

ENSEMBLE DIRECTOR BIOS

Dr. Brett Alan Judson, a California native, holds degrees from esteemed institutions like the Yale School of Music and the Eastman School of Music. His doctoral degree from The Hartt School reflects his passion for conducting, honed through private studies with renowned mentors, such as Donald Neuen. As Assistant Director of the New Haven Chorale, Brett contributed to captivating performances of choral masterworks. He also taught at The Hartt School and toured internationally with the Connecticut Choral Union Touring Choir. Brett's innovation is evident in his collaboration with composer Scott Perkins, leading to the premiere recording of *A New England Requiem*. Currently, he serves as a Lecturer at California State University, Sacramento, conducting choirs and teaching music theory. As Director of Music at Trinity Church in Folsom, Brett passionately directs choirs and founded the Folsom Academy of Music in 2019. Brett's accomplishments in organ artistry include the Barnes Award for Excellence in Pipe Organ at Eastman. His leadership roles in musical organizations reflect his commitment to excellence. Beyond music, Brett enjoys weightlifting and tennis. Explore more at: www.brettjudson.com

Dr. Matthew Morse is currently in his seventh year as Director of Bands and Associate Professor of Conducting at Sacramento State, where he conducts the Symphonic Wind Ensemble and Concert Band, oversees the Marching Band, and teaches courses in undergraduate and graduate conducting. He is also the Music and Artistic Director for the Sacramento Symphonic Winds and is in demand as a guest conductor, clinician, and adjudicator.

Prior to his appointment at Sac State, Dr. Morse earned degrees in conducting from the University of North Texas as a doctoral student of Eugene Migliaro Corporon, and Indiana University of Pennsylvania as a master's student of Dr. Jack Stamp.

Dr. Morse also served for 25 years as a performing musician and bandmaster in the U.S. Army, retiring as a Chief Warrant Officer Four. He deployed for 12 months to Iraq as commander of the 1st Armored Division Band, and served in or commanded Army Bands in Colorado, Japan, Georgia, Germany, and South Carolina, culminating with his capstone assignment as Associate Bandmaster of the U.S. Military Academy Band at West Point, NY.

THE 46th ANNUAL FESTIVAL OF NEW AMERICAN MUSIC

CLOSING CONCERT

FRIDAY, NOVEMBER 3, 7:00 P.M.

Ghostlight (2015) David T. Little (b. 1978)
I. Invocation: Ghostlight (for Leonora Carrington)
II. Premonición (for Remedios Varo)
III. Liturgy: A Cog In This Machine (for Anne Waldman)
IV. Aubade: The Conjured Life (for Lou Harrison)

Citywater

Cathie Apple, flute | Milun Doskovic, clarinet
Amy Lindsey, violin | Timothy Stanley, cello
Melanie Bietz, piano | Ben Prima, percussion

"You Look Familiar" & "Written on the Palm" David T. Little
from *JFK* (2016) libretto by Royce Vavrek
Julie Miller, mezzo-soprano | Omari Tau, baritone
John Cozza, piano

"My Legs Won't Walk Me" from *Dog Days* (2012) David T. Little
libretto by Royce Vavrek
Robin Fisher, soprano
Amy Lindsey, violin | Timothy Stanley, cello
John Cozza, piano

"You Shiver" from *JFK* (2016) David T. Little
libretto by Royce Vavrek
Julie Miller, mezzo-soprano
Sophia Stoyanovic, violin | John Cozza, piano

continued on next page

Though the great Waters sleep (2021) Isaac Lovdahl (b. 1993)

Sacramento State Choral Union
Dr. Brett Judson, director
Dr. Ryan Enright, piano

INTERMISSION

Keynote Address: David T. Little

RADIANT CHILD (2011) David T. Little

Sacramento State Wind Ensemble
Dr. Matthew Morse, director
Evan French, Justin Respicio, Ben Jilbert,
and Matthew Amato, percussion soloists

STAGE RESET

Mysterious Butterflies (2019) Ryan Lindveit (b. 1994)

poetry, I included melodic excerpts from the funeral hymn, Abide with Me, throughout the piece. The hymn text pleads for God to stay with us throughout life and to help us cross over into death. Though the text from the hymn is not sung at any point, the inclusion of the melodic material subtly hints at its broader meaning, implying that there is hope to be found beyond fear and doubt, regardless of one's individual resolution. We are here - we exist. Our meaning is found in our living and our striving. You have a purpose - known or unknown; bestowed, discovered, or invented. It is my hope that this music will simultaneously provoke thought and deep reflection while offering solace to those who need it.

RADIANT CHILD is a micro-concerto for percussion quartet and chamber orchestra. In three connected movements, it explores joy, fear, the redundancy of work and the ultimate need for release that we all experience, but in particular in regard to parenthood. Commissioned by the New World Symphony for its percussion consort, RADIANT CHILD was premiered on April 23rd 2011 at the New World Center in Miami. It is dedicated to the very tiny Avelynn Puckett, who came exuberantly into the world on May 8, 2010.

Mysterious Butterflies takes its title from *Recollections of My Life* by Santiago Ramón y Cajal, a Nobel Prize-winning scientist who is widely considered the founder of neuroscience. Recalling the exhilaration and joy he felt while discovering brain cells under his microscope, he wrote:

Like the entomologist hunting for brightly colored butterflies, my attention hunted in the flower garden of grey matter for cells of delicate and elegant forms: the mysterious butterflies of the soul, whose flapping wings may someday—who knows?—clarify the secret of mental life.

When I first read this text, I immediately knew I wanted to set it for singers, which I did—for small choir with chamber ensemble—in the winter of 2017-18. I also loved the idea of using the same musical material in a purely instrumental piece for band by taking Cajal's imagery and emotion and translating them into instrumental color and expression. This version for wind ensemble was commissioned by the Big 12 Band Directors Association. Ultimately, I was deeply inspired by the idea that the human quest for understanding the mysteries of life can—even should—be beautiful and elegant, like a flower garden filled with butterflies.

chance to play upon the stage, in exchange for the safety of the theater and its actors. Yet to me the ghost light has always felt more sacred than spooky. Like the setting for a ritual, or a kind of shrine where an eternal flame burns, honoring the age and sanctity of the Theater, with its direct lines back to the Greeks, gods, ritual, and magic. **Ghostlight** was inspired by this sense of ancient ritual, and the mysteries that lie within it.

Like many works by the artists to whom each movement is dedicated—Leonora Carrington, Remedios Varo, Anne Waldman and Lou Harrison—*Ghostlight* is a self-contained journey, first inward, then out. It begins with the calm of a summer dusk, then gradually grows darker, as it travels into murkier and stranger territory—the kind of psychic space where one might begin to hear voices—before emerging again into the sunshine of a new day. It is a journey into the Enchanted Forest of Fairy Tales, where, as J.C. Cooper notes, the soul enters the “perils of the unknown; the realm of death; the secrets of nature, or the spiritual world which (one) must penetrate to find the meaning.” Like the ghost light itself, the work endeavors to explore the mysteries of the unknown and the possibility of the sacred.

Lasting approximately 22 minutes, *Ghostlight* was commissioned for eighth blackbird by the Abe Fortas Memorial Fund of The John F. Kennedy Center for the Performing Arts. eighth blackbird premiered the work at the Terrace Theater as part of the Kennedy Center’s Fortas Chamber Music Concerts on March 7, 2016. Special thanks are due to: Jamie Broumas, Director of Classical and New Music Programs at the Kennedy Center, the staff of the Museum of Contemporary Art, Chicago—in particular, Peter Taub and Lynne Warren, whose exhibit “The Conjured Life” first brought the paintings of Leonora Carrington and Remedios Varo into my life—Jeffrey Edelstein, and Eileen Mack. *Ghostlight* is dedicated to the current and former members of eighth blackbird.

In six short and poignant lines, Emily Dickinson's poem, *Though the great Waters sleep*, presents the reader with a severe personal dilemma: She is confronting existential doubt regarding her purpose in life and the existence of a Creator. Many of us have experienced a great deal of anxiety as we attempt to contend with these big questions - I certainly have. Dickinson asserts that "no vacillating God" would put us here just to have us die without meaning and function. As a juxtaposition to the

10.

A natural musical storyteller with “a knack for overturning musical conventions” (*The New York Times*), composer **David T. Little** is known for stage, concert, and screen works permeated with eclectic influences and the power of the unexpected. Little readily probes the deep corners of human psychology, invoking religious, political, historical, spiritual, and social themes as pathways for exploring the human condition. He has drawn acclaim for operas including *Dog Days*, *JFK*, and the comedy *Vinkensport*, or *The Finch Opera* (all with libretto by Royce Vavrek), as well as his opera *Soldier Songs*. His broad catalog speaks to the mix of light and dark that we experience in life, unafraid to invoke the mythical, bewitching, disturbing, surreal, or comedic.

Among his other key compositions are several large-scale instrumental works, including the “ghost play” *Haunt of Last Nightfall* for percussion quartet, and *AGENCY*, a companion string quartet about the nature of choice and knowledge, in which “episodes of crushing sonic violence coexist with oases of serene lyrical beauty for an overall sense of smoldering, luxuriant noise” (*The New York Times*). Yet other works explore life’s many highs: the ecstatic, almost manic energy of *Spalding Gray*, the Iggy Pop-inspired “joyous honk” of *raw power*, the wry humor of *Speak Softly*, the fond nostalgia of *1986*, or the moonstruck aches of first love in *JFK* and *What Belongs to You*.

Little’s newest works include *Black Lodge*, a metal-infused film opera drawing on the complex mythologies of William S. Burroughs, Antonin Artaud, and David Lynch with a libretto by celebrated poet Anne Waldman and performances by Timur and the Dime Museum and Isaura String Quartet, *Black Lodge* was recorded remotely during the COVID-19 pandemic, premiered by Beth Morrison Projects at Opera Philadelphia, and the soundtrack released by Cantaloupe Music.

Upcoming projects include the 2023 world premiere of a theatrical choral work, *SIN-EATER*. Co-commissioned by The Crossing and Penn Live Arts, *SIN-EATER* is based on the ancient practice of paying the poor to ritualistically “eat” the sins of the rich – allowing the privileged to move onto the next life cleansed of their guilty deeds.

In 2024, Little will unveil his monodrama *What Belongs to You*, based on the celebrated novel by Garth Greenwell and developed for GRAMMY-

3.

winning tenor Karim Sulayman and Alarm Will Sound. He is at work on a new production of *Agamemnon* for Theatre for a New Audience, premiering in 2025, and developing several new operas with Royce Vavrek including a project commissioned by the Metropolitan Opera / Lincoln Center Theater New Works Program.

Little set the tone for his operatic work with the 2006 premiere of *Soldier Songs*, drawing praise for “the imaginative way he draws on his varied musical interests to produce arresting and coherent works” (*Musical America*). Based on extensive interviews with military veterans, the work has been performed by Los Angeles Opera, Atlanta Opera, San Diego Opera, Des Moines Metro Opera, and by Beth Morrison Projects at the Holland Festival. A film adaptation of *Soldier Songs* was later produced for the Opera Philadelphia Channel, earning a 2022 GRAMMY Award nomination and a 2022 Opera America Award.

Little’s many compositions for solo performer or small ensemble often include ghostly or spiritual themes. *Ghostlight*, commissioned for Eighth Blackbird by The Kennedy Center, looks to surrealist art and fairy tales for their unspoken lessons, while *dress in magic amulets, dark, from My feet* is a meditation on Christ on the cross commissioned by The Crossing and International Contemporary Ensemble. Still other works draw from literary sources or history, such as *The Crocus Palimpsest*, a Samuel Beckett-inspired work for solo cello composed for Matt Haimovitz. The same is true for Little’s works for orchestra and large ensemble, including *The Conjured Life*, a centennial tribute to Lou Harrison, and *CHARM*, a celebration of city life commissioned by the Baltimore Symphony Orchestra.

Little is the founding artistic director and former drummer for the amplified chamber ensemble, Newspeak, which explores the relationship of music and politics, while confronting head-on the boundaries between the classical and rock traditions. They have released four commercial recordings, with a fifth on the way.

Little has been commissioned by the world’s most prestigious institutions and performers, including recent projects for The Metropolitan Opera/Lincoln Center Theater new works program, the Kennedy Center, Baltimore Symphony Orchestra, New World Symphony, London Sinfonietta, The Crossing, Kronos Quartet, and Beth Morrison Projects. His

Ensemble and as a hand-drumming percussionist for the Napa Valley College Chorale. As an alumnus of American Canyon High School, he taught as a former Front Ensemble technician for the American Canyon High School Wolf Pack Marching Band and Color Guard. Justin currently performs in Sacramento State’s Wind Ensemble, Marching Band, Percussion Ensemble, and the Sacramento State Indoor Percussion Ensemble. Justin has also performed marimba solos for FeNAM’s Student Performer’s Competition in 2022, a masterclass held by McKenzie Langefeld, and the Percussive Arts Society California Competition at Fresno State University in 2023. In the future, Justin hopes to use his experience to be a private percussion instructor as well as performing with a symphony orchestra.

Ben Jilbert is currently a Senior Music Education major at Sac State. He has performed with the Sac State percussion ensemble, and the Sac State wind ensemble during his time as an undergraduate percussion student. Ben has also been very active in the marching arts community, and marched with the Sac State marching band, as well as the Golden Empire drum and bugle corps in 2022. As an educator, Ben has and continues to teach for high school marching bands in the Sacramento region. Ben hopes that once he completes his degree, that he can be a high school band director within northern California. Outside of music, Ben enjoys spending time with friends and family, and exploring the outdoors!

Matthew Amato is currently a Junior at Sac State and is pursuing music education and performance degrees. Matt has recently performed at Capistrano Hall with the Sac State Symphonic Wind Ensemble and the Sac State Percussion Ensemble. He has previously taught at West Campus High School as a drum line technician. In the future Matt hopes to become a high school band director in the Sacramento area.

A ghost light shining in a darkened theater has always struck me as a symbol of both the mysteries of the unknown and the possibility of the sacred. The ghost light itself is of course connected with a sense of the supernatural through the superstitions of the theater. For example, one thought regarding its origin is that, since every theater has its own ghost, the light was placed on stage as a kind of offering, allowing the ghost(s) a

Dalton Baldwin (*God be in my Heart*). Fisher's students are active performers and teachers in major metropolitan centers in the USA and abroad.

Hailed for the "arresting color" (Cincinnati Enquirer) of her voice, **Julie Miller** has appeared as a soloist with orchestras and opera companies throughout the U.S.A. As a member of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago she appeared on the stage of the Lyric Opera of Chicago as Emilia in *Otello*, Annina (*La Traviata*), Ida (*Die Fledermaus*) and Krystina (*The Passenger*). Other notable assignments with the company include Baroness Nica in *Charlie Parker's Yardbird* plus understudies of Octavian in *Der Rosenkavalier* and Waltraute in *Die Walküre*. She performed the title role in Handel's *Ariodante* which Chicago Classical Review described as an "admirable and professional performance" and the Chicago Tribune called "deeply musical."

Elsewhere, she has appeared with Madison Opera and in London with Hackney Empire as Baroness Nica, Vero Beach Opera as Orlofsky in *Die Fledermaus*, Sugar Creek Opera as Ma Joad in *The Grapes of Wrath*, Opera Idaho as Charlotte in *Werther* and Sacramento Opera as Maddalena in *Rigoletto*. Other notable roles she has performed include Jo (*Little Women*), Annio (*La clemenza di Tito*), Stephano (*Roméo et Juliette*), Donna Elvira (*Don Giovanni*), Ottavia (*L'incoronazione di Poppea*) and the Mother (*Amahl and the Night Visitors*).

Evan French is currently a Music Theory and Composition Major at Sacramento State. He has been performing with various ensembles within the Sacramento State School of Music for just over a semester, and before that he was a member of the Cosumnes River College Instrumental Music Ensemble for two years. In high school, French was a member of both the CMEA Capitol Section Honor Band and the NCBA All-Northern Honor Band on multiple occasions. French is an avid composer of acoustic and electroacoustic music for ensembles of varying sizes and hopes to one day score music for film and television.

Justin Respicio is currently a Junior Music Performance major at Sacramento State University. He transferred from Napa Valley College where he performed as a vibraphonist for the Napa Valley College Jazz

music has been presented by Carnegie Hall, Holland Festival, LA Opera, Houston Grand Opera, Opera Philadelphia, Opéra de Montréal, the Chicago Symphony Orchestra, and the LA Philharmonic. Little's recorded catalog includes over 20 commercial releases, on such labels as New Amsterdam Records, Pentatone, Sono Luminus, Bright Shiny Things, and Cantaloupe Music.

David T. Little received a 2023 Fellowship from the New Jersey State Council on the Arts and is a recipient of the Copland House Residency Award. His music is published by Boosey & Hawkes. Learn more at www.davidtlittle.com

Isaac Lovdahl is an award-winning composer, conductor, educator, and bass-baritone vocalist who serves as the Interim Director of Choral Activities at the University of North Dakota. He recently completed a DMA in Choral Conducting at North Dakota State University where he was named the first ever Challey School of Music Choral Conducting Fellow. During his graduate studies, Isaac also served as the Assistant Conductor of the Fargo-Moorhead Choral Artists.

His choral compositions and art songs have been performed internationally by educational, community-based, and professional ensembles and soloists, among others; a distinct harmonic language, detailed attention to natural speech rhythms, and highly expressive text setting have solidified a niche for him in the world of vocal music. Isaac and his team took first-place at Minneapolis SongSLAM 2020, an art song composition competition hosted by Source Song Festival in conjunction with Sparks and Wiry Cries. In 2021, he was named the winner of the Yale Glee Club Emerging Composer Competition and the Bellevue Chamber Chorus Emerging Composer Competition. In 2023, Isaac's piece "Freedom" earned second-place at the 43rd Annual Ithaca College Choral Composition Festival, his piece "The Orange (with Simple Gifts)" was premiered by the Young New Yorkers' Chorus treble ensemble, "Though the great Waters sleep" was named the winner in the choral music category for the inaugural Festival of New American Music (FeNAM) call for scores, and his setting of William Blake's "The Lamb" was named one of three winners in The Singers - Minnesota Choral Artists' call for scores.

Most recently, Isaac was commissioned by the North Dakota Music

Teachers Association to compose a new piece which will premiere at the state conference in August 2024. His original music can be found online through Graphite Publishing, Santa Barbara Music Publishing, NewMusicShelf, VocalEssence Music Press, MusicSpoke, and his own website: isaaclovdahl.com

Ryan Lindveit (lind-vite) is an American composer who takes inspiration from literature, art, science, technology, and personal experience to craft colorful and emotionally vivid musical journeys. These works range from orchestral pieces premiered in Carnegie Hall and wind ensemble pieces performed at top universities to pieces for chamber ensembles, soloists, electronics, dance, and visual media. He holds degrees from the University of Southern California (BM), Yale University (MM, MMA), and the University of Michigan (DMA). In addition, he earned the Certificate in Music Theory Pedagogy from the University of Michigan. At USC, he was selected as Salutatorian for the class of 2016, named an Outstanding Graduate from the Thornton School of Music, and awarded the competitive Discovery Scholars Prize, a postgraduate grant awarded to ten graduating seniors for the creation of outstanding original work in any discipline. His teachers include Aaron Jay Kernis, Michael Daugherty, David Lang, Martin Bresnick, Christopher Theofanidis, Bright Sheng, Frank Ticheli, Andrew Norman, Ted Hearne, and Donald Crockett.

His works have been commissioned and performed by several distinguished ensembles including the Minnesota Orchestra, Alarm Will Sound, "The President's Own" United States Marine Band, American Composers Orchestra, New York Youth Symphony, Interlochen World Youth Symphony Orchestra, Sioux City Symphony Orchestra, Aspen Contemporary Ensemble, Aspen Conducting Academy Orchestra, Orkest de Ereprijs, Yale Philharmonia, USC Thornton Symphony, Donald Sinta Quartet, FearNoMusic, the City of Tomorrow, and the wind ensembles at Northwestern, USC, UT Austin, Arizona State, Texas Tech, Illinois, and Yale, among others. His works for winds have been commissioned by H. Robert Reynolds and the Big 12 Band Directors Association, among others. Ryan composed the score for the four-part, Sam Elliott-narrated docuseries *Honor Guard* released on Amazon Prime. His work has received recognition from BMI, ASCAP, SCI, the American Academy of Arts and Letters, the National Band Association, Symphony in C, Tribeca New

6.

Music, and the Texas Music Educators Association. Ryan also won both the New Music for Orchestra and New Music for Wind Ensemble competitions at the University of Southern California. He currently serves on the faculty of the College of Music at the University of Tennessee, Knoxville as Lecturer of Music Theory and Composition.

Violinist **Amy Lindsey** is a performer and educator based in Northern California. A graduate of the University of Nevada, Reno, Amy completed her Master of Music degree while studying with Stephanie Sant'Ambrogio as a member of the Orchestral Career Studies program and the Nightingale String Quartet. She also holds a Bachelor of Music degree from the University of Akron, studying under Alan Bodman and Cory Smith. An active orchestral musician, Amy is a tenured member of the Fresno Philharmonic and North State Symphony, as well as a frequent performer with Stockton Symphony and Modesto Symphony. In the chamber music realm, Amy is the violinist for Sacramento-based new music ensemble, Citywater. As a teacher, Amy maintains a violin studio of all ages at Sayla Music Academy in Lodi. When not attached to her violin, Amy can be found at her neighborhood yoga studio, working in her perpetually inspiring and fascinating home garden, and spending time with her husband, Ben, and rescue dog, Coco.

Robin Fisher, soprano, educator, and published author has performed in opera and concert in Europe and the USA since 1986. She was Professor of Voice at Sacramento State University in California for almost twenty years, taught voice and related courses at Baylor University for nine years, and founded *Lingua e Canto*, a summer program in Italy for college singers, in 2013. Her publications include a second edition of *American Art Song & American Poetry*, a collaboration with scholar/performer Ruth Friedberg, and *The Selected Writings of John Duke* (2007). She received the coveted Performing Arts *Diplom* from the University of Vienna as a recipient of a Rotary Foundation grant and studied at the Hamburg State Conservatory as a Fulbright Scholar; she received her D.M.A. degree from The University of Texas at Austin. Under professional contract in Germany, Fisher performed over 15 leading operatic roles, and was a guest artist at the Salzburg Festival, Opera de Garnier in Paris, and at the re-opening of the Smetana Opera in Prague. Recordings include works for flute and soprano (*The Nightingale Sings*), and sacred American art songs with pianist

7.

Symphonic Wind Ensemble**Flute**

Evan Wright
Kiele Miyata
Hannah Hall
Ian Williams

Oboe

Hailey Nelson

Clarinet

Noah Blevins
Kevin Le
Kamden Kincaid
Lorien Strong
Justin Nguyen
Briana Maracle
Natassjah Diaz
Alexandra Costa

Bassoon

Victor Nuno-Robles
Jack Zill

Alto Saxophone

Bany Villareal (also soprano)
Alyssa Abbott

Tenor Saxophone

Jeffrey Grexton

Baritone Saxophone

Rachel Lewis

Horn

Ryan Datar
Christian Orr
Selena Delgadillo
Anthony Munroe
Matthew Anselmi

Trumpet

Mason Rogers
Marilette Brooks
Hunter Franklin
Grant Parker*

Trombone

Michael Mencarini
Michael Ruiz
Dr. Robert Halseth (Director of
Bands Emeritus*)

Euphonium

Russell Bradley

Tuba

Dr. James Long (Director of
Athletic Bands*)

Piano

Selena Delgadillo

String Bass

Naomi Baraban

Percussion

Evan French
Lalique Montesini
Matthew Amato
Justin Respicio
Ben Jilbert
Kenya Abdallah
Trisha Pangan-Kennedy*

**guest performer*

Choral Union**Sopranos**

Merrissa Brambila
Susan Davis
Malia Durling
Deidra Hall
Qiana Hester
Saachi Kumar
Joan Lopez
Hannah Minge
Agnessa Pakhomov
Julie Pimentel
Sequoia Sanchez
Ariana Tong
Lori Usher

Tenors

Aaron Montes
Daniel Murray
Justin Trujillo
Robert Ursua

Basses

Ryan Antillon
Ike Bischof
Colin Cacconie
Robert Camilo
Victor Carrillo

Altos

Jasmine Castillo
Abigail Cole
Chantal Frankenbach
Ramona Howard
Sarah McFadyen
Mary Morton
Anke Mueller-Solger
Stacey Noble
Sofia Roca Castro
Deidre Sessoms
Rachel Tussing
Pia Wong

Basses (cont.)

Tim Erdenesaikhan
Antonio Garcia Hernandez
George Jackson
Nathan Montevirgen
Alexander Navarro
David Pshichenko
Sky Regan
Morgan Shadle
Aryan Singh
Matthew Swanson
Stephen Whelan