

San Diego New Music and the Athenaeum Library present

Noise at the Library

NOISE

Lisa Cella, flute

Colin McAllister, guitar

Morris Palter, percussion

Christopher Adler, piano and khaen

with special guest

Franklin Cox, cello

April 2, 2006, 3:00 p.m.

pre-concert talk with David Loeb and Michael Fiday at 2:30 p.m.

9 Haiku (2005)	Michael Fiday
Paille in the Wind (1992)	Iannis Xenakis 1922–2001
Shard (1997)	Elliott Carter b. 1908
Clairvoyance (1987)	Franklin Cox b. 1961
Red Arc/Blue Veil (2001)	John Luther Adams b. 1953
Dove's Figaree (1976-77/1981)	Michael Finnissy b. 1946
Three Friends of Winter (2005) <i>World Premiere</i>	David Loeb b. 1939

Supported in part by a grant from the San Diego Commission for Arts and Culture

Program notes

9 Haiku are a set of varied musical reflections on texts by Basho. Haiku pose a paradox in terms of scope, their concise forms revealing an entire world within. In keeping with this, some of the reflections are as long as three minutes, others barely 30 seconds. I chose these texts, then arranged them in a specific order based on subject (birds, moon, bells), framing them by two outer texts suggesting the beginning and end of a life journey. The first setting does make use of an actual rice planting song (Ta-ue-uta), which recurs from time to time. The last haiku is significant in that it is Basho's "death poem"—the last haiku he ever wrote. *9 Haiku* was originally composed for Eleonore Pameijier and Marcel Worms as part of their 6 Continents Project. — Michael Fiday

1
The beginning of art—
a rice-planting song
in the backcountry.

2
Midfield,
attached to nothing,
the skylark singing.

3
Harvest moon—
walking around the pond
all night long.

4
As the sound fades
the scent of flowers
comes up—
the evening bell.

5
Lightning
and in the dark
the screech of
a night heron.

6
Where's the moon?
As the temple bell is—
sunk in the sea.

7
Clouds com from
time to time—
and bring to men
a chance to rest
from looking at the moon.

8
My eyes following
until the bird was
lost at sea
found a small island.

9
Sick on a journey
my dreams wander
the withered fields.

Michael Fiday has had his works performed extensively throughout the United States and Europe. These works have engaged a diverse range of performers such as pianist Marc-Andre Hamelin, Percussion Ensemble: The Hague, American Composers Orchestra, Oakland East Bay Symphony, and the Atlanta Symphony. He has received commissions from the Composers Commissioning Project (American Composers Forum), the James Irvine Foundation (Oakland East Bay Symphony), and New York's Sequitur ensemble. His teachers have included Richard Toensing at University of Colorado, George Crumb at University of Pennsylvania, and in 1992 he studied privately in Amsterdam with Louis Andriessen under the auspices of a Fulbright Grant. Dr. Fiday is the recipient of numerous awards, grants and residencies from, among others, BMI, ASCAP, Virginia Center for the Creative Arts, The MacDowell Colony, and Yaddo. He is now an Assistant Professor at the University of Cincinnati.

Paille in the Wind was written for pianist Roger Woodward and cellist Jacopo Scalfi. Here Xenakis casts the piano as a resonating sound mass in stark juxtaposition against a visceral cello solo. The piano plays only massive ten-note chords, all part of a single 'sieve,' or set of pitches spanning the full range of the piano and derived by mathematical procedures. The cello solo weaves its way in and out of these same pitches, making extensive use of open strings. Xenakis brings each instrument into its most resonant state and yet achieves a dramatic contract between the two. — Christopher Adler

Elliott Carter's Shard was written for guitarist David Starobin. The title suggests a piece split off from a larger entity, and indeed it forms a significant element in *Luimen*, the ensemble work composed immediately afterwards. Chronologically, *Shard* began life as an independent invention, no matter how soon Carter may have seen it as providing material for *Luimen*. In character it presents a splintered, jagged surface, also justifying the title: a kaleidoscope of swiftly-changing moods and playing styles, defined principally by rhythm and tempo. The almost militaristic fanfare of the first bar sets off a rapid running motion which is contrasted with wide-spanned melodic phrases and grave chordal writing. The final, and most sustained effusion of athletic scurrying issues in a brief

flourish of rasgueado chords before the melodic line ascends into a haze of evanescent harmonics. — Malcolm MacDonald.

From his home in Alaska, **John Luther Adams** has created a unique musical world grounded in wilderness landscapes and indigenous cultures, and in natural phenomena from the songs of birds to elemental noise. His music includes works for orchestra, small ensembles, percussion and electronic media, and is recorded on Cold Blue, Mode, Cantaloupe, New World, New Albion and other labels. He is the author of *Winter Music* (Wesleyan, 2004), and his writings have appeared in numerous periodicals and anthologies, including *The Best Spiritual Writing* (Harper Collins, 2002) and *The Book of Music and Nature* (Wesleyan, 2000).

The **Three Friends of Winter** originated in ancient Chinese painting; they refer to pine, bamboo, and plum, always in that order which is reflected in the three movements of this piece. The pine and bamboo keep their leaves throughout the winter, and the plum blooms before anything else, often when snow still covers the ground. The same idea occurs also in Japan, although an alternate meaning has an implication of congratulating someone of importance. This is David Loeb's second work for Lao/Northeast Thai mouth organ, khaen. — David Loeb

David Loeb studied with Peter Pindar Stearns at the Mannes College of Music in New York, and later studied traditional Japanese music with Shinichi Yuize. In 1964 he began teaching at Mannes, and also began composing for Asian instruments (especially Japanese) and for early instruments (especially viols), and has continued all three of these activities ever since. Eight anthology CDs of his works have been recorded for Vienna Modern Masters.

Guest artist

Franklin Cox *cello*

Dr. Franklin Cox received B.M. degrees in cello and composition from Indiana University, as well as composition degrees from Columbia University (M.A.), and the University of California, San Diego (Ph.D.), where he also served as adjunct faculty member from 1993 to 1995. He studied cello with Gary Hoffman, Janos Starker, and Peter Wiley, and composition with Steven Suber, Fred Lerdahl, Brian Ferneyhough, and Harvey Sollberger. Dr. Cox has received numerous fellowships, prizes, and commissions from leading institutions and festivals of new music, including fellowships from the Schloss Solitude and the Sacher Stiftung, the Kranichsteiner Prize for both composition and cello performance from the Darmstadt Festival (also serving on the Komponistforum in 1994), and commissions from the 1998 Berliner Biennale and 2001 Hannover Biennale. He has performed with many leading new music groups, including SONOR, the Group for Contemporary Music, Exposé, Surplus, Kammerensemble Neue Musik Berlin, and Ensemble Köln. Since 1993, he has presented a solo recital entitled "The New Cello," focused on original new works for the cello, more than 90 times throughout Europe and North America. In 2002, he joined the faculty of the University of Maryland, Baltimore County as Assistant Professor of Music. He is co-editor of the international book series, *New Music and Aesthetics in the 21st Century*. His works are published by Rugginenti Editions and Sylvia Smith Publications, and his works can be heard on Rusty Classica, Neuma Records, Solitude Edition, and 11 West Records.

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Colin McAllister *guitar*

Colin McAllister is one of America's leading contemporary music guitarists. He is known for his adventurous repertoire, wide-ranging versatility, and innovative concert programming. His concerts have taken him throughout the United States and Mexico. Recent highlights include the Pacific Rim Music Festival in Santa Cruz, the Monday Evening Concerts in Los Angeles, the San Francisco sfSoundSeries, Teatro de la República in Querétaro, México, the California Center for the Arts, Escondido, and the Festival Avant-Garde" in San Diego. In addition, he has presented performances and masterclasses at CIEM in Mexico City, Stanford University, California Institute of the Arts, University of Maryland, University of Virginia, Biola University, and the Colorado College, where he was a visiting artist-in-residence. With flutist Cathy Blickenstaff, he directs the synergy@home concert series in La Jolla, California. His two recent books, *The Vanguard Guitar: Etudes and Exercises for the Study of Contemporary Music* and *Fourteenth Century Counterpoint: Music of the Chantilly Codex* are published by Les Productions d'Oz (Saint-Romuald, Québec). His acclaimed recording Solos and Duos for Guitar (with guitarist Derek Keller) includes music by Steve Reich, Franco Donatoni, Tristan Murail, and Helmut Lachenmann, and is released on the Old King Cole label. Colin earned the Doctor of Musical Arts in 2004 from the University of California, San Diego, where he is a Lecturer in Music and director of the guitar program. Colin is a founding member of NOISE and the Executive Director of San Diego New Music. www.colinmcallister.com

Lisa Cella *flute*

Lisa Cella received her Applied Bachelors in Music with a dual concentration in Psychology from Syracuse University under the tutelage of John Oberbrunner. Upon graduation, she received the Civic Morning Musicals award for excellence in performance. She then received a Master of Music degree and a Graduate Performance Diploma from Peabody Conservatory in Baltimore, Maryland where she studied with Robert Willoughby. While in Baltimore, she was the winner of the 1992 Washington Flute Fair Young Artist Competition and founded the flute and guitar duo, Adesso!, which was a finalist in the Baltimore Chamber Competition. A dedicated performer of contemporary music, she was a member of the Baltimore based contemporary ensemble Polaris in 1993. She attended the Norfolk Chamber Music Festival in 1993 and was a fellowship member of the Aspen Contemporary Ensemble at the Aspen Music Festival for two summers. She is the founding member of the ensemble Sounding, a contemporary quartet (flute, clarinet, piano, percussion) that had its origins in the Aspen Contemporary Ensemble. With Sounding, she has performed at universities such as Bowling Green, Cornell, SUNY Buffalo, Oberlin, and Syracuse. She has performed many solo recitals with the most recent being Stanford University and the University of Hong Kong. She has premiered many works and performed at festivals and conventions around the country. Lisa received a DMA in contemporary flute performance at the University of California, San Diego while studying with John Fonville. She has performed with SONOR, the faculty ensemble of UCSD, SIRIUS, and in various concert series and festivals in the San Diego area. Currently, she is an Assistant Professor of music at the University of Maryland, Baltimore County and a founding member of the faculty contemporary music ensemble: RUCKUS. Lisa is a founding member of NOISE and the Artistic Director of San Diego New Music.

Morris Palter *percussion*

Born in Canada, Morris Palter has performed throughout North America and Europe at various festivals and concert venues. Some of these engagements have included the Acousmania Festival in Bucharest, the Agora Festival (IRCAM) in Paris, Disney Hall in Los Angeles, the PASIC 2004/05, the Quincena Festival in Spain, the Music Gallery in Toronto, as well as at the Lincoln Center and Carnegie Hall's Weill Recital Hall under Pierre Boulez. Morris has also performed solo recitals and guest lectures at Stanford University, the University of Maryland, Baltimore County, the University of San Diego, and the University of Virginia. As a Ragtime Xylophonist, Morris founded the Speak-Easy Duo in 2003 and has appeared at the Rocky Mountain Ragtime Festival in Boulder, CO, the Rotterdam Conservatory, the Sutter Creek Ragtime Festival, the West Coast Ragtime Festival, and the Koninklijk Conservatorium, Den Haag. Morris was a member of the percussion group Redfish Bluefish, directed by Steven Schick, from 1999-2005. Morris actively commissions both solo and chamber works and has collaborated with artists such as Steven Schick, Bob Becker, Pierre Boulez, Roger Reynolds, Evelyn Glennie, David Lang, Stewart Saunders Smith, Thomas DeLio, Chris Tonkin, Derek Keller, and Matthew Burtner. Morris has endorsement contracts with Black Swamp Percussion products, Ayotte Drums, and Paiste Inc. He has published in the Percussive Arts Society journal and has a solo CD on Centaur Records entitled *Remedy*. He also appears on Tzadik Records and

New World Records. Morris received his Doctorate of Musical Arts degree from the University of California, San Diego in 2005. Morris is a founding member of NOISE. www.morrispalter.com

Christopher Adler *piano and composer-in-residence*

Christopher Adler is a composer, improviser and performer living in San Diego, California. His compositions draw upon over a decade of research into the traditional musics of Thailand and Laos and a background in mathematics and computer modeling. At present, he is the only person in the world with extensive traditional background composing and performing new works for khaen, a mouth organ from Laos and Northeast Thailand. As a pianist and conductor, he has performed with many of the West coast's finest improvisers and is active in performing new music. As a soloist, he has performed at the University of Pennsylvania, the City University of New York, the Bang on a Can marathon, Music at the Anthology, and has appeared with the Seattle Creative Orchestra and members of the string quartet Ethel. He has premiered solo works by Sidney Marquez Boquiren, David Lipten, David Loeb, Alan Lechusza and Gustavo Aguilar. Christopher has been commissioned by San Diego New Music's NOISE, the Durham, NC ensemble pulsoptional, the Seattle Creative Orchestra, the Lawrence University Conservatory of Music, the Massachusetts Institute of Technology, Duke University, the Eighth International Biennial of Painting in Cuenca, Ecuador, the improvising ensemble soNu, guitarist Colin McAllister and choreographer Hyun-mi Cho. He received Ph.D. and Master's degrees in composition from Duke University and Bachelor's degrees in music composition and in mathematics from the Massachusetts Institute of Technology, and is currently an Associate Professor at the University of San Diego. His work may be heard on Tzadik, Nine Winds Records, Artship Recordings, and WGBH's Art of the States. Christopher joined NOISE in 2003. www.christopheradler.com

Noise at the Library continues with

Sunday, May 7, 7:30 p.m.

The season closes with a special concert "Albus/Ater" featuring NOISE guitarist Colin McAllister. This ambitious concert features two cycles of ten compositions, each anchored by one large work (Sergio Cervetti's *Guitar Music* and Benjamin Britten's *Nocturnal*) and complemented by nine smaller works. Colin McAllister has commissioned six composers to produce new works for his concert, including NOISE composer-in-residence Christopher Adler, as well as Christopher Burns, Madelyn Byrne, Juan Campoverde, Peter Edwards, and Erik Ulman.

see www.sandiegoneWMusic.com for more information