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Pianist Sarah Cahill Presents *The Future is Female* Featuring Music by Women from Around the World



Detroit Institute of Arts
Friday, March 22 at 7pm and 8:30pm
Friday Night Live! Series in the Rivera Court
5200 Woodward Ave. | Detroit, MI
Free with General Admission to the DIA
Info: www.dia.org

Bowling Green State University
Monday, March 25 at 8pm
Part of the Music at the Forefront Series
Moore Musical Arts Center | Bowling Green, OH
Free Admission
www.bgsu.edu/musical-arts.html

www.sarahcahill.com

“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.” – *Keyboard Magazine*

Detroit, MI & Bowling Green, OH – **Sarah Cahill**, recently described as “a sterling pianist and an intrepid illuminator of the classical avant-garde” by *The New York Times*, brings her ongoing project *The Future is Female* to the **Detroit Institute of Arts** (Rivera Court) on **Friday, March 22** for performances at 7pm and 8:30pm and to **Bowling Green State University** (Moore Musical Arts Center) on **Monday, March 25** for a performance at 8pm. Cahill’s project features music by women from around the globe, ranging from the 18th century to the present.

Cahill describes *The Future is Female* as “a ritual installation and communal feminist immersive listening experience.” Her programs include music by a wide array of diverse women composers including Teresa Carreño (Venezuela), Frangiz Ali-Zadeh (Azerbaijan), Žibuoklė Martinaitytė (Lithuania), Nina Makarova (Russia), Chen Yi (China), Vítězslava Kaprálová (Czechoslovakia), and Florence Price (United States), among many others. Cahill will also be giving the premiere performances of Theresa Wong’s *She Dances Naked Under Palm Trees*, inspired by the song *Images* by Nina Simone, during these concerts.

The *San Diego Tribune* describes Cahill as “a vessel through which musical ideas can pass, a communicator whose technique is put at the service of empathy and understanding.” She was named a Champion of New Music by the American Composers Forum for 2018.

***The Future is Female* Concert Programs:**

Detroit Institute of Arts, March 22 at 7pm:

Clara Schumann: *Variations on a Theme by Robert Schumann*, op. 20 (1853)

Nina Makarova: Etude No. 1, op. 16 (1938)

Frangiz Ali-Zadeh: *Music for Piano* (1989/1997)

Elizabeth Jacquet de la Guerre: *Chaconne “L’Inconstante”* (1707)

Florence Price: Sonata in E minor, first movement (1932)
Meredith Monk: *St. Petersburg Waltz* (1997)
Žibuoklė Martinaitytė: *Heights and Depths of Love* (2009)
Chen Yi: *Guessing* (1989)
Teresa Carreño: *Un reve en mer* (1868)

Detroit Institute of Arts, March 22 at 8:30pm:

Cecile Chaminade: Theme and Variations (1895)
Vítězslava Kaprálová: *April Preludes* No. 1 and 3 (1937)
Theresa Wong: *She Dances Naked Under Palm Trees* (2019)
Helene de Montgeroult: Sonata No. 9, Op. 5 No. 3 (1811)
Annea Lockwood: *Ear-Walking Woman* (1996)
Elena Kats-Chernin: *Peggy's Rag* (1996)
Ann Southam: *Glass Houses* No. 7 (1981)
Fannie Charles Dillon: *Birds at Dawn* (1919)

Bowling Green State University, March 25 at 8pm:

Deirdre Gribbin: *Unseen* (2018)
Theresa Wong: *She Dances Naked Under Palm Trees* (2019)
Hannah Kendall: *On the Chequer'd Field Array'd* (2013)
Žibuoklė Martinaitytė: *Heights and Depths of Love* (2009)
Annea Lockwood: *Ear-Walking Woman* (1996)
Frangiz Ali-Zadeh: *Music for Piano* (1989/1997)
Elena Kats-Chernin: *Peggy's Rag* (1996)
Tania Leon: *Ritual* (1987)

Watch Sarah perform selected works and learn more about the project at www.jensenartists.com/the-future-is-female.

About Sarah Cahill:

Sarah Cahill has commissioned and premiered over sixty compositions for solo piano. Composers who have dedicated works to Cahill include John Adams, Terry Riley, Frederic Rzewski, Pauline Oliveros, Julia Wolfe, Yoko Ono, Annea Lockwood, and Ingram Marshall. 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. She has also premiered and recorded music by Leo Ornstein, Marc Blitzstein, and other 20th century mavericks.

Cahill has worked closely with composer Terry Riley since 1997, when she commissioned his four-hand piece *Cinco de Mayo* for a festival at Cal Performances celebrating Henry Cowell's 100th birthday – the first of six works she has commissioned from him. For Riley's 80th birthday, Cahill commissioned nine new works for solo piano in his honor and performed them with several of Riley's own compositions at (Le) Poisson Rouge and Roulette in New York, MIT, the North Dakota Museum of Art, and other venues across the country.

Sarah Cahill also had the opportunity to work closely with Lou Harrison and has championed many of his works for piano. In 1997, Cahill was chosen to premiere his *Festival Dance* for two pianos with Aki Takahashi at the Cooper Union and worked with Harrison in rehearsals. She was also chosen to perform his *Dance for Lisa Karon*, discovered only a few years ago and not heard since its premiere in 1938, and she performed his *Varied Trio*, both piano concertos, and a number of solo and chamber works on her 2017 Lou Harrison tour celebrating his centennial year, with concerts in San Francisco, Los Angeles, San Jose, Chicago, Philadelphia, Boston, New York, Orlando, Miami, Hawaii, Tokyo and Fukuoka in Japan, and more.

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. In addition to her concerts in Detroit and Bowling Green, performance highlights for the 2018-19 season

include the Interlochen Arts Festival, Festival of New American Music, and Huddersfield Festival (UK), among many others. Cahill has performed classical and contemporary chamber music with artists and ensembles such as pianists Joseph Kubera, Adam Tendler, 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.

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 eloquent and provocative composer/activists. In 2015, Pinna Records released her two-CD set of Mamoru Fujieda's *Patterns of Plants*, an extraordinary 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.

Sarah 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. The program focuses on the relationships between classical music and new music, encompassing interviews with musicians and composers, historical performances, and recordings outside the mainstream. 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 titled "Full," occurring on the night of each full moon. She lives in Berkeley, California with her husband, video artist John Sanborn, and daughter.

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