

The Sacramento State Symphony Orchestra
Ryan Murray, Director

THE 45th ANNUAL
FESTIVAL OF NEW AMERICAN MUSIC
PRESENTS

MUSIC OF
LIBBY LARSEN

THURSDAY, NOVEMBER 10, 7:00 P.M.

Violin I

Matthew Major, concertmaster
Anna Kalmykov
Stella Moschovas
Yana Kombarova
Elyssa Havey
Brittany Thorne
Paolo Reyes

Violin II

Mariya Cheglakova, principal
Audrey Crooks
Beti Girma
Nathanial Bacon
Mayling Lopez
Savannah Henry
Emily Nikitchuk
Andrea Morales
Merrilee Vice
Cynthia Kallemeyn
Logan Ayson

Viola

Dora Scott, principal
Anna Murray
Sarah Buncich
Emily Svendsen

Cello

Elena Bolha, principal
Laura Robb Martin
Ian Glenn
Abigail Brunkhorst
Makenna Mann
William Masters

Bass

Andrew Finley, principal
Greg Brucker

Flute

Tyler McKinion, principal
Hannah Conlee

Oboe

Ethan Pham-Aguilar, principal
Erik Moberg

Clarinet

Noah Blevins, principal
Kevin Le

Bassoon

Martin Uytingco, principal
Victor Nuno-Robles

Horn

Ryan Datar, principal
Christian Orr
Cesar Zarate
Arianna Guntvedt

Trumpet

Alejandro Lara-Agraz, principal
Mason Rogers

Trombone

David Flores-Workman, principal
Michael Ruiz
Nate Heron

Tuba

Evan Charles, principal

Timpani

Jenna Boone

Percussion

Christopher Harris
Ben Jilbert
Aaron Kitzes

Piano

Paul Salzberg

Look to this Day! (2021)
VERDAD (True) (2019)
 II. Piececitos (Little feet)
 III. Me adormici una noche (That one night I fell asleep)
There Is Only One (2019)
A Simple Gloria (2007)
God So Loved the World (2005)
Alleluia (1992)
The Settling Years (1988)
 III. A Hoopla

Sacramento State University Chorale
Andrew Kreckmann, Director
Ryan Enright, Piano

North Shore Songs (2021)
 I. Sauna
 II. January Night 35 Below Zero
 III. Lake Superior
 IV. Summer Rain
Blond Men, *from Love After 1950*

Carrie Hennessey, Soprano
John Cozza, Piano

Barn Dances (2001)

- I. Forward Six and Fall Back Eight
- II. Divide the Ring
- III. Varsouvianna
- IV. Rattlesnake Twist

Cathie Apple, Flute
 Sandra McPherson, Clarinet
 Kirsten Smith, Piano

Intermission

The 2022 Festival of New American Music Keynote Address

Libby Larsen

Dancing Man Rhapsody (2016)

Terrie Baune, Violin
 Sacramento State Symphony Orchestra
 Ryan Murray, Director

a New Zealand National Ensemble. She has held concertmaster positions with the Fresno Philharmonic, the Santa Cruz County Symphony, and the Rohnert Park Symphony, and has performed as concertmaster with many other orchestras including the Kalamazoo Symphony Orchestra, El Paso Opera, the Santa Rosa Symphony, and the Vallejo Symphony.

For over twenty years Terrie was concertmaster of The Women's Philharmonic, during which time she participated in over a hundred premieres; made several recordings, including one as soloist in the Maddalena Lombardini Violin Concerto #5; and performed as soloist in the world premiere of Chen Yi's *Chinese Folk Dance Suite* for Violin and Orchestra, a piece commissioned by the Koussevitzky Foundation and written for her and the WP. Well known for her work with living composers, Terrie has had solo pieces written for her by Libby Larsen, Pablo Ortiz, Richard Festinger, Ross Bauer, and many other composers.

Terrie graduated from the Oberlin Conservatory of Music with a Bachelor of Music degree, having won the Oberlin Concerto Competition and Grand Prize at the Fischhoff Chamber Music Competition. She attended summer programs in Taos, New Mexico, and received a full fellowship to the Aspen Festival. She has taught violin, viola, and chamber music as well as string pedagogy at Stanislaus State University and Sonoma State University, and does private teaching and chamber music coaching in Northern California.

The Sacramento State University Chorale

Andrew Kreckmann, Director
 Ryan Enright, Piano

Soprano

Amanda Britt
 Isabelle Ceballos
 Cameron Harris
 Madison Lee
 Jania Neverov
 Georgia Nichols
 Alissa Prince
 Sophia Silvers

Tenor

Michael Carey
 Joseph Cerna
 Kenneth Dulay
 Jake Michael
 Matthew Miles
 Jonathan Saatman

Bass

Mc Jefferson Agloro
 Ryan Antillon
 John Iosefa
 David Pshichenko
 Sky Regan
 Daniel Swenson
 Kyle Stack

Alto

Destiny Fines
 Hannah Miller
 Danielle Perez
 Katinka Seyer-Hansen
 Leah Woods
 Kelly Zurita

Dr. **Cathie Apple** is the Flute Instructor at Sacramento State's School of Music and one of the founders of Citywater new music ensemble. She is a regular performer at the Music at Noon concert series, and performs with Sinfonia Spirituosa baroque orchestra, the Sacramento Baroque Soloists, and Celtic group Cahersiveen. An avid supporter of new music, Cathie has commissioned and/or premiered many works for flute and various chamber ensembles, has collaborated with composers such as Clare Shore, Nicholas Deyoe, Brent Chancellor, Nell Shaw Cohen, and Sunny Knable, and regularly performs on the Festival of New American Music in Sacramento. Along with her specialization in modern music, Dr. Apple performs regularly on traverso with baroque ensembles Sinfonia Spirituosa and the Sacramento Baroque Soloists. Cathie earned her Doctorate from the University of Michigan, where she studied with Amy Porter.

Sandra McPherson graduated with a Bachelor in Music from CSU, Fresno and a Master's Degree in Clarinet Performance/Musicology from UC Santa Barbara, where she studied clarinet with James Kanter. She performs frequently as principal clarinetist and bass clarinetist in numerous Northern California orchestras, including the Sacramento Philharmonic, Opera, and Choral Society Orchestras. She also has extensive experience as a chamber music performer and coach. As a member of the Sacramento Philharmonic's woodwind quintet, she performs educational concerts throughout the region. She has performed with numerous other chamber music ensembles at the Crocker Art Museum Sunday Series, Sacramento State's Festival of New American Music, Chamber Music Alive!, and the Capital Chamber Players Series.

Kirsten Smith received both her undergraduate and graduate degrees in piano performance from Arizona State University where she studied with Van Cliburn Gold Medalist Steven De Groote. A passion for learning motivated her to enter college at the age of thirteen, studying history, mathematics, sociobiology, and foreign languages in addition to music. Ms. Smith has won many competitions and has been the recipient of awards, scholarships, and invitations to music festivals including the Aspen Music Festival, Interlochen Center for the Arts and the Van Cliburn Institute. She has been chosen to premiere numerous new works by contemporary composers and has recorded several times for the Centaur label.

Terrie Baune (violin) is concertmaster of the Eureka Symphony and the North State Symphony, and co-concertmaster of the Oakland Symphony. She is a member of the professional new-music ensemble Earplay, Music Director of the TBAM Festival in Trinidad, CA, and the Director of the Humboldt Chamber Music Workshop.

Terrie's professional credits include four years as a member of the National Symphony of Washington, DC, and two years as a member of the Auckland Philharmonia of New Zealand, where she also performed with the Gabrielli Trio,

LIBBY LARSEN

"Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer's task to order and make sense of sound, in time and space, to communicate something about being alive through music."



Libby Larsen, born December 24, 1950, in Wilmington, Delaware, is one of America's most performed living composers.

She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over 15 operas. Grammy award-winning and widely recorded, including over 50 CDs of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory.

As a vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. As Artistic Director of the John Duffy Institute for New Opera (2014–2020), she guided a faculty of practicing professional artists in nurturing and production of new opera by American Composers. Larsen's 2017 biography, *Libby Larsen: Composing an American Life*, by Denise Von Glahn, is available from the University Illinois Press.

NOTES FROM THE COMPOSER

Look to This Day! was commissioned by Otterbein University in Westerville, Ohio. It was premiered on April 7, 2022, by the Otterbein University Concert Choir with Dr. Gayle Walker conducting.

In preparation for the composition of **VERDAD (True)**, I was granted access to interviews from the Latinx Oral History Project housed in the Center for Latino and Latin American Studies, Northern Illinois University. I worked there with director of the Center, Dr. Christina Abreau.

These interviews were eloquent and deeply inspiring. I recognized many common themes woven through each person's unique story. Powerfully, it is clear that regardless of the age of each interviewee, at the center of each person's story is "the child" who is caught up in the story's past and its future while the living vividly in the present. Each story was rich in memory: memories of life, customs and family; memories of reasons why the family migrated; memories of school; and so on...

It struck me that children caught up in the flow of their family's actions have no agency. The "child" lived at the center of each of these interviews. What happened, how it felt then and how it feels now puts us right next to the child in the story, whether we want to be there or not. I worked the poetry of Nobel Prize winner Gabriela Mistral to create **VERDAD (True)**, inspired by true stories of Virginia Olivares, Elisa Flores Mejia, Ruben Molina, Juan Molina Hernandez, Gabriela Salas, José Luis Escalante, Erik Flores, Elisa Flores Mejía, Luis Navaes, Maribel Toboda and Maria Isabel Valdovinos-Bhatia.

II. Peicecitos (Little feet): The little feet of children are a metaphor for innocence. The poem asks the question "how can people pass and not see you?"

III. Me adormici una noche (That one night I fell asleep): The poem is a reflection on the pain of being separated from the child.

There Is Only One was composed in response to the burning of Notre Dame Cathedral, Notre Dame de Paris. The first performance was given in 2019 by the Plymouth Congregational Church Choir in Minneapolis, Minnesota.

I composed **A Simple Gloria** for the 30th Anniversary of the University of St. Thomas Liturgical Choir, Saint Paul, Minnesota, to be sung at their annual Christmas concert. Celebrating is a joyous affair, and I often think we celebrate with outbursts of music teeming with fanfare, heraldry, brilliance and boisterousness. There's another kind of celebration, a quiet, assured and peaceful one; a kind of intimate celebration—an in-burst if you will. It's found in quiet Christmas carols like "Silent Night" and "Lo How a Rose E'er Blooming." *A Simple Gloria* is a quiet Gloria. It should be sung with a hushed, serene and reverent quality, allowing a moment of silence at the end of the music for its peaceful effect to settle.

TONIGHT'S ARTISTS

Carrie Hennessey is a wayfinder through the deep, spiritual and technical discoveries of the voice.

Early success in the Metropolitan Opera Auditions led to high expectations, but singing after trauma in her early 20s dismantled the ease in her voice and presence. Ms. Hennessey has since found her true voice and created a wildly unique and energized career path in theater, opera, symphony work, recital, and education, wearing with pride the hats of trauma-informed teacher and facilitator, producer, singer, actor, innovator and writer.

She is currently most known for her soaring voice and richly nuanced characters onstage, and has sung all over the world. Notable highlights include on the heels of Covid debuting as Kát'á in *Kát'á Kabanová*. Ms. Hennessey "in a vivid star turn in the title role...brought a wondrous blend of silvery tone and sinuous phrasing to her assignment...Hennessey's performance touched perfectly on Katya's anxiety, joys and uncertainty, all through a surge of Puccinian lyricism."- Joshua Kosman, San Francisco Chronicle. She paired physical comedy with fearless vocalism in the world premiere ballet by Darrell Grand Moultrie "On the Rocks, Please!", inciting belly laughter and then the audience to its feet.

Carrie lights a fire in those around her and is joyfully dedicated to guiding people to find their true authentic voice in the world. Currently, Carrie is developing her one woman show about her life in singing, quitting for 12 years post trauma and creating a vibrant career steeped in authenticity. Want to be a part of this creative adventure? Subscribe to her email list and blog at www.carriehennessey.com and follow on social media @carriehennessey for updates!

John Cozza is in demand throughout California as teacher, coach/accompanist, chamber musician, adjudicator and clinician. He has been the Staff Accompanist at California State University, Sacramento, since 2004 and took over as Music Director and Pianist/Organist at St. Michael's Episcopal Church in Carmichael in January of 2018. Collaborating with singers and instrumentalists throughout the United States, Dr. Cozza's international engagements have included performances as soloist, accompanist and chamber musician in such cities as Vienna, Bologna, Milan, Cologne, and Budapest.

Dr. Cozza holds a DM degree in Piano Performance, Vocal Accompanying, and Chamber Music from Northwestern University. He earned his Bachelor's and Master's degrees at the University of Southern California, where he was named Valedictorian of the School of Music. He originally attended Vienna's prestigious Hochschule für Musik as a Rotary Foundation Scholar in 1986-87, then returned for further study from 1988-1991 when he received the coveted Diplom in both Piano Performance and Chamber Music.

God So Loved the World was commissioned by Dr. John Ferguson for the St. Olaf Cantorei of St. Olaf College in Northfield, Minnesota, in celebration of 50 years of the *Sing For Joy* radio program. Ferguson led the Cantorei in its premiere on February 20, 2005, at Central Lutheran Church, Minneapolis, MN.

[My] short **Alleluia** was composed especially for Judith Clurman and the New York Concert Singers as one in a series of contemporary Alleluias. It was premiered in 1993 by the New York Concert Singers in New York City, New York.

[**The Settling Years**] is a three-part collection based on poetry by American pioneers. The texts are full of a kind of raw energy, swashbuckling attitude and profundity of heart and commitment characteristic of those settlers west of the Hudson. I had also looked at the more erudite essays of Coleridge-Taylor, Thoreau and Emerson, but chose the rougher stanzas because the primitive voices, the pioneers, were profound simply in the way they expressed the nature of their experiences. The third piece, A Hoopla, depicts a barn dance and vocalists circle 'round the instruments, stomp, clap, and generally perform with abandon, vigor and boisterousness. *The Settling Years* was commissioned and premiered by The Singing Sergeants and the United States Air Force Band for the 150th anniversary of the Music Educators National Convention.

North Shore Songs was commissioned by the Schubert Club for mezzo-soprano Clara Osowski in memory of mezzo-soprano BJ Fredricks. They were premiered on February 10, 2022, in St. Paul, Minnesota, by Clara Osowski, mezzo-soprano, and Tyler Wootrich, piano.

Love After 1950

When we first began to correspond about creating some new songs, [soprano] Susanne [Mentzer] asked me to look into the writings Ann LaMott as a possible source for texts. I found an extraordinary writer whose words captured the pathos and humor of just plain living the life of an artist/mother in our complicated world. After reading LaMott, Susanne and I knew that we wanted to create songs which hit-the-mark with us the way LaMott does. We wanted songs that are little real life-dramas which is exactly what the songs in *Love After 1950* are. Each of the five songs, "Boy's Lips" (Rita Dove), "Blond Men," (Julie Kane), "Big Sister Says, 1967" (Kathryn Daniels), "The Empty Song" (Liz Lochhead) and "I Make My Magic," (Muriel Rukeyser) is an interior monologue about love.

One of the things that attracted me to this grouping of poems, was that it felt as a group like a dance set. First of all, the English chosen by the poets is voraciously contemporary. It has in each poem a sense of rhythm about it which to me is inextricably linked to the ways contemporary bodies move while dancing.

If there is such a thing as an "anti-torch song," "Blond Men" is it. I've indicated in the piano part the coloring "as a cocktail piano." Using 20th century harmonic language, I've created piano lounge gestures as the atmosphere for the vocal line.

Barn Dances is a set of four abstract pieces for flute, clarinet and piano. Each piece draws its title from the name of a particular dance step used in cowboy dances. Taking the name of the step as the point of departure, my idea was to take a flight of fancy in each movement and to create the musical equivalent of a character drawing.

When I began to work on **Dancing Man Rhapsody** I took artist Robert Longo's "Dancing Man Series" as an inspiration. I love Robert Long's work. Especially in this series, the dancing figure conveys, to me, our human condition of "lightness of being" amidst abstract, undefined space. And universal stylishness. For me, the photos are attractive and magnetic, and somehow truthful. And each photo invites, maybe even begs, the viewer to imagine a narrative around the subject of the photo. I decided to imagine a dancer, engaging in a number of musical episodes, as a narrative for this piece.

What fascinates me is the center of gravity in the dancer, Qi perhaps, an invisible fixed axis, like the axis of a gyroscope, which facilitates fluid motion of energized gestures around its pivot point. I feel this center/pivot point/dynamic motion when I consider the dancer, and decided to explore some questions, i.e. What musical forces could be "the center/pivot point" and what musical forces could be "motion"? Could the orchestra act as a center/pivot point and the solo violin as the motion? Or vice-versa? What does "the center/pivot point" sound like? What does the "motion" sound like?

The questions are the generating force of this rhapsody for violin and orchestra, "Dancing Man Rhapsody." I looked at many kinds of dance – tap, jook, ballroom, ballet, square dancing, stepping, etc. Watching Shirley Temple dance with Bill "Bojangles" Robinson is a fun study in the "center/pivot point"!

The piece features the Dancing Man (solo violin) engaged in dance episodes with the orchestra. As I was working on the piece, the episodes began to name themselves! So the form of the piece goes like this:

Episode 1 – Soft Shoe (Ode to Buddy Epton, Ray Bolger and Bo Jangles)

Episode 2 – Sudden Conga (Ode to a Conga Queen)

Episode 3 – Stroll (Ode to Gene Kelly and Fred Astaire)

Episode 4 – A Minute Waltz (Ode to Carl Stalling)

Episode 5 – Backwards, in High Heels (Ode to Ginger Rogers)

Episode 6 – Dancing with Kravitz (Ode to the bass line)

Dancing Man Rhapsody for Symphony Orchestra and Solo Violin was commissioned by the Eureka Symphony and premiered by that orchestra under the direction of Carol Jacobson on October 7, 2016. We are thrilled to bring to the Festival of New American Music Terrie Baune, for whom the solo violin part was written and who was the soloist in the premiere performance.