



Pianists Sarah Cahill and Regina Myers Perform Music on the Theme of Social Justice Presented by Old First Concerts



Photos available in high resolution upon request

Friday, May 17, 2019 at 8pm

Old First Church | 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 | Regina Myers: www.reginamusic.com

San Francisco, CA – On **Friday, May 17, 2019 at 8pm**, pianists **Sarah Cahill** and **Regina Myers** are presented by **Old First Concerts** at Old First Church (1751 Sacramento Street). With a combination of solo, duo, and four-hands piano works, Cahill and Myers perform a concert of music focused on the theme of social justice, as motivation and inspiration.

The program includes the **West Coast premiere** of **Theresa Wong's** *She Dances Naked Under Palm Trees* (2019) for solo piano, commissioned and performed by Sarah Cahill; the **world premiere** of **Sharmi Basu's** *A Muted Body* (2019) for solo piano, commissioned and performed by Regina Myers; **Elinor Armer's** *Mirror, Mirror* (1995, piano four hands); **Meredith Monk's** *Ellis Island* (1981, two pianos); **Ruby Fulton's** *all night, all day* (2015, four pianists at two pianos, with Monica Chew and Riley Nicholson); **Frederic Rzewski's** *Winnsboro Cotton Mill Blues* (1980, two pianos); **Pauline Oliveros' A New Indigo Peace** (2008, commissioned by Cahill, with an audience singalong); and **Hannah Kendall's** *Processional* (2018, solo piano, performed by Myers).

In addition to their frequent collaborative performances, Sarah Cahill and Regina Myers recorded and released four-hand works by Terry Riley on Cahill's four-CD box set, *Eighty Trips Around the Sun: Music by and for Terry Riley* on Irritable Hedgehog Records (2017). The CD collection encompasses a kaleidoscopic spectrum of his cross-genre solo piano and four-hand works spanning more than half a century, along with world premiere recordings of commissioned works composed in honor of Riley's 80th birthday.

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. She was named a 2018 Champion of New Music, awarded by the American Composers Forum (ACF).

Cahill's latest project is *The Future is Female*, a ritual installation and communal feminist immersive listening experience featuring more than forty compositions by women around the globe, ranging from the 15th century to the present day, including new commissioned works. Cahill has presented the program at the Detroit Institute of Arts, the Bowling Green New Music Festival, North Dakota Museum of Art, and Point Reyes Dance Palace. She will continue to perform this project in museums, galleries, and concert halls in coming seasons.

Other recent appearances include a concert at San Quentin of the music Henry Cowell wrote while incarcerated there, the Cleveland Museum of Art, the Boston Institute for Contemporary Art, a performance at Alice Tully Hall with the Silk Road Ensemble, San Francisco Symphony's Soundbox, a residency at the Noguchi Museum, and concerts at San Francisco Performances, Terry Riley's Sri Moonshine series, and (Le) Poisson Rouge and the Italian Academy in New York, the Interlochen Arts Festival, Festival of New American Music, Huddersfield Festival (UK), among many others.

Sarah Cahill's discography includes more than twenty albums on the New Albion, CRI, New World, Other Minds, Tzadik, Albany, Cold Blue, Other Minds, and Pinna labels. 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. She is on the 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 Regina Myers: Regina Myers performs as a solo artist and with ensembles around the Bay Area. She received a Bachelor's degree in Piano Performance from the San Francisco Conservatory of Music and a Master's degree in Piano Performance and Literature from Mills College, where she focused on new and experimental music under the guidance of pianist Marc Shapiro, ensemble leader and composer Steed Cowart and percussion master William Winant.

In 2004 she founded the concert series, and now ensemble, New Keys. New Keys' mission is to surface and promote the newest and most innovative music for the piano. We challenge composers to explore the vast untapped potential of the piano and strive to craft the experience of a piano recital as both captivating and approachable for our audience. Before going on hiatus to rapidly and accidentally expand her family, Regina proudly taught piano to beloved students for 17 years.

She has participated in the Hot Air, Switchboard, Garden of Memory Summer Solstice and SF Friends of Chamber Music SF Music Day music festivals and has had the honor of playing many concerts with the William Winant Percussion Group as well as the San Francisco Contemporary Music Players. She can be heard on Luciano Chessa's album *Petrolio*, Danny Clay/Joseph Colombo LP (with New Keys) and on *Eighty Trips Around the Sun: Music by and for Terry Riley* on which she plays four-hand music by Terry Riley with her duo partner Sarah Cahill.

Myers prides herself on expanding the reach of new music for piano by commissioning new works and organizing concerts for their premieres and recording. She relishes working with young and emerging composers as well as keeping seminal new music masterpieces alive.

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.