

THE 48th ANNUAL
FESTIVAL OF NEW AMERICAN MUSIC

CLOSING CONCERT

SATURDAY, NOVEMBER 8, 7:00 P.M.

Amazônia Sem Lei (2023)

Clarice Assad (b. 1978)

Sacramento State Symphonic Wind Ensemble

Matthew Morse, conductor

Anna Presler, violin

Clarice Assad, voice

Blues (2013)

George England, guitar

Triptico (2020)

Cathie Apple, flute

George England, guitar

Clarice Assad, bass guitar

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INTERMISSION

Keynote Speech – Clarice Assad

PLAY! (2023)

Sacramento State Symphony Orchestra

Ryan Murray, conductor

Clarice Assad, narration

Jesse Barba, Evan French,

Jordan Shippy, & Vivienne Shippy, percussion

Amazônia Sem Lei, “Lawless Amazon,” is a well-known Brazilian term to designate how corporate institutions are not accountable for their ruthless greed and actions against nature and people who live off the land. The expression is also the title of an incredible podcast of the same title. For a year, it was my go-to place to obtain information about the daily atrocities and crimes committed against the Amazon. Consequently, it influenced my writing. I wished to convey the power of informative journalism with pure music and emotion without being too specific. Musically speaking, the piece draws influence from what I believe are the three most prominent musicians who have always advocated for nature in their works: Composer Heitor Villa-Lobos, singer-songwriter Antonio Carlos Jobim, and composer, singer, and musicologist Marlui Miranda.

Each, in their way, brought the sounds of the forest into our collective consciousness. The closest to the sounds of the Amazon we can get is through the music of Marlui Miranda. She lived among the Indigenous people of the Amazon for decades, earned their trust, and collected their music and stories. In 1999 I had the pleasure of meeting her in person and hearing some of these accounts, along with a signed copy of her masterpiece, a CD called IHU. It is pure musical joy; staying true to the source, all the melodies, language, chants, and rhythms she collected are preserved. But with a delightful twist in the orchestration and vocal arrangements performed by Marlui, Grupo Beijo, and the only percussion group UAKTI.

- Movements: I. Introduction
II. Seres (Beings)
III. Sun-Drum
IV. Curupira

Tríptico (Triptych) is a three-movement suite commissioned by flutist Amalia Tortajada and guitarist Andrea González Caballero, inspired by popular Brazilian rhythmic concepts such as frevo, choro, and canção. The first movement, “Espirais” (Spirals), alludes to frevo’s vibrant musical style. Contrastingly, the second movement, “Um lugar Sereno,” (A Quiet Place), is a soothing, simple song. The final

Sac State Symphony Orchestra

Violin I

Joan Shalit **
Anna Kalmykov
Ali Chenari
Annie Sullivan
Emily Kurulenko
Paolo Reyes
Michelle Martin
Sarah Murray
Espinoza

Violin II

Nathanial Bacon +
Natalie Albano +
Kayla Nhoun
Shane Duncan
Evelyn Tree
Kelly Jimenez
Adamari Guerrero
Alyssa Lacayo
Yolanda Ochoa
Torrentes

Viola

Tristan Corpuz +
Zachary Noakes
Cynthia Kallemeyn
Jayden Blattner
Emily Svendsen

Cello

William Masters +
Jordan Powell
Jason Bond
Abigail Cooper
Anna Hengst
Wenjie Zhang
Laura Robb Martin
Jasmine Anibaba
Ben Caltacci

Bass

Allison Keller +
Jonathan Chavez-Ulloa
Jake Fox
Alejandro Giles
Bruno Alonso Bugarin
Dana Cunningham

Flute

Soraya Roman +
Amelia Sharpe

Oboe

Hailey Nelson +
Mary Kuvakos +

Clarinet

Mia Kawakami +
Zephaniah Samuel

Bassoon

Jack Zill +
Sondra Marchand

Horn

Anthony DePage +
Cesar Zarate
Matthew Anselmi
Angelina Mejia

Trumpet

Mason Rogers +
Anthony Alvarez-
Chavez

Trombone

Gustavo Cano +
Michael Mencarini

Tuba

Alex Daw +

Timpani

Heaven La

Percussion

Merrick Ohlund

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

Sac State Symphonic Wind Ensemble

Flute

Soraya Roman
Kiele Miyata
Long Cheng Vang

Oboe

Mary Kuvakos
Hailey Nelson
Annalisa Johannesson

Clarinet

Mia Kawakami
Zephaniah Samuel
Aalliee Costa
Fern Romero
Jacob De Jesus
Dara Vasquez

Bass Clarinet

Kamden Kincaid

Bassoon

Jack Zill
Michelle Keem *

Soprano Sax

Garrett Mandujan

Alto Sax

Reuben Rampen

Tenor Sax

Sonnet Wonacott

Baritone Sax

Samuel Denton

Horn

Anthony DePage
Matthew Anselmi
Trinity Tran
Helen Kilpatrick-
Halseth *

Trumpet

Mason Rogers
Armando Muse
Anthony Alvarez-
Chavez
Tai Wieler
Abraham Villareal
Grant Parker *

Trombone

Gustavo Cano
Michael Mencarini
Andres Franco
Leah Diaz

Euphonium

Samuel Derick

Tuba

Hunter Dalton
Alex Daw

String Bass

Jake Fox

Percussion

Trisha Pangan-
Kennedy
Leslie Vazquez
Merrick Ohlund
Gerald Mendez
Aidan Beadles

Piano

Lauren Fortes

**guest performer*

movement, "Rio, 1991 is the development of an eight-measure choro melody that I composed while still an adolescent living in Rio de Janeiro, Brazil, which I never finished. Thanks to the incentive of Amalia and Andrea, the choro is now completed. Their musicianship and excitement for this project motivated me to travel back in time and rescue some of my fondest and oldest memories of my native country.

Play – a word of boundless meanings. For some, it offers an escape from life's stresses, fostering creativity and imagination. Musicians play instruments, actors perform, and athletes compete. Yet, darker shades exist, like a child toying with fire or a devious mind playing psychological games. Fascinated by this word's depth, I began a sonic exploration with the captivating Third Coast Percussion quartet. Together, we present **PLAY!** – a concerto in three movements for a percussion quartet, amplified vocalist, and orchestra. In "Tick, tock, scrape, pinch, blow, hit, splash, rip," we celebrate embracing unique visions that lead to magical encounters with kindred spirits. The movement includes narration, theatrical elements, sound effects, and foley. The second movement, "The Hour," marks a journey of self-discovery, urging us to embrace inner brilliance and shine in the world. The final movement is an exciting virtuosic interplay between the soloists and the orchestra. Play has always meant exploring new worlds and finding awe in the little things. As an artist, I seek connections through playful art, transcending differences, and worries, uniting us in a harmonious symphony of life.

A powerful communicator renowned for her musical scope and versatility, Brazilian-American **Clarice Assad** is a significant artistic voice in the classical, world music, pop, and jazz genres. The Grammy Award-nominated composer, celebrated pianist, inventive vocalist, and educator is acclaimed for her evocative colors, rich textures, and diverse stylistic range. With her talent sought-after by artists and organizations worldwide, the polyglot musician continues to attract new audiences both onstage and off.

What motivates Clarice Assad? What drives her passion and creativity? Writing and playing music that inspires and encourages audiences' imaginations to break free of often self-imposed constraints is just the beginning. She endeavors to harness the incredible and intangible power of music to connect people and transform lives through original works, commissions, and education programs that give voice to everything from the impact of climate change on the natural world to issues of social justice, gender equity, and the empowerment of young voices.

Assad also engages audiences directly to immerse themselves in the music. Her 2019 work, *É Goll*, which was inspired by the legendary female Brazilian soccer player Marta Vieira da Silva, is scored for full orchestra and features active participation by audience members singing, performing body percussion movements, and making sound effects. This work continues her explorations with expanding the sonic palette of the voice, both acoustically and through electronic means. Classical Voice North America praises her, saying, "In other hands, the electronically altered sounds might be dismissed as a gimmick, but Assad is like one of those cooks who can turn any four random foodstuffs into a feast."

She takes this immersive experience outside of the concert hall with the innovative and accessible VOXploration, which she created in 2015. The award-winning education program offers a creative, fun, and accessible approach to music education through meaningful, interactive experiences. In an era where digital interaction is part of the daily routine, the class encourages participants to utilize their bodies and voices as musical instruments in spontaneous music creation, songwriting, and improvisation. It has been carefully curated to work equally well with participants of any age or musical background and has been presented around the world.

Assad's recent highlights showcase her expanding influence in contemporary classical music. She currently holds prestigious positions as Composer-Educator in Residence with the Allentown Symphony Orchestra (2023-2027), and the Albany Symphony (2024-

Percussionist **Jordan Shippy** is an active performer and educator that has presented in venues across the United States including Lindenwood University, Southeastern Oklahoma State University, and Arkansas Tech University. Jordan most often performs as a soloist and with his percussion chamber group, Colour Me Crimson and frequently commissions new repertoire from under-represented composers. In addition to performing, Jordan serves as the percussion faculty at Sacramento State, conducts clinics at local high schools in the greater Sacramento area, and is a Black Swamp Percussion Educator. He holds a DMA and MM in percussion performance from the University of Oklahoma and Sacramento State, respectively.

Dr. Vivienne Shippy currently serves as the President for California Percussive Arts Society as well as the Adjunct Assistant Professor of Percussion at Cosumnes River College. She has performed and presented research in a variety of settings including the Percussive Arts Society International Convention, the National Conference on Percussion Pedagogy, and the Midwest Conference.

performer at the Music at Noon concert series in Sacramento and performs on traverso with the Sinfonia Spirituosa Baroque orchestra. Cathie earned her doctorate from the University of Michigan, where she studied with Amy Porter. While in Michigan, Cathie also taught at Interlochen Arts Camp and was the yoga instructor for Amy Porter's Anatomy of Sound workshop.

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, Derek Keller, Nell Shaw Cohen, Ryan Suleiman, Josiah Catalan, and Sunny Knable, and regularly performs on the Festival of New American Music. She has been a commissioning member of the Flute New Music Consortium since 2019, and joined consortiums for composers Juri Seo and Alan Theisen, among others.

Dr. George Benton England is a highly sought-after guitarist, known for his exceptional skills as both a soloist and chamber musician, proficient in playing both modern and historical instruments. His artistry has led to collaborations with prestigious ensembles and institutions across the country.

In New York City, George has performed with distinguished groups such as the Cantanti Project, Ensemble Musica Humana, and the Brooklyn Composers' Collective. On the West Coast, he is frequently engaged in projects with Backyard Baroque and Sinfonia Spirituosa in Sacramento, and as a soloist at Oregon State University. His international endeavors include giving praised performances in Koblenz, Germany as part of Duo Raccontare with soprano, Dr. Kathleen O'Rourke, and as a soloist in Khanom, Thailand.

George holds a Doctor of Musical Arts degree from Stony Brook University, where his culminating studies focused on the analysis and interpretation of French and Italian lute works of the 17th century, as well as 20th-century serial compositions for the guitar. He earned his Master of Music degree from Sac State and his Bachelor of Music, cum laude, from CSU Northridge. His teachers have included Jerry Willard, Richard Savino, Steven Thachuk, Gyan Riley, and Brandon Yip.

27) and has maintained significant residencies including the St. Paul Chamber Orchestra's Sandbox program (2023-2024), MIT (2022-23), and KMFA (2023). Her latest commissions demonstrate both her versatility and her commitment to pushing musical boundaries, including "The Evolution of AI" (2024), commissioned by multiple major orchestras including the American Composers Orchestra and Chicago Sinfonietta, "Terra" (2024) for the Philadelphia Orchestra, and "(R)Evolution" (2025), a special commission for Grupo Corpo's 50th anniversary celebration.

Her latest releases continue to garner critical acclaim. The album "Archetypes," performed with her father Sérgio Assad and Chicago-based ensemble Third Coast Percussion, received 2022 Grammy nominations in both the Best Chamber Music/Small Ensemble Performance and Best Contemporary Classical Composition categories. Her recent discography has expanded to include "Window to the World: A Tribute to Milton Nascimento" (Vectordisc Records, 2022), "Soul of Brazil" (Avie Records, 2023) with the Delgani Quartet, and "The Book of Spells" (Navona Records, 2024) with the Merian Ensemble.

Assad goes behind the music with her Voxploration podcast. Begun in September 2020, it offers a series of interviews with astonishing singers from around the world who share their musical expertise, tips, techniques, and unique styles. Episodes explore the vibrant worlds of beatbox and freestyle hip hop, as well as the improvisational systems of jazz, art song, maqam, and South Carnatic music, and much more.

The prolific composer has more than 90 works to her credit, including numerous commissions for Carnegie Hall, the Chamber Music Society of Lincoln Center, Orquestra Sinfônica de São Paulo, ROCO, LA Philharmonic, Grand Teton Music Festival, Santa Rosa Symphony, Metropolis ensemble, the Bravo! Vail Music Festival, and the La Jolla Music Festival, to name a few.

Her work commissioned by Aquarelle Guitar Quartet, Danças Nativas, was nominated for a Latin Grammy for best contemporary

composition in 2009. She was commissioned by Albany Symphony in 2019 to help a group of teenage girls from Girls' Inc. compose a pop piece based on Sojourner Truth's speech "Ain't I a Woman." Assad recently wrote the soundtrack to *Devoti Tutti*, a documentary by Bernadette Wegenstein about Catania, Italy's celebration of Saint Agatha, and is composing the music for a ballet by award-winning choreographer Shannon Alvis.

Her compositions have been recorded by some of the most prominent names in classical music, including percussionist Dame Evelyn Glennie, cellist Yo-Yo Ma, violinist Nadja Salerno-Sonnenberg, and oboist Liang Wang. Assad's music has been performed by Philadelphia Orchestra, Tokyo Symphony, Queensland Symphony, and the Orquestra Sinfônica de São Paulo, among others. She has served as a composer-in-residence for the Albany Symphony, the Cabrillo Festival of Contemporary Music, New Century Chamber Orchestra, and the Boston Landmarks Orchestra. Her works are published in France (Editions Lemoine), Germany (Trekel), Brazil (Criadores do Brasil), and in the U.S. by Virtual Artists Collective Publishing (VACP), a publishing company she co-founded with poet and philosopher Steve Schroeder.

As a performer, Assad has shared the stage with Bobby McFerrin, Anat Cohen, Nadia Sirota, Paquito D'Rivera, Tom Harrell, Marilyn Mazur, and Mike Marshall, among other outstanding musicians. She has appeared at internationally renowned venues and festivals including The Netherlands' Concertgebouw, Carnegie Hall, Belgium's Le Palais des Beaux-Arts, Le Casino de Paris, Jazz at Lincoln Center, and the Caramoor International Jazz Festival

The popular recording artist has released seven solo albums and appeared on or had her works performed on another 34. Her music is represented on Cedille Records, SONY Masterworks, Nonesuch, Adventure Music, Edge, Telarc, NSS Music, GHA, and CHANDOS.

Her VOXploration education program has received grants and awards from Brazilian foundations such as CAIXA CULTURAL and SESC, as well as American grants from New Music USA and the McKnight Foundation. Assad has given master classes, residencies, and

workshops throughout the United States, Europe, and the Middle East, including at the Juilliard School of Music, the Aarhus Conservatory of Music, the University of Michigan, the University of Texas, and the Royal Conservatory of Brussels.

Born in Rio de Janeiro, Clarice Assad has lived in Brazil, France, and the United States. She is fluent in Portuguese, French, and English, and sings in all three languages, as well as Spanish and Italian. One of the most widely performed Brazilian concert music composers of her generation, she is the recipient of numerous honors and awards, including an Aaron Copland Award, several ASCAP awards in composition, a Morton Gould Young Composer Award, the Van Lier Fellowship, the Franklin Honor Society Award, the Samuel Ostrowsky Humanities Award, the New Music Alive Partnership program by the League of American Orchestras, and a McKnight Visiting Composer Award. Assad holds a Bachelor of Music degree from Chicago's Roosevelt University, and a Master of Music degree from The University of Michigan School of Music, where she studied with Michael Daugherty, Susan Botti, and Evan Chambers.

Violinist **Anna Presler** is the Artistic Director of Left Coast Chamber Ensemble in San Francisco and a member of the Grammy-nominated New Century Chamber Orchestra. She holds degrees in music from the North Carolina School of the Arts and the San Francisco Conservatory of Music, and a degree in history from Yale University. Appointed as an Assistant Professor in Sacramento State's School of Music in 2014, she has also taught at the Center for Chamber Music at Apple Hill in New Hampshire and the CalCap Chamber Music Workshop, and participated in festivals at Tanglewood and at the International Musicians' Program in Cornwall, England. She has received critical acclaim for her performances of contemporary music and masterpieces of the chamber music literature.

Dr. Cathie Apple is the flute instructor at Sacramento State's School of Music, principal flutist for North State Symphony, and one of the founders of the new music ensemble Citywater. She is a regular