

micro-tonality, with a precise harmonic structure that often becomes labyrinthine, even obsessive. Rhythmic energy is essential to his music, and he employs instrumental virtuosity to create new spaces and dimensions. The influence of Spectralism is evident in his coloristic approach to timbre, while interdisciplinary dialogue (usually with visual arts) puts a personal mark on his work, which is characterized above all by clarity and fidelity to his compositional instincts and ideals.

Since 2017, he teaches composition and orchestration as a full-time professor at the University of Guanajuato's Music Department, where he also serves—since 2019—as director of the *Callejón del Ruido* International Contemporary Music Festival.

Ecstatic Samba is a trio for flute, cello, and piano that Kevin Day wrote during his undergraduate studies at Texas Christian University (it's actually his third piano trio!). Chick Corea's work was an inspiration for Kevin throughout the compositional process for this piece -- like Kevin, Corea also greatly experimented with jazz fusion, but Corea was also initially inspired by Hispanic music styles (the album *Return to Forever* is a great example of this).

Ecstatic Samba creates unbridled joy -- the kind of energy that sticks around for as long as it wants and then takes its time to eventually dissipate. It's a piece illustrating the journey of a composer finding themselves and their voice in the best possible way; one that balances rhythmic vitality, catchy grooves, and the irresistible samba dance with the peace and serenity that would appear in Kevin's later works for wind ensemble. It's a piece that creates this energy from the smallest spark of inspiration and allows it to grow into something new, uncontained, and beautiful (yet sometimes chaotic and uncontrolled, if only for the briefest moment). It's a piece that not only allows the entire trio to show off, but also creates a space where the performers can truly enjoy making music together in the best possible way.

Ecstatic Samba was a finalist for the 2021 Kaleidoscope Chamber orchestra Call for Scores.

THE 46th ANNUAL
FESTIVAL OF NEW AMERICAN MUSIC

OPENING GALA

SUNDAY, OCTOBER 29, 7:00 P.M.

Ancient Voices within a New Path (2023) Josiah Catalan

Citywater

Cathie Apple, flute | Amy Lindsey, violin
Timothy Stanley, cello | Ben Prima, percussion

A Memory of the Players in a Mirror at
Midnight (2023) Max Eidinoff (b. 2000)

Sophia Silvers & Amanda Britt, sopranos
Joshua Anderson, clarinet | Shinae Kim, piano

Etudes for clarinet (2022) Scott Perkins (b. 1980)
Monica Houghton (b. 1954)

Joshua Anderson, clarinet

Migration (2021) Shuying Li (b. 1989)

Kaleidoscope

Sophia Stoyanovich, violin | Christine Lee, cello
Anthony Trionfo, flute | Benjamin Haeuser, clarinet
Yvonne Chen, piano | Nonoka Mizukami, percussion

Paysage frontière (2020) Victor Ibarra (b. 1978)

Michael Hernandez, saxophone

Ecstatic Samba Kevin Day (b. 1996)

Kaleidoscope

Anthony Trionfo, flute | Christine Lee, cello
Yvonne Chen, piano

Josiah Tayag Catalan (he/him) is a Filipino-American composer born in New York City and raised in the San Francisco Bay Area. Recently, his compositional interests have become centered around the discovering the intersects of musics influenced by traditional, avant-garde, popular, and indigenous Philippine musics. He has been a finalist in the Thailand International Competition Festival and has been awarded prizes from NACUSA, the Sacramento State Festival of New American Music, the Megalopolis Saxophone Orchestra, the American Prize Composer's Awards, and the San Francisco Contemporary Music Players. Josiah has previously served as a Fromm Foundation Composer Fellow in the Composer's Conference, and as a Bilinski Fellow at the University of California at Davis. His music has been commissioned and performed internationally by individuals and groups such as the Left Coast Chamber Ensemble, Earplay, Empyrean Ensemble, Lydian and Arditti String Quartets, the MANA saxophone quartet, The Megalopolis Saxophone Orchestra, Citywater, violinist Miranda Cuckson, percussionist Chris Froh, and soprano Helena Sorokina. His music is published by BabelScores.

Currently, Josiah is teaching as a lecturer in Music Theory, Composition, and World Music at Sacramento State and UC Davis and received his PhD at UC Davis in composition and music theory. He is a tennis and baseball nerd who plays competitively and often travels and hikes around Northern California with his wife and adopted mutt.

Hailed by the Sacramento Bee as "a top-flight interpreter of contemporary classical music," **Citywater** is the capital city's own modern chamber ensemble. Comprising flutist Cathie Apple, clarinetist Milun Duskovic, violinist Amy Lindsey, cellist Timothy Stanley, pianist Jennifer Reason, and percussionist Ben Prima; Citywater strives to charm and to challenge its audiences by offering fresh and unique musical perspectives. Establishing itself as one of Sacramento's premiere chamber ensembles, Citywater is the ensemble in residence at the Sacramento State School of Music and performs regularly on the Festival of New American Music.

In keeping with its goal to make new music accessible to the Sacramento community, Citywater established its own "Furlough Friday" concert series, featuring newly composed works by composers such as Kenji Bunch, Alexandra Gardner and Nico Muhly, along with modern classics by

Sacramento, where he is Head of Music Theory and Musicianship. Scott holds a PhD (Composition) and two MA degrees (Music Theory and Music Theory Pedagogy) from the Eastman School of Music. www.scott-perkins.com.

Migration is a concerto for chamber ensemble. It draws excerpts from the "World Map" series, which is a collection of five mini-concertos for quintet, which takes listeners on a journey around the world, opening their ears to music's evolution as an international unifier. Song of Matilda brings listeners to Australia with a thematic interpretation of the classic bush ballad, "Waltzing Matilda." The European leg of the journey is represented by the song of Lindembaum, a nostalgic piece inspired by Hans Christian Andersen's fairy tale, The Dryad. Song of Peace is inspired by Korean culture and traditional music, drawing its name from the inter-Korean Peace House. There is also a touch of surrealism with a pianistic depiction of a wintry weather in subtropical Canton, in the fast passage featuring the piano.

Victor Ibarra, composer of **Paysage frontière** was born in Guadalajara, Mexico, and has had an extensive training in his own country as well as in France and Switzerland with well-known musicians such as Hebert Vázquez, José Luis Castillo, Edith Lejet, Daniel D'Adamo, and Michael Jarrell. He has been awarded first prize in the Alea III competition in the United States, first prize in the National Music Auditorium – BBVA Foundation competition in Spain, first prize in the Mauricio Kagel competition, the Zeitklang Award in Austria, first prize in the Basel Composition Competition in Switzerland, among other international recognitions.

His works have been performed by well-known international ensembles. He has successfully completed his master's degree in composition at the *Conservatoire National Supérieur Musique et Danse de Lyon*, unanimously winning first prize and the special recognition from the Salabert Foundation. Since 2014 he has been a member of the *National System of Art Creators* by the National Fund for Culture and Arts of Mexico.

Victor Ibarra's style draws on widely varied resources that together outline a genuine musical language. In his pieces, every passage is immersed in

before any foreigners were in this area. I also felt the history of colonizers and immigrants in this area through the remnants of a railroad which is not in use anymore, with tons of metal and wood sitting stagnant and decaying but pointing toward the impact on the development of this area through the last couple centuries. This piece reflects on these ideas through incorporating old, foreign, and new elements in my music that is heard in the instrumentation; the percussionist uses steel plates of the railroad that I extracted from the site, kulintang gongs imported from the Philippines, and ceramic tiles created by artist Matthew Flores, another grant recipient. I want to thank Citywater (Cathie, Tim, Amy, and Ben), the Sacramento Office of Arts and Culture, the City of Sacramento, and the Miwok people who took the time to meet and talk with all of the artists while we were all working on our projects.

A Memory Of the Players In a Mirror at Midnight is a setting of James Joyce's poem of the same name. In the poem, Joyce strings together a series of grotesque imagery describing several sexual encounters. As the title alludes to, these stanzas recollect the "players" (i.e., actors) whose true motivations were nothing more than "nude greed of the flesh." The two sopranos in this song both embody the same persona, speaking truth to the reality of the type of physical intimacy portrayed here. The idea of love in this context is trite and distasteful. Ultimately, "dire hunger holds his hour" and indulgence supersedes all else, necessitating the removal of emotion to fulfill this act.

Connecticut native **Scott Perkins** enjoys a multifaceted career as an international prize-winning composer of vocal music, an award-winning scholar, and a dynamic, innovative educator. His "beautifully crafted" compositions (American Record Guide) have been called "dramatic" and "colorful" (The Washington Post), and "perfectly orchestrated" and "haunting" (The Washington Times). He has been commissioned by organizations ranging from the Washington National Opera to the American Guild of Organists, and his work has been performed throughout North America and Europe. He has released three discs on the Gothic and Navona labels, and he is published by E. C. Schirmer, Augsburg Fortress, and Paraclete Press. Scott is Associate Professor of Music at California State University,

composers such as George Crumb and John Cage. Upon the grand re-opening of the Crocker Art Museum, Citywater was invited to celebrate the occasion by performing a new work written by Sacramento native, Sunny Knable.

Outside of Sacramento, Citywater has collaborated with composer and electric guitarist Steven Mackey, serving as the "house band" during his residency at UC Berkeley. The ensemble has concertized at the San Francisco Center for New Music, and, in 2018, Citywater was invited to perform works written by the Landscape Music Composers Collective as the musical element at Vallejo's Visions of the Wild festival, presented by the US Forest Service.

Of special interest to Citywater is supporting local composers such as Sunny Knable, Bill Clark, Richard Cionco, Stephen Blumberg, Derek Keller, and Josiah Catalan, whose works have been commissioned and/or premiered on many of Citywater's concerts.

Sophia Silvers, soprano, was born and raised in Fair Oaks, California. She is studying vocal performance at Sacramento State and is expected to graduate this December. Before transferring to Sac State in 2021, she studied music at American River College. Sophia is overjoyed to be performing the Queen of the Night in this semester's production of Mozart's *The Magic Flute* with Sac State's Opera Theatre. Over this past summer, Sophia participated in the young artist program Operation Opera, in which she presented contemporary opera roles and premiered the chamber piece presented this evening. In addition to performing, she also worked as the administrative executive for this event. Through Sacramento Philharmonic and Opera, Sophia performed in the chorus of Giacomo Puccini's *La Bohème* and sang alongside Andrea Bocelli in May. Sophia sings with Camerata California and has previously sung with Schola Cantorum at Sacred Heart Church and the Sacramento Master Singers. She has received awards for this year's Kristina Townsend, Robert S. Dinsmore, and Lucy Becker competitions, and advanced to the second round of the Classical Singer competition and convention. Outside of school and performing, Sophia is a voice, piano, and ukulele instructor at Music Lab.

Pianist **Shinae Kim** is a frequent solo and collaborative performer. She debuted with the Seoul Symphony Orchestra at age 11 and has appeared as soloist with the Coro Symphony in Puerto Rico, the International Chamber Orchestra in California, and the Brevard Repertory Orchestra in North Carolina. As a collaborator, she has performed at Carnegie Hall, Symphony Space, and Merkin Hall, and has been featured on WQXR with flutist Conor Nelson.

Dr. Kim holds a Bachelor of Music degree from The Boston Conservatory, a Master's in Music Education from New York University, and a doctorate in piano performance from Stony Brook University. She attended the Franz-Schubert-Institut in Austria, where she studied Lieder intensively. As an educator, Dr. Kim has worked at LaGuardia Performing High School, Wagner School for Arts and Technology, and was an adjunct faculty member at New York University and Hebrew Union College.

In 2017, Shinae Kim founded the non-profit organization An die Musik NYC, and served as its artistic director for three seasons. After moving to California in the summer of 2020, she has been part of the California music-making community and has been collaborating with musicians of the West Coast. She currently resides in Sacramento and serves as a faculty member at the Pacific Institute of Music and plays with Granite Bay High School Choir, U.C. Davis Choir, and Chanteuses.

Joshua Anderson is an active orchestral and chamber musician. He holds the position of Principal Clarinet with the Reno Philharmonic and has played under the baton of such conductors as Valery Gergiev and Peter Oundjian. As a chamber musician, Joshua is a member of the Four Corners Ensemble, which has premiered over 50 works by living composers. His recently published book, *The Clarinet Studio Companion* (co-authored with Ellen Breakfield-Glick) has been called "an important addition to the bookshelves of clarinet teachers and students alike." (*The Clarinet Journal*). Joshua has worked as a teaching artist for Yale's Music in Schools Initiative, the MPulse Clarinet Institute, and the Lake Tahoe Music Camp. He currently serves on the faculty of the University of Nevada, Reno as Assistant Professor of Clarinet. Joshua holds degrees from the Peabody Conservatory, the Yale University School of Music, and the University of Michigan, Ann Arbor.

Based in Los Angeles and recognized as one of the world's leading conductorless orchestras, **Kaleidoscope** is dedicated to enriching lives through exhilarating concert experiences, artistic excellence, musician leadership, and connecting with diverse communities. Founded in 2014 by clarinetist Benjamin Mitchell and currently in their 10th season, Kaleidoscope's work has been recognized by ABC News, KUSC Radio, Los Angeles Times, Musical America, Performance Today, San Francisco Classical Voice, Symphony Magazine, and the Washington Post. Regularly performing everything from chamber works to large symphonies, all without a conductor, artistic decisions are made as a group through a highly collaborative and democratic process, where each musician's contributions are valued equally.

In addition to regular performances at major concert venues including Walt Disney Concert Hall, the Musco, Hahn Hall, and Zipper Hall, Kaleidoscope has partnerships with many schools, hospitals, and homeless shelters, where most of their concerts are performed each year. Kaleidoscope maintains a strong focus on new music, both through their call for scores and commissions by composers including Adam Schoenberg, Alyssa Weinberg, Anna Clyne, Augusta Read Thomas, Chiayu Hsu, Christopher Cerrone, Danny Clay, Donald Crocket, Emma O'Halloran, Gabriella Smith, Hannah Lash, Julia Adolphe, Kristis Auznieks, Libby Larsen, Melinda Wagner, Natalie Diatterich, Pamela Z, Peter Shin, Viet Cuong, and Will Healy.

Ancient Voices Within a New Path was created in collaboration with the City of Sacramento to support the development of the Del Rio trail on the south side of Sacramento. The trail is not particularly new, as it follows an abandoned railway that has been used as a walking trail in the surrounding neighborhoods for several decades. The road was unpaved and unkept until the City decided to invest money to develop and improve the road pathways on the trail and also allocated money for grants to commission artists of all mediums to create projects in support of this development.

While walking on the Del Rio Trail, I tried to picture the history of this land before the Spanish and American colonizers came, thinking about the indigenous groups such as the Miwok and Nisenan that lived here far