios and suites, and leads the Marcus Shelby Orchestra. In addition to developing commissioned works, the orchestra performs at Bay Area clubs, universities, high schools, elementary schools, churches, festivals, and concert venues.



photo courtesy of artist

THE DYNAMIC MISS FAYE CAROL & HER SEXTET

Faye Carol, voice • Joe Warner, piano • Tony Austin, drums
Michael Jones, bass • Dave Ellis, tenor saxophone
Mary Fetting, alto saxophone • Richard Benitez III, trumpet

*Join The Dynamic Miss Faye Carol and this all-star
intergenerational band of giants for an afternoon across the
musical spectrum from jazz to blues to funk and beyond.*

The Dynamic Miss Faye Carol is an icon in the Bay Area and beyond, highly regarded for her powerful voice, astonishing versatility, and gift of connecting with her audience. Equally at home in jazz, blues, R&B, gospel, funk, latin, and hip-hop, she has developed her own authentic sound and unique delivery, delighting audiences young and old across the globe. After beginning her career with gospel music, Faye Carol made her name singing with Oakland blues and funk legend Johnny Talbot & De Thangs before forming her own trio and gaining fame in San Francisco's jazz, blues, and cabaret clubs of the 1970s and 80s.

Over a 60-year career in music, this living legend has developed her own unique acoustic sound and style in Black Music—drawing from funk, blues, gospel, and straight ahead swingin'—and cultivated an audience that remains as diverse as her uplifting music. She has maintained a high level of musicianship in her groups, mentoring some of the Bay Area's brightest young talent including pianist Benny Green, bassist/composer Marcus Shelby, saxophonist/composer Howard Wiley, and her daughter, pianist/composer Kito Kamili. Her vocal proteges include international superstars Kehlani and Ledisi.



photo by John Vigran

RICHARD HOWELL'S JOY PROTOCOL ENSEMBLE

*Richard Howell, saxophone • Pasha Howell, vocals • Jack West, guitar
Art Khu, piano, keyboard & guitar • Frank Martn, piano • Lily Stern, bass
Gary Brown, bass • Adrian Areas, percussion
Ian Doogle, percussion • David Frazier, percussion*

In many ways, Richard Howell is a secret weapon of the Bay Area music scene—an artist who's provided the creative glue holding together an extraordinary range of projects. Howell is an active saxophonist, educator, and producer of jazz, funk, world and pop music. He leads two innovative jazz ensembles, RH Quartet and Richard Howell and Sudden Changes in crowd-moving performances. Howell has a spiritual way of connecting to audiences of all ages.

Richard Howell's music celebrates diversity as it bridges, unites and merges the experience of all listeners. He defines it as "Bridge Music"—a jazz pathway over obstacles that joins differences and links through the sonic connection. Its roots are based in the spirit of John Coltrane's *A Love Supreme* and embrace the contradiction of James Brown's simplistic yet complicated African inspired rhythmic concepts to the deep soulfulness of the Isley Brothers.

Howell's concept behind the Joy Protocol Ensemble is a new covid-era mandate: "The mandate for me this year has been a celebration of life—the mandate of happiness known as the joy protocol. I have assembled a group of musicians that inspire me to continue to see the good and the beauty in all of us."



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photo courtesy of artist

Heeguen Song, violin • Sarah Hong, cello • Sharon Lee Kim, piano

Ghost Break Dance for violin and cello
iii. Envy and Desire

Michael Lee (b. 1987)

SHARED for violin and piano

Belinda Reynolds (b. 1967)

Piano Trio No. 3 in C minor

Johannes Brahms (1833-1897)

- i. Allegro energico*
- ii. Presto non assai*
- iii. Andante grazioso*
- iv. Finale: Allegro molto*

“Ari” is a Korean word with multiple meanings: big river, wisdom and beauty. Ensemble Ari is a group of Korean American musicians in the Bay Area who wants to share this quality with the community. Their mission is to bridge Korea and other communities through western instruments while honoring Korean history and culture.

The ensemble gave its debut concert in October 2014 and has continued to present concerts around the Bay Area. Ensemble ARI is passionate about diversifying repertoires. Recently, ARI presented their “Celebrating Black Composers” concert program and held live discussions with black composers during the pandemic. Last year, Ensemble ARI collaborated with African American singer Candace Johnson and presented music by Florence Price and Margaret Bonds.



photo by Kyle Ball

Elbert Tsai, violin • Rochelle Nguyen, violin
Christina Simpson, viola • James Jaffe, cello

String Quartet in Bb Major, K. 589, mvt. I

Lady Isabelle Was That Kind of Woman

“Songbird” and “Smoke” from Break Away

String Quartet No. 4, mvt. V

W. A. Mozart (1756–1791)

Alexandra T. Bryant (b. 1985)

Jessie Montgomery (b. 1981)

Béla Bartók (1881–1945)

The Sierra Quartet was founded in 2019 following a chamber music retreat in Three Rivers, California, located at the foothills of Sequoia National Park, and has since performed to acclaim throughout California. Since the start of the pandemic, they have also transitioned to offer high-fidelity streamed concerts. They can also be heard at Festival Rolland, a summer music festival in the hills of Burgundy.

The Sierra Quartet seeks to breathe new life into chamber music through thoughtful and diverse programming and cross-disciplinary collaborations. They believe that music has the power to enrich their communities and are dedicated to making world-class performance an accessible part of the cultural fabric of the Bay Area.



Rochelle Nguyen, violin • Ian Scarfe, piano • Elektra Schmidt, piano

Rapsodie Espagnole (*arr. for piano 4-hands*)

Maurice Ravel (1875–1937)

Road Movies *for violin and piano*

John Adams (b. 1947)

The Trinity Alps Chamber Music Festival was founded in 2011 by pianist Ian Scarfe and other graduates of the SF Conservatory of Music. The festival has many different facets: it offers musicians week-long retreats in the scenic Trinity Alps region of Northern California, it presents dozens of concerts each year in communities from the Bay Area up to the North State counties of Trinity, Humboldt, and Shasta, it offers a composer-in-residence program that helps create new musical works, and it has run a highly successful series of Live Streamed concerts during the pandemic years. Audiences who enjoy vacations in nature have flocked to the Trinity Alps for hiking and camping in the mountains, and fishing and rafting in the rivers. Now they are doing the same to go hear great live chamber music!

To date, the Trinity Alps CMF has presented over 500 public concerts, nearly all of which are free to attend with a suggested donation. “We are so fortunate to have many generous supporters across the state of California who care about our musical programs, and support our mission of bringing chamber music and musicians to rural communities in the North State,” says director Ian Scarfe. The festival enjoys a rotating cast of world-class musicians, who have come from all over the world to participate. A core-group of musicians, including Scarfe, reside in the San Francisco Bay Area and frequently present concerts locally.



Music at Kohl Mansion

October 6, 2022 - May 7, 2023

Eight Sundays at 7pm

October 16, 2022

The Heath Quartet

Haydn | Fanny Mendelssohn | Schubert

November 13, 2022

40th Anniversary Celebration

Shinji Eshima | Ernst Bacon | David Carlson | Mendelssohn

December 4, 2022

Miró Quartet, Honorary Chairs

Haydn | Kevin Puts | Beethoven

January 22, 2023

Maxwell Quartet

Purcell | Eleanor Alberga | Brahms

Traditional Scottish/Maxwell Quartet "Work Songs"

February 5, 2023

Trio con Brio Copenhagen

Haydn | Arensky | Schubert

March 12, 2023

Fauré Piano Quartett with Frederica von Stade

Fauré | Dvořák | Brahms

April 16, 2023

Curtis on Tour with Ida Kavafian and Peter Wiley

Richard Danielpour | Schubert

May 7, 2023

Alexander String Quartet

Mozart | Kodaly | Brahms



Music at Kohl Mansion

2750 Adeline Drive

Burlingame, CA 94010

650.762.1130

www.musicatkohl.org



photo by Jiyang Chen

Michael Hernandez, soprano saxophone • Michael Mortarotti, alto saxophone
Eric Barreto-Maymi, tenor saxophone • David Cortez, baritone saxophone

Portrait of my Dead Brother* (2014)

Kevin Villalta (b.1989)

Maritzika* (2021)

Marc Mellits (b.1966)

Premier Quatuor Op. 53 (1857)

Jean Baptiste Singelee (1812-1875)

Andante

Adagio Sostenuto

Allegro Vivace

Allegretto

Called a “groundbreaking ensemble” by the Los Angeles Chronicle, the San Francisco Bay Area-based MANA Quartet has repeatedly won high praise from today’s leading composers, noted as “vigorous and accomplished...deserving every success” and “beautifully balanced...a new bright light in the world of chamber music” by Pulitzer Prize winners Charles Wuorinen and Ellen Taaffe Zwilich. Championed as “Saxophone Ambassadors” by Chamber Music Magazine, MANA embodies its namesake as a force advocating for the saxophone in classical music.

Since its inception in 2007, the ensemble has premiered dozens of new compositions and given new life to many underrepresented original masterworks. Using vintage instruments built to the acoustical specifications of the saxophone’s inventor, Adolphe Sax, MANA’s impassioned performances offer a vivid reimagining of the saxophone’s nineteenth-century heritage – a refined aesthetic characterized by intrinsic warmth, dynamic range of character, and absolute versatility.



ML photo by Valentina Sadiul • RM photo courtesy of artist

Matthew Linaman, cello • Robert Mollicone, piano

Cello and Piano Masterpieces by Women Composers

Cellist Matthew Linaman has performed in over 15 countries both as a soloist, teacher and as a founding member of the Cello Street Quartet. His notable appearances include a premier of Richard Marriott's Ghostship Requiem for Cello and Orchestra with the Oakland Symphony under the baton of the late Maestro Michael Morgan. Matthew has spoken on the TED stage and served as a Music Ambassador for the U.S. State Department in Europe and Asia. After receiving the coveted Dean's Award for outstanding contributions to chamber music at the San Francisco Conservatory of Music (SFCM), and winning the annual Concerto Competition, Matthew completed his studies with award-winning french cellist Jean-Michel Fonteneau. He now serves on the faculty of the SFCM Pre-College program.

Pianist and conductor Robert Mollicone is a member of the San Francisco Opera music staff, where he serves as coach, prompter, and assistant conductor. He is also a frequent guest at such companies as Seattle Opera, Utah Opera, The Dallas Opera, and Opera San Jose. Equally at home on the concert stage, Mollicone collaborates frequently with both rising stars and veteran singers including Denyce Graves, Theo Lebow, Elisabeth Bishop, Andrea Carroll, Simon Estes, Nicholas Phan, and Jamie Barton.



photo by Andrew Lu

*Mia Nardi-Huffman, violin • Giacomo Fiore, guitar
Brendan Lai-Tong, trombone • Eugene Theriault, double bass*

**We only want to fly because
we're tethered to the earth**

Darian Donovan Thomas

**34 Chords: Christian Wolff in Hanover and Royalton
ensemble forecast**

Larry Polansky
inti figgis-vizueta

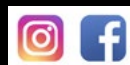
Joe Jack BingleBandit

Christian Lindberg

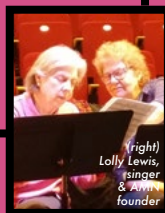
From the Same Melancholy Fate

Eve Beglarian

Ninth Planet is a new music ensemble and service organization dedicated to the commissioning, performance and furthering of new music, especially the works of young composers and artists and those from underrepresented communities. Created in 2019 as a merger of Wild Rumpus and Composers, Inc., Ninth Planet continues the traditions of both organizations by commissioning new works, offering the Suzanne and Lee Ettelson Composer's Award instituted by Composers, Inc., and performing existing, innovative pieces that stretch the genre's limits. Concert programs represent a range of styles, with emphasis on local composers, women and LGBTQA+ composers, and composers of color. Ninth Planet prioritizes close interaction with our guest composers, seeking to invite them into our rehearsal process and the thoughtful presentation of their work in concert. Ninth Planet is a registered not-for-profit organization.



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We're an SF-based community of music-makers. Our website connects musicians to each other, and our professional workshops offer mentorship online and in person.

UPCOMING WORKSHOPS



AMN + SF PERFORMANCES Residencies
Dashon Burton, voice
Oct 16, 2022 at 2 pm



FAMILY SING Holiday Sing-Along
Valérie Sainte-Agathe
& SF Girls Chorus
Dec 2, 2022 at 6:30 pm



AMN + SF PERFORMANCES Residencies
Jason Vieaux, guitar
Jan 25, 2023 at 6:30 pm



JUNTEENTH Choral Celebration
Candace Johnson, voice
June 19, 2023 at 4 pm



*Jeremy Cohen, violin • Joseph Christianson, violin
Chad Kaltinger, viola • Andrés Vera, cello*

Non-traditional in their delivery, QSF redefines the sound of chamber music. “When the music says swing, we swing. When the music says groove, we groove.”

Grammy nominees for four CD releases (2013, 2009, 2007, and 2006) and International Tango competition winners (New York, 2004), Quartet San Francisco expresses itself in its agility and standout virtuosic playing. Quartet San Francisco was founded in 2001 by celebrated Bay Area violinist and composer-arranger Jeremy Cohen, bringing together crossover specialists excelling in multiple styles — from jazz to tango, pop to funk, blues to bluegrass, gypsy swing to big band and beyond. Since its concert debut in 2001, Quartet San Francisco has offered its groundbreaking literature to local, national and international audiences in performing arts centers, tango and concert halls, jazz festivals, museums, and classrooms.

QSF’s upcoming recording features the music of Raymond Scott, whose compositions were the soundtracks of our childhoods, beginning with the Warner Brothers’ Looney Tunes and Merrie Melodies cartoons of the 1940s featuring Bugs Bunny, Daffy Duck, and Elmer Fudd. Quartet San Francisco has played the music of Raymond Scott for many years (several Scott tracks are on their Grammy-nominated Whirled Chamber Music CD). The music is joyful and thrilling to perform, and there is something iconically American about his sound. Scott was a master of precision, crisp rhythms, playful themes, and descriptive melodies evocative of childhood memories and carefree afternoons.



photo courtesy of artist

Martha Rodríguez-Salazar, flute • Leah di Tullio, clarinet
Annelise Zamula, saxophones • Jennifer Peringer, piano.

*Works by Mexican, Bay Area, and women composers
including a diversity of styles, from contemporary classical to
Mexican folk to jazz and free improvisation.*

The Bernal Hill Players is a gleefully eclectic chamber music ensemble formed in 2008 that performs classical and contemporary chamber music from around the world, as well as newly commissioned pieces by Californian and Mexican composers. They like music with strong local flavors, and their mission is to foster intercultural creative connections between composers, performers, and audiences.

At the core of the ensemble are flutist and singer Martha Rodríguez-Salazar and pianist and arranger Jennifer Peringer. This dynamic duo regularly collaborates with other musicians to form larger ensembles. Over the years they have worked with clarinetists Leah di Tullio, Karla Avila, Sarah Bonomo and Rachel Condry; with cellists Jessica Ivry, Samsun van Loon, and Jill Brindel; with violists Katrina Wreede and Ron Relic, with saxophonist Annelise Zamula; with guitarist Sharon Wayne; and with percussionist Chus Alonso.

From 2010 to 2015 the Bernal Hill Players worked on a bi-cultural commissioning project involving composers from San Francisco and Mexico City. The project resulted in eight newly commissioned pieces for flute, clarinet, piano, and cello, recorded on two CDs called “In and About San Francisco” and “Neighborhoods of Mexico City”.



Over the past 24 years, InterMusic SF has greatly expanded to serve a diverse community, celebrating a wide range of styles and traditions. We continue to enrich the lives of active artists and bring people together to provide opportunities for shared experiences of live music, fostering communication and unity.

InterMusic SF continues to be a vital source of project funding, a producer of live music events, and an advocate for artists.

The San Francisco Bay Area is home to world-renowned artists. Through a wide range of programming that includes the Musical Grant Program, Fiscal Sponsorship, professional development workshops, and admission-free events, InterMusic SF supports an artistic climate in the San Francisco Bay Area, where musicians can build sustainable careers and widely celebrate their work with engaged and dedicated audiences.

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SCAN ME

“With the funding we received from the Musical Grant Program we were able to fully fund our composer’s commission, rent a venue for the premiere, cover our printing costs and partially cover our musician’s fees for the concert. This funding was essential to the success of the project. ”

MGP grant recipient ensemble,
Brass Over Bridges



“Thank you again and again - what a gift!... If the pandemic has taught us anything, it is the importance of live music! ”

SF Music Day Audience Member



“SF Music Day is one of my favorite events. In addition to seeing at least one musician I’m familiar with in other venues, it’s fun to check out artists I’m unfamiliar with and listen to music genres I wouldn’t normally encounter. ”

SF Music Day Audience Member

“At InterMusic SF, we are thrilled to extend the scope and reach of our primary community event, SF Music Day. The free festival provides quality opportunities for hundreds of professional Bay Area musicians to engage with audiences and showcase new works. Sponsorship of SF Music Day helps us connect audiences to the performing arts in deep and meaningful ways. ”

Katherine Bukstein,
InterMusic SF Board President





photo by Sheila Newbery

Letitia Berlin, recorder • Yuko Tanaka, harpsichord
Farley Pearce, viola da gamba

Canzon Terza à 2, Canto e Basso (1628) Girolamo Frescobaldi (1583-1643)
Sonata Seconda, Canto e Basso (1624) Tarquinio Merula (1595-1665)

Early 17th-Century Dances and Masque Tunes

Sir Francis Bacons Masque

British Library Add. MS 10444

Williams' Love

Ben Jonson, *Lovers Made Men* (1617)

Cupararee or Graysin

British Library Add. MS 10444

Spanish Pavan

Michael Praetorius (1612)

The Second Witches Dance

British Library Add. MS 10444

Trio Sonata in A minor TWV 42:a7 Georg Philipp Telemann (1681-1767)
Andante, Allegro, Adagio, Allegro

The Bertamo Trio is a San Francisco Bay Area-based early music group that brings the music of the Baroque to today's audiences with professional polish, verve, and precision.

The performers of Bertamo, along with good friend and regular Bertamo guest, Farley Pearce are all active musicians performing with early music ensembles festivals and workshops in the Bay Area and beyond, including, Farallon Recorder Quartet, Calextone, Musica Pacifica, Music of the Spheres, Archetti, Ensemble Montichiari, Moscow Chamber Orchestra, American Bach Soloists, Magnificat, the Jubilate Baroque Orchestra, the Sex Chordæ Consort of Viols, Philharmonia Baroque Orchestra, and Airs and Graces

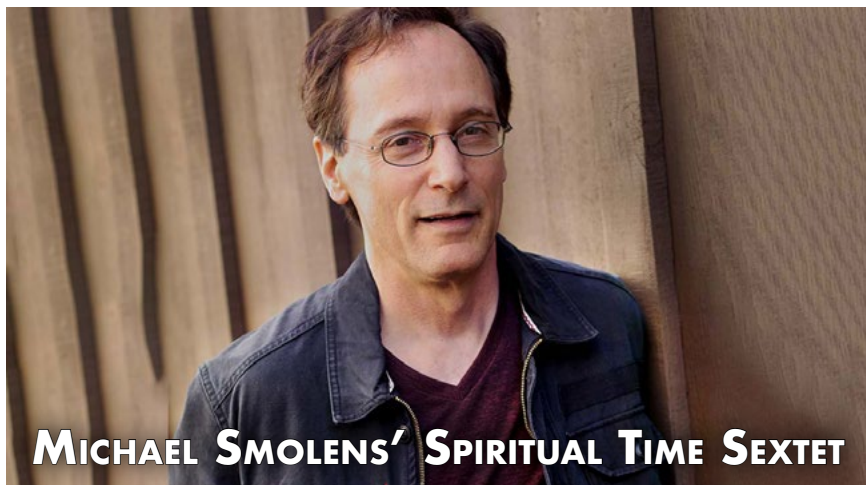


photo courtesy of artist

MICHAEL SMOLENS' SPIRITUAL TIME SEXTET

*Stephen Saxon, voice/brass • Erik Jekabson, trumpet/flugelhorn
Jesse Levit, saxes/flute/bass clarinet • Aaron Germain, acoustic & electric basses
Brian Fishler, drums • Michael Smolens, piano/alto flute*

Michael Smolens is a pianist/vocalist/multi-instrumentalist who has been composing and arranging for nearly six decades. He has been commissioned by Meet The Composer, The Fleishhacker & Bernard Osher Foundations, NPR, Occidental Choir, UCSC Dance Department, and by many vocalists, contemporary churches, and festivals.

Michael has recorded seven CDs under his name and has created a myriad of ensembles, from duos to 18-person groups covering jazz, world music, and chamber. He has recorded and/or performed instrumentally with Stefon Harris, Paul McCandless, David Balakrishnan, Evan Price, Paul Hanson, Sheldon Brown, Erik Jekabson, Claudia Schmidt, Akira Tana, and Zakir Hussain; and vocally with Bobby McFerrin collaborators Rhiannon, David Worm, and Bryan Dyer.

The Spiritual Time Sextet is an offshoot of Michael's Holiday Jazz Project, which features reconstructed Christmas & Chanukah gems, as well as Spirituals. The generosity shown to him by African-American churches where he performed exposed him to the riches of spirituals, and led him to arrange, perform, and teach them in a wide variety of contexts. He also looked to contemporary jazz composers like Nguyen Le ("Tales From Vietnam") and baroque composers like J.S. Bach to see the possibilities of working with folk & sacred songs on an expanded canvas.

Musical introduction by Rev. Carolyn Douglas.



photo by Jim Orsetti

Philip Brezina, violin • Evan Price, violin • Emily Onderdonk, viola
Michael Graham, cello • Dan Cantrell, accordion • Paul Hanson, bassoon

A program of original jazz, blues, funk and fiddle music featuring improvisation. Works by Emily Onderdonk, Paul Hanson and Evan Price.

A musical collective made up of Grammy®-nominated and award-winning musicians from around the Bay Area, Vitamin Em celebrates jazz, funk, R&B, soul and fiddle music with enthusiasm. Founded in 2016 by violist Emily Onderdonk, Vitamin Em presents a broad and exciting range of improvisatory styles of music to audiences in the Bay Area and beyond. The band is serious about having fun, and its members, steeped in an abundance of musical traditions – jazz, funk, blues, Klezmer, indie, rock, Balkan, fiddle, classical – bring a wealth of experience, creativity and fearless improvisation to each performance. Vitamin Em is about sharing with audiences a fun-loving spontaneity and exhilaration for the groove.

Vitamin Em has appeared around the Bay Area as featured artists with: Mason Bates and Mercury Soul, Berkeley Symphony & Friends, Crowden Music Center's Sundays @ 4, Piedmont Piano Company, Throckmorton Theater, Pt. Richmond Jazz, Epworth Community Concerts and on NPR's Says Who? Members can also be found collaborating, recording and/or touring with artists such as Jon Baptiste, Wayne Shorter, Santana, Beyoncé, Paquito D'Rivera, Bela Fleck and the Flecktones, Hot Club of San Francisco, Brothers Comatose, Klezmatics and performing at SF Jazz, in the pit of Hamilton and in the San Francisco Ballet and Opera orchestras.



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UL photo By Liz Maney, photos courtesy of artists

George Brooks, saxophone • Utsav Lal, piano
Keshav Batish, percussion • Mat Muntz, acoustic bass

George Brooks is a prolific and diverse saxophonist and composer, acclaimed for successfully bridging the worlds of jazz and Indian classical music. He is the founder of Indian fusion groups Summit with Zakir Hussain, Steve Smith, Kai Eckhardt and Fareed Haque; Bombay Jazz with Larry Coryell and Ronu Majumdar; the Raga Bop Trio with Steve Smith and Carnatic guitarist Prasanna and Elements with Indian violinist Kala Ramnath and Dutch harpist Gwyneth Wentink.

Indian pianist/composer Utsav Lal, often known as the ‘Raga Pianist’ is recognized as the rarest of pianists. Treading the careful line between an ancient tradition and the innate desire for innovation with utmost respect, Lal’s music is acclaimed for its sincerity, depth and powerful intensity.

Keshav Batish is a jazz drummer, bandleader and composer, whose musical world is shaped by a lineage of North Indian classical music. His debut album, *Binaries in Cycle* explores dualities on multiple levels, finding harmony in opposing ideas.

Mat Muntz is a composer, bassist, and bagpiper based in the Bay Area, New York and Croatia. Whether working as a composer and bandleader on projects like The Vex Collection and his own sextet Phantom Islands, as a longtime collaborator with vocalist Astrid Kuljanic, or as an in-demand sideman in New York’s jazz and experimental music scenes, Mat brings his improvisational sensitivity and fiercely independent sound to every performance.

SAM REIDER AND THE HUMAN HANDS



photo courtesy of artist

Sam Reider, accordion & piano • Teo Quale, mandolin • Miles Quale, violin

Performing a variety of original compositions from Reider's records with folk-jazz-fusion ensemble the Human Hands and his solo piano release *Petrichor*.

Sam Reider is a pianist, accordionist, composer, and educator from San Francisco. His work brings together various streams of American music, from jazz and folk tunes to popular song and contemporary composition. He has appeared as a bandleader and soloist at major festivals and venues around the world and his performances and original compositions have been featured on NPR, PBS and the BBC. Reider has performed, recorded and collaborated with a range of artists including Jon Batiste, Jorge Glem, Sierra Hull, Laurie Lewis, and Paquito d'Rivera. As Mark Corroto writes in *All About Jazz*, "Reider has a knack for writing new music that has a familiar sound. Let's say he has an old soul encased in some sprightly fingers."

Irresistible melodies, fiery improvisation and otherworldly sounds collide in what *Songlines Magazine* dubbed "mash-up of the Klezmatics, Quintette du Hot Club de France and the Punch Brothers." The *New York Times* calls it "modern folk music with saxophone and accordion." Sam Reider & The Human Hands got their start playing regular late night sessions at well-known dives and venues like Brooklyn's Barbes and Sunny's, and Manhattan's Rockwood Music Hall. The group has evolved into a 21st-century folk music orchestra featuring a rotating cast of some of the brightest names in jazz, bluegrass, classical, and world music.



photo courtesy of artist

Kasey Knudsen, alto & tenor sax • Cory Wright, clarinet, bass clarinet, tenor sax
 Beth Schenck, alto sax • Nathan Clevenger, guitar • Lisa Mezzacappa, bass
 Jon Arkin, drums • Tim DeCillis, vibes, percussion

Nathan Clevenger is an Oakland born composer and multi-instrumentalist, working on the margins of modern composition, jazz, and free improvisation. The Nathan Clevenger Group has released three albums, including ‘Stateless’ (2019, Slow & Steady Records). Active for nearly two decades, the Group has evolved from a quintet to an octet and features many of the Bay Area’s finest improvisers, including Kasey Knudsen, Cory Wright, Lisa Mezzacappa, Jon Arkin, Beth Schenck, Tim DeCillis, and Jason Levis.

In 2022, Nathan Clevenger released ‘i had a dream about amnesia’, an album compiling 2 suites for solo, duo, and trio configurations, composed and recorded during the Covid-19 lockdown. Current projects include a trio with Jordan Glenn & Cory Wright and the improvising chamber ensemble, Ashen Cleric. Notable recent performances include performances at sfSound’s Mosswood Sound Series, Indexical (Santa Cruz), and the premieres of extended compositions at the SF Contemporary Jewish Museum (‘for david berman’) and the Exploratorium (‘Ice Hours’, a multimedia collaboration with violinist/composer Kristina Dutton and artist Kim Miskowicz).

“Drawing on orchestral jazz concepts pioneered by Duke Ellington, Sun Ra and Gil Evans, (Clevenger) revels in coaxing a kaleidoscopic array of voicings from the band, writing extended dreamscapes that unfold with their own quirky internal logic.” – Andrew Gilbert, KQED’s California Report



photo by Marcus Dallon

SARAH WILSON'S BRASS TONIC

*Sarah Wilson, trumpet • Kasey Knudsen, alto sax • Mara Fox, trombone
John Schott, guitar • Lisa Mezzacappa, bass • Jason Levis, drums*

Oakland-based trumpeter, singer, and composer Sarah Wilson has emerged as “one of the most intriguing and promising composers and trumpeters on the contemporary music scene” (Derk Richardson, San Francisco Chronicle). While deeply shaped by jazz, Wilson’s music stylistically owes as much to avant pop, Afro-Latin grooves and indie rock as the post-bop continuum.

Wilson’s artistic work reflects a dynamic interplay of theater, jazz, dance, and film, which frame her unique, fresh compositional style. Sarah Wilson’s 2021 album *Kaleidoscope* (Brass Tonic Records) reflects that unique chemistry inspired by some of the key musicians in her creative life.

Wilson’s original work has earned numerous prestigious commissions from venerable foundations such as the Wallace Alexander Gerbode Foundation and the William and Flora Hewlett Foundation, Center for Cultural Innovation, SF Arts Commission, Fleishhacker Foundation, Zellerbach Foundation, East Bay Community Foundation, New Music USA, and de Young Museum Cultural Encounters Initiative in collaboration with Intersection for the Arts.

Her music is fueled by large-scale community-based arts projects including a 2021 music production, *Tenderloin Voices* in collaboration with the Tenderloin Museum and Larkin Street Youth Services working with formerly homeless youth. Wilson received a grant award from InterMusic SF’s Musical Grant Program to compose a new set of instrumental compositions for her Brass Tonic Ensemble as a continuation of the *Tenderloin Voices* project.



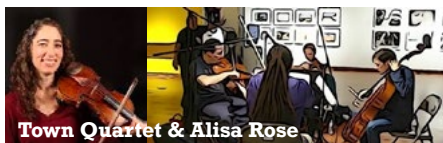
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JS photo by Cookie Segelstein, WW photo courtesy of artist

JOHN SCHOTT AND WILLIAM WINANT PERCUSSION GROUP

John Schott, guitar

Percussion: William Winant, Jordan Glenn, Scott Siler, Joel Davel

Three Singles for electric guitar and percussion
(World Premiere)

John Schott

Composer's Notes:

Guitar and drums! Drums and guitar! From the age of 12, drummers have always been the biggest stars in the constellation of my musical friends. Aaron Alexander, Mike Sarin, Mathew Kocmierski, Jerry Granelli, Kenny Wollesen, Scott Amendola, Rob Rhodes, Willie Winant, Ches Smith, John Hanes, Jordan Glenn, Jason Levis, Josh Jones - all of these guys have continually kicked my ass all over the bandstand and the practice room, and I am a much better musician because of it. The great Jazz soloists, Miles, Monk, Coltrane, Rollins, they all had very special relationships with drummers, a reciprocal listening that brought out something unique from both soloist and drummer. That's been a model for me my whole life.

"Three Singles" was composed with the glorious pleasures and strictures of 45rpm records in mind. The six short movements divide into three "A sides", direct, hooky, formally clear, and three "B sides", somewhat murkier, off the beaten track, possibly a "non-album track".

I am beyond grateful to Intermusic SF for the opportunity to pay homage with this piece to William Winant, an inspirational, heroic figure in the music for me since I moved to the Bay Area in 1988, and a mentor to several generations of musicians.

johnschott.com

williamwinant.com



Danish String Quartet

October 26

Works by **MOZART**, **BRITTEN**, and
SCHUMANN



Danny Driver | PIANO

November 8

Works by **FAURÉ**, **FRANCK**,
LILI BOULANGER, **RAVEL**, and
SCHUMANN



Adam Tendler | PIANO

Jenny Lin | PIANO

November 19

PHILIP GLASS MIXTAPE

Celebrating the Composer's 85th

*Mad Rush, Passacaglia, Selections from
Les Enfants Terribles for 2 pianos
(arr. Tendler/Lin [World Premiere]),
Etudes #16 and #2, and
Four Movements for Two Pianos*



Junction Trio

Stefan Jackiw | VIOLIN

Conrad Tao | PIANO

Jay Campbell | CELLO

December 1

TAO: Eventide

IVES: *Trio for Violin, Cello and Piano*

RAVEL: *Piano Trio in A Minor*



photos courtesy of artists

Mia Nardi-Huffmann, violin • Abigail Monroe, cello • Margaret Halbig, piano

Shed Velvet (2021)

Yaz Lancaster

Trio (2006)

Jonathan Bailey Holland (1974)

Piano Trio No. 2 in d minor, H. 327 (1950) Bohuslav Martinu (1890-1959)

Ensemble for These Times focuses on 20th and 21st century music that is relevant, engaging, original, and compelling, music that resonates today and will speak to tomorrow. E4TT strongly believes in the power of artistic beauty, intelligence, wit, lyricism, and irony to create a deep understanding of our times and the human condition.

Since its inception, E4TT has had a strong, ongoing commitment to new music by women composers or with texts by women writers, as well as by emerging and less-known composers. The 2022-23 season includes a total of 10 world premieres and 14 commissions, a Call for Scores program, the annual program featuring works by women and non-binary composers, and a gala celebration of greatest hits and world premieres. The 2022-23 season also marks the launch of E4TT's UPLIFT program, a California-based commissioning and education pilot program for BIPOC women composers and students. In 2022, E4TT launched its podcast, For Good Measure, featuring weekly interviews every Monday with BIPOC & women creative artists.

E4TT's 15th season opens with CelesTrios, Friday, October 21 at Old First Concerts, featuring a selection of trios, including the world premiere of Celebration 15 by Elena Ruehr.



photos courtesy of artists

*Ian Dogole, global percussion • Richard Howell, saxophones, vocals
Kash Killion, bass, cello, bolon, sarangi*

Empyrea is a trio of internationally acclaimed musical explorers who revel in the limitless possibilities that reside in the great unknown. Their musical explorations defy category – cross-cultural, cross-genre and able to leap into the cosmic spaceways at any moment – all with an intention to uplift and energize their audiences. While Jazz plays an integral role in Empyrea's creations, instruments and inspirations from Africa, Asia, the Middle East and the Americas percolate throughout the proceedings. Stellar exploratory small ensembles such as Codona and the Ethnic Heritage Ensemble have exposed us to the magic of creative improvised music that lives beyond all limits. Now, Empyrea is ready to take the torch and light a new path.



photo by Scott Chernis

ERIK JEKABSON SEXTET

Erik Jekabson, trumpet • Michael Zilber, saxophones • Dave MacNab, guitar
Dan Feiszli, bass • Josh Jones, drums • Deszon Claiborne, drums

Compositions by Erik Jekabson:

Bell Song, Maintain, Emily Jane, Change Up

Erik Jekabson is a freelance trumpet player, composer, arranger and educator who lives in the San Francisco Bay Area. He is equally busy playing and composing for different bands, leading his own groups (the Erik Jekabson Sextet, the String-tet and the Electric Squeezebox Orchestra), teaching a wide variety of students and running the Young Musicians Program at the California Jazz Conservatory.

Erik has eight CDs out under his own name: his most recent album is “One Note at a Time” (2020) on the Wide Hive label. His other CDs are: “Erik Jekabson Sextet” (2018) and “Erik Jekabson Quintet” on the Wide Hive label, “A Brand New Take” (2016) on the OA2 record label, and “Erik Jekabson Quartet & John Santos: Live at the Hillside Club” (2014), “Anti-Mass” (2012), and “Crescent Boulevard” (2010) which are on his own Jekab’s Music record label. His debut CD, “Intersection”, was recorded in New York in 2002 and released on the Fresh Sound/New Talent label.

Erik has also co-produced and played on five other recordings which are widely available: The Electric Squeezebox Orchestra’s “Matter Is” (2019, DoubleOone Records) “The Falling Dream” (2018) and “Cheap Rent” (2015)(OA2 Records), “Vista: the Arrival” (2000) and “New World Funk Ensemble”(1998, Turnipseed Music). Jekabson has recorded as a sideman on numerous other jazz recordings, as well as doing session work in many other musical genres including movie and video game soundtracks.



GM photo by Tina Silano

*Gary Muszynski, percussion and vocals • Frank Martin, piano
Ricardo Peixoto, guitar • Joseph Hébert, cello • Richard Howell, saxophone*

Gary Muszynski is a percussionist, composer, and music educator who creates genre-bending, original music combining folkloric and world music that's infused with a jazz sensibility. He calls it World Acoustic Music.

Gary plays a wide variety of world percussion, including the handpan, berimbau, pandeiro, surdo, udu, mbira, conga, bongo, and cajon. He has performed at venues such as SF Jazz (with Bobby McFerrin), the Freight and Salvage Club in Berkeley, CA, the Country Music Auditorium in Nashville, and at TEDxBerkeley on the Zellerbach Hall stage.

Gary has studied percussion in Brazil with Ovidio Moriera Brito and in the US with Carlos Pandeiro de Ouro and Jorge Alabe. He received a grant to study Brazilian folkloric and popular music at the Carlos Gomez Conservatory in Belem, Para (Brazil) at the mouth of the Amazon through the Partners of the Americas in 1989. It was at that time that he also met Martinho da Villa, one of Brazil's most important samba singers and composers, and began to study and parade with the Vila Isabel School of Samba in Rio de Janeiro in 1990, and then with Olodum in Salvador, Bahia in 2005.

His most recent recording, *Roots and Wings*, features Sting's pianist and arranger Frank Martin; Mark Summer, former cellist and co-founder of the Turtle Island Quartet; and Cuban jazz-piano legend, Omar Sosa, along with 22 other master musicians from eight counties. *Roots & Wings* took top honors at the prestigious Global Music Awards in August 2021.



photo courtesy of artist

*Matt Renzi, saxophone • Dahveed Behrooz, piano
Josh Thurston-Milgrom, bass • Tim Bulkley, drums*

Multi-reedist Matt Renzi has been performing professionally for the past 20 years at international jazz festivals and music venues worldwide. For the past decade, he has been recognized multiple times by jazz organizations in Italy, Spain, Belgium, India and Israel as well as in the United States for his advanced concepts in spontaneous group composition and collective improvisation with The Matt Renzi Trio. He holds a Bachelor's in Music (Performance) from the Berklee College of Music and Master's in Arts (Classical Composition) from San Francisco State University. Some of his teachers include Joe Henderson and South Indian Vocalist R.A. Ramamani.

Matt can be heard on a variety of recordings including the award winning "Lines and Ballads" (Fresh Sound Records) as well as his latest release entitled "Lunch Special" (Three P's Records) which features his trio. Matt has been leading his NY based trio for over 13 years now and continues to use this formation to push the limits of group improvisation and composition. He also leads another project, which combines contemporary classical composition techniques and spontaneous improvisation. As a sideman, Matt has performed and recorded with Marc Johnson, Michael Formanek, Eddie Marshall, Herbie Lewis, Ben Monder, Eberhard Weber, and Bobo Stenson.



photos courtesy of artist

Ellie Falaris Ganelin, flute • Flora Espinoza, oboe • Erik Andersen, cello
Elektra Schmidt, piano • Costas Dafnis, ghostplate

Four Greek Dances

Georgios Kasassoglou

Capriccio in Modo Balcanico for Violoncello and Piano

Nicolas Astrinidis

Talos Dreams

Costas Dafnis

- i. Ichor*
- ii. Aubade*
- viii. Nocturne*

The Greek Chamber Music Project (GCMP) is a presenter and record label that celebrates the Greek world through captivating programming in intimate concert settings. Recent programs have included the East Coast tour Remembering the Jews of Greece, deeply personal songs about The Iliad in Conversations with Homer, and the commissioning of Talos Dreams inspired by the myth of the first robot.

GCMP is a champion of Greek composers, shedding light on the rich musical repertoire coming out of Greece and the Greek diaspora. GCMP's concerts of all-Greek works are so unique, that similar programs are rarely performed even within Greece. Past performance venues include the John F. Kennedy Center for the Performing Arts, the Library of Congress, as well as cultural centers and universities across the U.S. and Canada.

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** We will publicly list all donations for 2022-23 on our website and in our printed materials. Additional donor benefits begin at the \$5,000 level.*



Join us in support of Bay Area live music!



InterMusic SF is a San Francisco Bay Area non-profit organization which promotes artistic and cultural engagement by providing **resources for artists** and bolstering **access to live music**. InterMusic SF empowers artists and serves as the foundation for a sustainable creative environment.

Each year, InterMusic SF presents SF Music Day, which features dozens of ensembles, performing a staggering array of repertoire and styles. Thanks to charitable gifts from InterMusic SF community partners, SF Music Day has grown, thrived, and continues to be a central component of the Bay Area performing arts calendar.

We rely on generous donations and grant awards from foundations, state and local funders, corporate partners, and individuals to produce and present SF Music Day. The support we receive sustains vital programming, including the Musical Grant Program, Fiscal Sponsorship, professional development workshops, and free-admission concerts, like SF Music Day.



Today, we ask that you consider making a meaningful donation. InterMusic SF is grateful for gifts of any size and we wholeheartedly welcome your partnership. Contributions to InterMusic SF go toward nurturing the musical community and providing access for all to the cultural richness of the SF Bay Area. We hope that you will join us!

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