

MANSION
STRATHMORE

Music in the Mansion

SARAH CAHILL, piano

Thursday, October 31, 2024, 7:30pm



PROGRAM

Forest Scenes, Op. 66 (1907).....Samuel Coleridge-Taylor (1875–1912)
I. The Lone Forest Maiden
II. The Phantom Lover Arrives
III. The Phantom Tells His Tale of Longing
IV. Erstwhile They Ride, The Forest Maiden Acknowledges Her Love
V. Now Proudly They Journey Towards the Great City

Shade Studies (2014).....Samuel Carl Adams (b. 1985)

Humanitas (2020).....Frederic Rzewski (1938–2021)

Albumblatt (2017).....Aida Shirazi (b. 1987)

~~brief intermission~~

Unseen (2018).....Deirdre Gribbin (b. 1967)

The Banshee (1925).....Henry Cowell (1897–1965)

April Preludes, Nos. 1-3 (1937).....Vítězslava Kaprálová (1915–1940)

The Mysterious Forest, Op. 118 (1923).....Erkki Melartin (1875–1937)
I. Autumn Portrait
II. Mysterious Forest
III. Witch
IV. Spell
V. Will-o'-the-wisp
VI. Troll Dance

ABOUT SARAH CAHILL

Sarah Cahill, hailed as “a sterling pianist and an intrepid illuminator of the classical avant-garde” by *The New York Times* and “a brilliant and charismatic advocate for modern and contemporary composers” by *Time Out New York*, has commissioned and premiered over 70 compositions for solo piano. Composers who have dedicated works to Cahill include John Adams, Terry Riley, Frederic Rzewski, Pauline Oliveros, Julia Wolfe, Roscoe Mitchell, 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. She has also premiered and recorded music by Leo Ornstein, Marc Blitzstein, and other 20th century mavericks. In May 2023, she performed the world premiere of Viet Cuong’s *Stargazer*, a concerto for piano and orchestra, with the California Symphony.

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 commissioned the late Frederic Rzewski to compose a substantial solo piano work in honor of Terry Riley’s 85th birthday.

Sarah Cahill also worked 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. In fall 2019, Sarah performed Lou Harrison’s exuberant Concerto for Piano with Javanese Gamelan in two Berkeley performances and at the ICA Boston. She also performed and recorded the work with Gamelan Galak Tika at the Cleveland Museum of Art.

Cahill’s latest project is *The Future is Female*, an investigation and reframing of the piano literature featuring more than 70 compositions by women around the globe, from the Baroque to the present day, including new commissioned works. Featured composers include Élisabeth Jacquet de La Guerre, Maria de Alvear, Galina Ustvolskaya, Regina Harris Baiocchi, Franghiz Ali-Zadeh, Florence Price, Hannah Kendall, Anna Thorvaldsdottir, Kui Dong, Meredith Monk, Vítězslava Kaprálová, Tania León, Fannie Charles 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 concerts presented by The Barbican, Carolina Performing Arts, Carlsbad Music Festival, Detroit Institute of Arts, National Gallery of Art, University of Iowa, Bowling Green New Music Festival, Berkeley Art Museum and Pacific Film Archive, University of Washington, North Dakota Museum of Art, Mayville State University, the EXTENSITY Concert Series’ Women Now Festival in New York, and the Newport Classical Music Festival. Most recently, Cahill performed selections from *The Future is Female* for an NPR Music Tiny Desk Concert, with NPR describing her as a pianist “commanding a near godlike status among fans of contemporary classical music.”

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

Sarah Cahill’s discography includes more than 20 albums on the New Albion, CRI, New World, Tzadik, Albany, Innova, Cold Blue, Other Minds, Irritable Hedgehog, and Pinna labels. Her three-album

series, *The Future is Female*, was released on First Hand Records between March 2022 and April 2023. These albums encompass 30 compositions by women from around the globe, from the 17th century to the present day, and include many world premiere recordings. Cahill's performance on the album and the recording itself each earned 4 stars in *BBC Music Magazine*. Of the album, *BBC Music Magazine* wrote, "The feminist slogan 'The Future is Female' is shown on the front cover, held up on a protest sign. And as this recording shows, the past was female too, it's just that women are often written out of it. Here, then, is an alternative history of solo piano music—and one that's delivered with real conviction by pianist Sarah Cahill."

Cahill's 2013 release *A Sweeter Music (Other Minds)* featured musical reflections on war by 18 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 *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. Upcoming recordings include Arlene Sierra's complete *Birds and Insects* for Bridge Records and a Lou Harrison album on Other Minds Records.

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 faculty of the San Francisco Conservatory and is a regular pre-concert speaker with the San Francisco Symphony and the Los Angeles Philharmonic.

For more information, visit www.sarahcahill.com.

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