

THE 46th ANNUAL
FESTIVAL OF NEW AMERICAN MUSIC

KALEIDOSCOPE & CITYWATER

THURSDAY, NOVEMBER 2, 7:00 P.M.

Unstoppable (2022)

Kian Ravaei (b. 1999)

Kaleidoscope

Benjamin Haeuser, clarinet | Sophia Stoyanovic, violin
Christine Lee, cello | Yvonne Chen, piano

Falling Up (2020)

Robin McLaughlin Conine (b. 1994)

Citywater

Cathie Apple, flute | Milun Doskovic, clarinet
Amy Lindsey, violin | Timothy Stanley, cello
Robin McLaughlin Conine, piano | Ben Prima, percussion

Ecstatic Samba (2018)

Kevin Day (b. 1996)

Kaleidoscope

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

Double Sextet (2007)

Steve Reich (b. 1936)

Kaleidoscope & Citywater

Anthony Trionfo and Cathie Apple, flute
Benjamin Haeuser and Milun Doskovic, clarinet
Sophia Stoyanovic and Amy Lindsey, violin
Christine Lee and Tim Stanley, cello
Yvonne Chen and Melanie Bietz, piano
Nonoka Mizukami and Ben Prima, percussion

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 Crockett, 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.

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

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.

There are two identical sextets in **Double Sextet**. Each one consists of flute, clarinet, vibraphone, piano, violin, and cello. Doubling the instrumentation was done so that, as in so many of my earlier works, two identical instruments could interlock to produce one overall pattern. For example, in this piece you will hear the pianos and vibes interlocking in a highly rhythmic way to drive the rest of the ensemble. The piece can be played in two ways; either with 12 musicians, or with six playing against a recording of themselves.

The idea of a single player playing against a recording of themselves goes all the way back to *Violin Phase* of 1967 and extends through *Vermont Counterpoint* (1982), *New York Counterpoint* (1985), *Electric Counterpoint* (1987) and *Cello Counterpoint* (2003). The expansion of this idea to an entire chamber ensemble playing against pre-recordings of themselves begins with *Different Trains* (1988) and continues with *Triple quartet* (1999) and now to *Double Sextet*. By doubling an entire chamber ensemble one creates the possibility for multiple simultaneous contrapuntal webs of identical instruments. In *Different Trains* and *Triple Quartet* all instruments are strings to produce one large string fabric. In *Double Sextet* there is more timbral variety through the interlocking of six different pairs of percussion, string and wind instruments.

The piece is in three movements fast, slow, fast and within each movement there are four harmonic sections built around the keys of D, F, Ab and B or their relative minor keys b, d, f and g#. As in almost all my music, modulations from one key to the next are sudden, clearly setting off each new section.

Double Sextet is about 22 minutes long and was completed in October 2007. It was commissioned by Eighth Blackbird and received its world premiere by that group at the University of Richmond in Virginia on March 26, 2008.

Reich's documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—opened new directions for music theater and have been performed on four continents. His work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint*, followed by the London Sinfonietta performing his *Music for 18 Musicians*. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," *The Guardian*.

Unstoppable is a piece is for the survivors, the underdogs, and those who prevailed when the odds were stacked against them.

Falling Up is about upside-downness. Subverted tonal and rhythmic expectations connote the unexpected, and manipulations of range and contour imply a sensation of flight and in-air suspension. Colorful instrumentation suggests the whimsicality of the Shel Silverstein collection with which the piece shares its name.

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

6.

Bunch, Alexandra Gardner, and Nico Muhly, along with modern classics by 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.

Composer **Kian Ravaei** takes tone painting to a new level, synthesizing diverse inspirations into evocative musical portraits. Whether he is composing piano preludes inspired by mythical creatures, flute melodies that mimic the songs of endangered birds, or a string quartet that draws from the Iranian music of his ancestral heritage, he takes listeners on a spellbinding tour of humanity's most deeply felt emotions.

Ravaei has collaborated with sought-after artists such as Tessa Lark, Eliot Fisk, and Fleur Barron, in addition to acclaimed ensembles such as Viano Quartet, Abeo Quartet, and Momenta Quartet. Chamber musicians have championed his works, leading to commissions from Chamber Music Northwest — where he served as a Protégé Project Composer-in-Residence — as well as Seattle Chamber Music Society and Great Lakes Chamber Music Festival. His rapidly expanding catalog has earned him notable honors such as a Copland House CULTIVATE Fellowship, a Los Angeles Chamber Orchestra Composer Teaching Artist Fellowship, a New Music USA Creator Fund Award, and a Barlow Endowment Commission.

Ravaei counts celebrated composers Richard Danielpour, Derek Bermel, and Tarik O'Regan among his teachers. He is an alumnus of UCLA and the Curtis Institute of Music Young Artist Summer Program.

3.

Composer **Robin McLaughlin Conine** has had work performed throughout the United States and Canada and has been recognized by ASCAP and the American Composers Forum. Drawing inspiration from metaphor and the sacred, the Classical Voice of North Carolina writes that her music is "sure to delight the most discerning of listeners." Robin frequently composes sacred works for use in liturgical settings, such as the album-length works *God With Us* and *Incarnate*. She teaches K-12 General Music, Choir, and Contemporary Music at The Covenant School in Greensboro, North Carolina, and is an enthusiastic creator of choral and musical theatre works for young voices.

An American whose music has been characterized by "propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity," (Robert Kirzinger, Boston Symphony) Composer **Kevin Day** has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lindemann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective

instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia, and BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Steve Reich has been called "the most original musical thinker of our time" (*The New Yorker*) and "among the great composers of the century" (*The New York Times*). Starting in the 1960s, his pieces *It's Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tehillim*, *Different Trains*, and many others helped shift the aesthetic center of musical composition worldwide away from extreme complexity and towards rethinking pulsation and tonal attraction in new ways. He continues to influence younger generations of composers and mainstream musicians and artists all over the world.

Double Sextet won the Pulitzer Prize in 2009 and *Different Trains*, *Music for 18 Musicians*, and an album of his percussion works have all earned GRAMMY Awards. He received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the Golden Lion at the Venice Biennale, the BBVA Foundation Frontiers of Knowledge award in Madrid, the Debs Composer's Chair at Carnegie Hall, and the Gold Medal in Music from the American Academy of Arts and Letters. He has been named Commandeur de l'Ordre des Arts et des Lettres in France and awarded honorary doctorates by the Royal College of Music in London, the Juilliard School in New York, and the Liszt Academy in Budapest, among others. One of the most frequently choreographed composers, several noted choreographers have created dances to his music, including Anne Teresa de Keersmaeker, Jirí Kylián, Jerome Robbins, Justin Peck, Wayne McGregor, Benjamin Millepied, and Christopher Wheeldon.