

CONDUCTOR BIOS

Dr. Brett Alan Judson, a California native, is a distinguished musician with an impressive educational background, including degrees from Yale School of Music, Eastman School of Music, and The Hartt School, where he earned his doctorate under Edward Bolkovac. He has served as Assistant Director of the New Haven Chorale, preparing Orff's *Carmina Burana*, and has conducted various significant works, such as Handel's *Messiah*. Brett is currently the Director of Choral Ensembles and a Lecturer at California State University, Sacramento, where he teaches music theory and directs the choral program. His leadership extends to Trinity Episcopal Church in Folsom, where he directs two adult choirs and a children's choir. An accomplished organist, Brett has performed at notable venues across the U.S. and internationally. He was a finalist in the Poister Organ Competition and has appeared on *Hour of Power* and *Pipedreams*. His research includes an in-depth exploration of Stephen Paulus's *Visions from Hildegard*. Passionate about choral innovation, Brett is committed to commissioning works from underrepresented composers and expanding the choral repertoire. Outside of music, he enjoys weightlifting and tennis, residing in Roseville, California. Explore more at www.brettjudson.com.

Ryan Murray is currently the Artistic Director and Conductor of Music in the Mountains and the Associate Conductor of the Modesto Symphony Orchestra. He is also the Director of Symphony Orchestra & Opera at California State University, Sacramento, and the Conductor for the Sacramento Youth Symphony's Premier Orchestra. An award-winning opera conductor, Ryan spent his early career working as an assistant conductor and répétiteur and is currently the Music Director of Opera Modesto. He has served as assistant conductor for opera productions at the Sacramento Philharmonic and is the past Music Director of Fresno Grand Opera, and previously worked as a staff conductor for the Bay Area Summer Opera Theater Institute (BASOTI) and The Opera Academy of California in San Francisco. Effortlessly moving between genres, Ryan currently enjoys a wide range of performance genres & platforms, including traditional orchestral and operatic repertoire, pops performances, movies in concert, and a notable emphasis on contemporary American operatic works. Ryan has recently garnered national recognition for his dynamic, compelling performances of contemporary opera and was the winner of the 2017 American Prize in Opera Conducting for his highly lauded production of *A Streetcar Named Desire*.

THE 47th ANNUAL FESTIVAL OF NEW AMERICAN MUSIC

CLOSING CONCERT

FRIDAY, NOVEMBER 1, 7:00 P.M.

Kinnear Rising (2023) James Devor (b. 1998)

Metaphor Percussion

Jordan Shippy - Vivienne Boudreaux

Heart.throb (2019) Nina C. Young (b. 1984)

Jordan Shippy, snare drum

to hear the things we cannot see (2023) Nina C. Young

I. Proem

II. Genre Riot

Spare Parts Spin Eric Estrada Valadez (b. 1987)

Hub New Music

Michael Avitabile, flutes - Gleb Kanasevich, clarinets
Magnolia Rohrer, violin/viola - Hannah Rumora, cello

INTERMISSION

Keynote Address with Nina C. Young

Standing Over the Sea Frederick Alden Terry (b. 1966)

Sacramento State Choirs

Dr. Brett Judson, conductor - Dr. Ryan Enright, piano

NEOWISE Roger Zare (b. 1985)

Adieu (2018, rev. 2020) Nina C. Young

Sacramento State Symphony Orchestra
Ryan Murray, conductor

Primarily composed off of instinct, *Kinnear Rising* is a musical depiction of a transitional moment in time. Whether this transition be physical, mental, spiritual, or other depends entirely on the audience. The work combines traditional hand percussion, drums, and metals with other, not usually percussive instruments. Resonant anvils, homemade friction drums, and a traditional Appalachian dulcimer combine the pastoral with the urban, until the players finally agree on a unified sound.

James A. Devor is an American composer, sound artist and double bassist whose styles pulls from a diverse array of musical backgrounds. His music grapples with rapidly-changing human emotions and attempts to sort through the natural chaos of the world. When writing, he focuses on the act of collaboration which occurs between the composer, performers, and audience.

James received a dual Bachelor of Music degree in music theory & composition and music education: instrumental performance from West Chester University of Pennsylvania, studying double bass with Peter Paulsen and composition with Robert Maggio. He completed his Master of Music in music composition at The Hartt School – University of Hartford, studying composition with Keen Steen and Robert Carl and double bass with Robert Black. James has also studied privately with composers Libby Larsen and Daron Hagen.

Heart.throb

military marching bands,
 drumcorps parades,
 sharp, staccato rudiments:
 The obvious story
 of the snare drum.
 delicate contrast,
 precision and care,
 passionate nuance:
 A secret love story
 of warm resonance cradled
 by tension-coupled heads.

With simple technological mediation, the percussionist, our valiant heartthrob, pulses life into the membranes. The drummer reveals interior

final time. The clarinet solo also returns, but now from offstage, distant echoes from an eventful close encounter with the Earth.

NEOWISE was commissioned by the Trinity Symphony Orchestra, directed by Dr. Joseph Kneer, with generous support from the Stieren Arts Enrichment Grant.

Roger Zare has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” Often inspired by science, nature, and mythology, his works have been performed across the United States and on six continents by such musicians and ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, Boston Musica Viva, the Symphony Orchestra of Minas Gerais, the Akropolis Reed Quintet, the Sinta Quartet, violinist Cho-Liang Lin, and clarinetist Alexander Fiterstein.

Zare’s awards include the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a Copland House Residency Award, and a Charles Ives Scholarship from the American Academy of Arts and Letters. He has served as composer-in-residence at Fermilab, the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington, and the SONAR new music ensemble. Zare holds degrees from the University of Michigan, the Peabody Conservatory, and the University of Southern California. His teachers include Bright Sheng, Michael Daugherty, Paul Schoenfield, Kristin Kuster, Christopher Theofanidis, Derek Bermel, and Morten Lauridsen. Zare currently serves as Assistant Professor of Music Composition and Theory at Appalachian State University and previously taught at Illinois State University.

Written in 2008, revised in 2010, *Adieu* is an elegy to Igor Loch (1917 – 2008). The composition of the work served as an emotional outlet to resolve my conflicts with the death of a loved one. The work comments on the beauty and fragility of life, yet also on the calmness and relief of death. The work contains three core harmonies, which are orchestrated, re-orchestrated, and juxtaposed to shift our perspectives on their sonic and emotional implications.

Terry's music represents his direct emotional response to the world around him, from nature to art, psychology to science, and engineering. He is especially inspired by the way light interplays with these, how it affects the human condition, whether physical or ephemeral. Terry has had numerous commissions from Prospect Theater Company and the Astoria Performing Arts Center, among others, and is a regular arranger/orchestrator for theater, cabaret, and church events.

During the summer of 2020, a rare sight emerged in the night sky. The comet NEOWISE rounded the sun and spent weeks visible to the naked eye during July. Only discovered months earlier, NEOWISE became the most impressive comet to fly by our planet in decades. I have always been an avid follower of astronomy and remember vividly seeing comet Hale-Bopp in 1997, amazed by its sinewy shape and pale glow. Since then, there have not been any comets visible to the naked eye in the northern hemisphere until NEOWISE. The year 2020 was marred by the global Covid-19 pandemic. Many countries, including the United States, locked down to slow down the spread of this extremely contagious disease, disrupting the lives of countless people around the world. While humanity was unable to do so many things that had been taken for granted, nature put on a show.

NEOWISE portrays the journey of comet NEOWISE through the inner solar system from our viewpoint on Earth. As the comet very gradually gains speed falling towards the sun, the music begins distantly and mysteriously, with an undulating carpet of sound in the strings supporting a questioning clarinet solo. Low brass chords swell in and out of focus and gradually replace the woodwinds, leading the music to grow in speed and energy. The woodwinds sing a graceful and winding melody over a blanket of delicate strings and tambourine rhythms, continuing to build steam as the comet accelerates towards Earth. Rounding the sun, the comet's coma expands and the music blossoms, suddenly pulling back in speed and scope and returning to the vast openness where the music began. A solo bassoon imitates the original clarinet solo, and the brass chords turn into a luminous chorale that launches the music to a high velocity once again. A more massive climax punctuated by bells and resounding brass chords sees NEOWISE traverse our skies. As the comet speeds away from us, the mysterious texture from the opening returns a

whispers - resuscitated, amplified, filtered. The drum reveals the drummer.

Heart.throb was written for Mike Compitello's "Unsnared Drum" project, and was premiered by him on February 14, 2019, in Lawrence, Kansas.

The music of composer **Nina C. Young** is characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her musical voice blurs together elements of spectralism, minimalism, electronic music, popular idioms, and her love of the orchestral tradition. Her projects, ranging from concert pieces to interactive media installations, strive to create unique sonic environments that explore aural architectures, resonance, timbre, and ephemera.

Young's works have been presented by Carnegie Hall, the National Gallery, the Whitney Museum, LA Phil's Next on Grand, and the St. Paul Chamber Orchestra's Liquid Music Series. Her music has garnered international acclaim through performances by the American Composers Orchestra, the BBC Symphony Orchestra, the Los Angeles Chamber Orchestra, the Minnesota Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Phoenix Symphony, Le Nouvel Ensemble Moderne, the Aizuri Quartet, the JACK Quartet, Matt Haimovitz, and wild Up. Winner of the 2015-16 Rome Prize at the American Academy in Rome, Young has also received a 2021 Guggenheim Fellowship, a Koussevitzky Commission, the Aaron Copland Bogliasco Fellowship in Music, a Civitella Ranieri Foundation Fellowship, a Charles Ives Scholarship from the American Academy of Arts and Letters, the Salvatore Martirano Memorial Award, Aspen Music Festival's Jacob Druckman Prize, and honors from BMI, IAWM, and ASCAP/SEAMUS.

Young's current interests are collaborative, multidisciplinary works that touch on issues of sustainability, historical narratives, experiences with contemporary technologies, and women's rights. In 2023, the American Composers Orchestra with vocalist Sidney Outlaw premiered the Carnegie Hall commissioned work *Out of whose womb came the ice*: a monodrama for baritone, orchestra, electronics, and generative video, commenting on the ill-fated Ernest Shackleton Trans-Antarctic Expedition 1914-17. Other recent projects include *Tread softly* that opened the NY Philharmonic's Project 19, *Violin Concerto: Traces* for Jennifer Koh from the Philadelphia Orchestra and the Los Angeles Chamber Orchestra, *to hear the things we cannot see* for Hub New Music featuring the poetry of Rosie Stockton, and

Nothing is not borrowed, in song and shattered light - an immersive audio-visual installation experience commissioned by EMPAC (The Experimental Media and Performing Arts Center at Rensselaer) that showcases their High-Resolution Wave Field Synthesis Loudspeaker Array and recordings by the American Brass Quintet. Upcoming projects include new works for the Grossman Ensemble and Decoda.

A graduate of MIT and McGill University, Young completed her DMA at Columbia University. This year she has joined the faculty of the Juilliard School and is the Slee Visiting Associate Professor in Music Composition at the University at Buffalo. Prior to joining the faculty of the Juilliard School, Young was an Associate Professor of Music Composition at the USC Thornton School of Music. She serves as Co-Artistic Director of New York's Ensemble Échappé. Her music is published by Peermusic Classical.

to hear the things we cannot see is a collaboration with poet Rosie Stockton and Hub New Music. In creating the score for this piece, I analyzed the spectrum and envelope of Stockton's voice in recordings of the poet reading their work. Recordings filter through the quartet's playing to unite spaces past and present. Live electronic sounds are triggered using MaxMSP. Throughout the work I play with ideas of space - particularly in exploring the creation of aural architectures using the ensemble, voice, and embedded electronics. - *Nina C. Young*

Spare Parts Spin was inspired by artist Chiffon Thomas' "Coil", one of the pieces on display in "Intimate Confession is a project," a group exhibition at the University of Houston Blaffer Art Museum that considered transmission, intergenerational life, and cultural inheritance through the prism of intimacy and infrastructure. This exhibition included the work of eleven artists spanning generations and geographies and sought to demonstrate how infrastructure serves as an intimate holding cell that can express affective and affirmative power. Thomas' artwork features components from various old machines, such as an old fan, bound and nailed together with raw materials like wood and copper. The rawness of the materials, the stark contrast between them, and the seemingly disjointed arrangement of the parts inspired me to compose a piece with different motif cells that spin around themselves without an apparent connection, gradually uniting to form a coherent idea.

Eric Estrada's music balances his artistic voice with his cultural roots, and explores themes like migration, our connection with nature, and the blend of academic and popular music. He is also interested in narrative and storytelling, and frequently draws inspiration from poetry and literature.

Eric's music has been performed in Asia, Europe, and America, and has received numerous awards, like the Arturo Márquez Composition Award (2019), the International Composers Competition New Symphony Vienna (2020), MUSIQA's Emergent Composer's Competition (2023), and SOLI'S 30x30x30 Project (2024). His collaborations include ensembles and organizations like Hub New Music, Aura Contemporary Ensemble, Texas New Music Ensemble, Orquesta Mexicana de las Artes, Project Fusion Quartet, SOLI Chamber Ensemble, Mexico's National Endowment for the Arts, Cynthia Woods Mitchel Center for the Arts, the Art Music Society, among others. He holds bachelor's and master's degrees in the field of composition from the National Autonomous University of Mexico (UNAM) and is currently pursuing a doctoral degree in composition at the University of Houston Moores School of Music with Rob Smith.

Standing Over the Sea is a meditation on the ocean, solitude, beauty, and the immensity of a large body of water. Several years ago, I was reading Moby Dick. I had begun to lose patience with it, and I was about 150 pages in, Chapter 35, when all of a sudden this poetry appeared. They're finally on the boat. The watchman up in the crow's nest is having time to himself, and this wonderful language comes out of his character. It always stayed with me as a moment of beauty and reflection which felt like it needed to sing. It is filled with awe at the size of the ocean and yet the feeling of power in being able to stand above it safely, as if ruling over it. - *Frederick Alden Terry*

Frederick Alden Terry began as a classical cellist and composer, and has journeyed through theater as a pit player, and then as a performance artist, to being a creator of theatrical experiences. Terry writes to suit the specific artistic purpose of the moment, whether choreography when working with dance or the aesthetic of a play when creating incidental music. He strives to create an enhanced theatrical experience for the audience member, setting the tone or creating a psychological headspace for the event.

Sac State Symphony Orchestra

Violin I

Joan Shalit *
Paolo Reyes
Anna Kalmykov
Alla Chistyakova
Beti Girma
Kelly Melnik

Violin II

Nathanial Bacon +
Amaliya Chistyakova
Natalie Barberena
Natalie Albano
Mayling Lopez
Dorothy Klishevich
Aileen Youkhaneh
Kayla Nhoung
Merrilee Vice
David Hagey

Viola

Emily Nikitchuk +
Tristan Corpus
Zachary Noakes
Jayden Blattner
Cynthia Kallemeyn
Sam Gaitan
Audrey Utschig

Cello

Laura Robb Martin +
William Masters ++
Jasmine Anibaba
Jordan Powell
Eli Cherullo
Jason Bond
Kailer Bibbins

Bass

Allison Keller +
Jake Fox
Bruno Bugarin

Flute

Soraya Roman +
Kiele Miyata

Oboe

Ethan Pham-Aguilar +
Hailey Nelson

Clarinet

Kevin Le +
Mia Kawakami
Briana Maracle

Bassoon

Victor Nuno-Robles +
Jack Zill +

Horn

Anthony DePage +
Cesar Zarate
Matthew Anselmi
Tia Kilpatrick

Trumpet

Mason Rogers +
Marilette Brooks

Trombone

Michael Mencarini +
Leah Diaz
Michael Ruiz (bass)

Tuba

Alex Daw +

Percussion

Evan French +
Justin Respicio
Jordan Shippy
Harp
Ruth Rubio

** concertmaster / + principal / ++ asst. principal*

Sac State Choirs

Sopranos

Emma Archer
Hosna Alacozy
Leah Anonuevo
Brianna Brock
Rebekah Brown
Sariah Bryce
Julieana Carranza
Melissa Cifuentes
Susan Davis
Ellen D'Elia
Marya Endriga
Allisen Fong
Mattisse Graham
Deidra Hall
Qiana Hester
Emma Kolodrivsky
Kate Kyungah Lim
Manqi Liang
Susan O'Connell
Amiliya Ostapenko
Valerie Simonson
Elizabeth Turcan

Tenors

Eric Claravall
Natalia Dayton
Braden Kerr
Aaron Montes
Adam Murillo
Sakthi Satheesh
Justin Trujillo
Robert Ursua

Altos

Rachel Ashlin
Jasmine Castillo
Abigail Cole
Cecilia Contreras
Jisel Corrales
Chantal Frankenbach
Cassandra Lane
Sarah McFadyen
Mary Morton
Ella Muraff
Angelica Pascual
Jordan Powell
Deidre Sessoms
Sydney Speer
Anastasia Sullivan
Pia Wong

Basses

Isboset Bautista
Robert Camilo
Victor Carrillo
Diego De La Torre
Adrian Duran
Tim Erdenesaikhan
Jacob Farr
Ben Jilbert
Skylar Manzanetti
Nathan Montevirgen
Daniel Murray
William Neiderheiser
Edward Oleynik
Michael Parks
Sky Regan
Jacob Sicut
Morgan Shadle
Aryan Singh