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Pianist Sarah Cahill and Friction Quartet Give the World Premiere of Max Stoffregen's *The Gila: Mesa, River, and Mountain*



Photos available in high resolution upon request

Friday, August 16, 2019 at 8pm

Old First Concerts | 1751 Sacramento St. | San Francisco, CA

Tickets (\$25 general; \$20 seniors; \$5 students; under 12 free) at www.oldfirstconcerts.org

Sarah Cahill: www.sarahcahill.com | Watch Cahill perform Samuel Adams' *Shade Studies*

Friction Quartet: www.frictionquartet.com | Watch the Quartet Perform Andy Akiho's *The War Below*

San Francisco, CA – On **Friday, August 16, 2019 at 8pm**, pianist **Sarah Cahill** and **Friction Quartet** join forces for a concert presented by **Old First Concerts** (1751 Sacramento Street). Together, Cahill and the Friction Quartet will give the world premiere of Bay Area composer **Max Stoffregen's** *The Gila: Mesa, River, and Mountain*. This new piano quintet was inspired by Stoffregen's foot travels through Arizona and New Mexico along the Grand Enchantment Trail and portrays the mystery and vitality of this great landscape through the dimension of sound.

The Friction Quartet also presents the world premiere of a new string quartet, *Family Group with Aliens*, by British composer **Piers Hellowell** and **Geoffrey Gordon's** ABACISCUS. The Stoffregen and Hellowell are two of six works commissioned by the first Friction Commissioning Initiative, an opportunity for individuals to support the creation of new works by composers from around the world. This is the second performance in a series of Premieres concerts featuring the works from the Initiative, with more to come in Spring 2020.

About Sarah Cahill: Sarah Cahill, recently called “a sterling pianist and an intrepid illuminator of the classical avant-garde” by *The New York Times*, has commissioned and premiered over sixty compositions for solo piano. Composers who have dedicated works to Cahill include John Adams, Terry Riley, Pauline Oliveros, Julia Wolfe, Yoko Ono, Annea Lockwood, and Ingram Marshall. *Keyboard Magazine* writes, “Through her inspired interpretation of works across the 20th and 21st centuries, Cahill has been instrumental in bringing to life the music of many of our greatest living composers.” She was named a 2018 Champion of New Music, awarded by the American Composers Forum (ACF).

Cahill enjoys working closely with composers, musicologists, and scholars to prepare scores for each performance. She researched and recorded music by prominent early 20th-century American modernists Henry Cowell and Ruth Crawford, and commissioned a number of new pieces in tribute to their enduring influence. Cahill has worked closely with composer Terry Riley since 1997, and for his 80th birthday, Cahill commissioned nine new works for solo piano in his honor and performed them with several of Riley's own compositions at venues across the country. Cahill also had the opportunity to work closely with Lou Harrison, and has championed many of his works for piano.

Cahill's latest project is *The Future is Female*, a ritual installation and communal feminist immersive listening experience featuring more than sixty compositions by women around the globe, ranging from the 18th century to the present day, including new commissioned works. Featured composers include Elizabeth Jacquet de la Guerre, Maria de Alvear, Galina Ustvolskaya, Frangiz Ali-Zadeh, Florence Price, Hannah Kendall, Anna Thorvaldsdottir, Kui Dong, Meredith Monk, Vítězslava Kaprálová, Deirdre Gribbin, Fannie Dillon, and many others. Cahill is performing this project in museums, galleries, and concert halls in current and future seasons. Recent and upcoming performances of *The Future is Female* include Carolina Performing Arts, Carlsbad Music Festival, Detroit Institute of Arts, Bowling Green New Music Festival, North Dakota Museum of Art, and Mayville State University.

Cahill has performed classical and contemporary chamber music with artists and ensembles such as Jessica Lang Dance; pianists Joseph Kubera, Adam Tandler, and Regina Myers; violinist Stuart Canin; the Alexander String Quartet; New Century Chamber Orchestra; Left Coast Chamber Ensemble, and many more. She also performs as a duo with violinist Kate Stenberg.

Recent appearances include the Interlochen Arts Festival, the Cleveland Museum of Art, the Boston Institute for Contemporary Art, a performance at Alice Tully Hall with the Silk Road Ensemble, Stanford Live, Le Poisson Rouge, and concerts at San Francisco Performances, Sacramento State's Festival of New American Music, the Huddersfield Contemporary Music Festival in the United Kingdom, and Toyusu Civic Center Hall in Tokyo.

Sarah Cahill's discography includes more than twenty albums on the New Albion, CRI, New World, Tzadik, Albany, Innova, Cold Blue, Other Minds, Irritable Hedgehog, and Pinna labels. Her 2013 release *A Sweeter Music* (Other Minds) featured musical reflections on war by eighteen composer/activists. In 2015, Pinna Records released her two-CD set of Mamoru Fujieda's *Patterns of Plants*, a fusion of nature and technology created by identifying the musical patterns in the electrical impulses of plants. In September 2017, she released her latest album, *Eighty Trips Around the Sun: Music by and for Terry Riley*, a box set tribute to Terry Riley, on Irritable Hedgehog Records. The four-CD set includes solo works by Riley, four-hand works with pianist Regina Myers, and world premiere recordings of commissioned works composed in honor of Riley's 80th birthday.

Cahill's radio show, *Revolutions Per Minute*, can be heard every Sunday evening from 8 to 10 pm on KALW, 91.7 FM in San Francisco. Cahill is on the piano faculty of the San Francisco Conservatory and curates a monthly series of new music concerts at the new Berkeley Art Museum. For more information, visit www.sarahcahill.com.

About Friction Quartet: Friction Quartet (Kevin Rogers, violin; Otis Harriel, violin; Lucia Kobza, viola; Doug Machiz, cello) exists to modernize the chamber music experience and expand the string quartet repertoire. Friction achieves this mission by commissioning new works, curating imaginative programs, collaborating with artists, and presenting interactive educational outreach. Friction has given more than 90 world premiere performances and commissioned 55 works for string quartet. They launched the Friction Commissioning Initiative in 2017, commissioning six new works with the help of twenty-three donors. The second iteration of this Initiative is currently active and the quartet is seeking support for six commissions from composers between the ages of 16 and 21.

Friction has served as Artist-in-Residence at The New Music for Strings Festival in Denmark, The Lunenburg Academy of Music Performance in Nova Scotia, the Napa Valley Performing Arts Association, SF Friends of Chamber Music, and the Old First Concert series. They have also been Quartet Fellows in Residence at Interlochen Arts Camp in Michigan and were the first Ensemble-in-Residence at the Center for New Music in San Francisco.

Friction has participated in the San Francisco Symphony's "Adventures in Music" program for the last two years, providing interdisciplinary music education to young students. They are also Ensemble Partners with the Young Composers & Improvisors Workshop, workshopping and premiering works by young composers in Bay Area schools.

While Friction has garnered international attention as commissioners and interpreters of new music, they are also devoted to performing masterworks of the string quartet repertoire. They were the second-place winner of the 2016 Schoenfeld International String Competition and were quarter-finalists in the 2015 Fischhoff Competition. For more information about Friction Quartet or to contribute to the Friction Commissioning Initiative visit: www.frictionquartet.com

About Old First Concerts: Old First Concerts began presenting concerts in 1970 and has become a fixture on the San Francisco classical music scene. Its focus is locally-based emerging and mid-career professional musicians and their ensembles playing creative programs that frequently include new or rarely heard repertoire. An eclectic approach to programming, featuring women composers, composers of color, and LGBTQ composers and performers has helped build on the warm and welcoming reputation of the series while continuing a tradition of performances of the highest quality. For more information, visit www.oldfirstconcerts.org.