

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

with special guests

Kathleen Gallagher, flute

Marion Garver, contrabass flute

January 22, 2006, 3:00 p.m.

pre-concert talk at 2:30 p.m.

Masque (1962)	Toru Takemitsu 1930–1996
Bone Alphabet (1991-92)	Brian Ferneyhough b. 1943
Herbstkälte im Nebel (1980-81)	Ulrich Gasser b. 1950
à. r. (1987)	Iannis Xenakis 1922–2001
Two Pieces for Two Flutes (1966)	Harvey Sollberger b. 1938
The Heist i. The Plan / Breaking In ii. Alarm / Police Chase iii. You'll Never Take Me Alive!	Chris Fulford-Brown b. 1982
Music in Fifths (1969)	Philip Glass b. 1937

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

Information Densities

Three works on this afternoon's program are by composers who have applied mathematics and rigorous algorithmic thinking to music. In abandoning conventional musical gestures and subjecting the flow of musical information to rigorous control, all of these works maintain a consistently high degree of intensity in performance, demanding intense concentration by the performers and rewarding a similar focus on the part of the listener.

Between 1967 and 1975, Philip Glass developed a rarefied and essentialized musical style inspired by Indian classical music, jazz and his associations with other emerging minimalist composers as well as artists working in New York (notably Richard Serra). Glass's works of that period shared characteristics with those of other composers whose works eventually came to be known as minimalist, such as modal (as opposed to either tonal or atonal) pitch organization, a very limited range of pitches and gestures, and a static and often loudly electrified instrumentation. These early works were distinct, however, in the complexity of their rhythmic organization. *Music In Fifths* has no meter but is a string of eighth notes from the first to the last moment of the piece. These eighth notes are grouped into small phrases which expand in length through the course of the piece through rigorous procedures inspired by rhythmic exercises from Indian music. The basic phrases are established in a somewhat freely-composed introductory section, after which the piece settles into a simple rising and falling five-note scale. From this seed the piece grows, like a crystal, as the scale is assembled and re-assembled using additive procedures. Retained

throughout is the symmetry of each repeated section: like a rising and falling scale, the second half of each section is a precise inversion of the first half,



giving the entire piece a perceptible ebb and flow. As the piece culminates, emerging from the point of symmetry is the same seed from which the piece began, indicating the possibility of continuing the process ad infinitum. In addition to the rhythmic intricacy, the experiential surface of *Music in Fifths* is shaped by the instrumentation, which is left up to the ensemble, and Glass's having rendered the five-note scale in parallel fifths (thumbing his nose at one of the most famous restrictions of writing tonal classical music).

Brian Ferneyhough has written of his desire to achieve a uniform density of information at all scales of consideration, down to the smallest meaningful musical unit. He asserts that achieving such an ideal would then allow the performer and listener to shift their attention between different scales or proportions. The goal of his

intricately detailed and highly precise notation is not to confine the performer but to liberate them from presumptions of interpretation based on pre-existing musical styles. Learning one of his works requires the performer to invent their methodology anew, and to invest a great deal of intellectual effort in parsing the score. *Bone Alphabet* was written in response to a request by percussionist Steven Schick for a work that could be performed with a limited and easily transportable assortment of instruments. The score calls for seven unspecified instruments of at least two different types. In this piece, as in his other works, musical materials are subjected to inscrutable processes of transformation. While resting on a

A complex musical score for Bone Alphabet. It features multiple staves with intricate rhythmic markings, including various note values and rests. Dynamic markings such as sfz p and p are present. The notation is dense and includes many small details like slurs and accents.

foundation of rigor, his ability to bring different processes into complex interaction while maintaining an audible clarity is a unique achievement. The limited acoustical palette and acrobatic choreography required on the part of the performer make *Bone Alphabet* one of Ferneyhough's most accessible works.

Iannis Xenakis began his career as a mathematician and architect and worked with Le Corbusier before studying music composition with Olivier Messiaen. At Messiaen's encouragement, Xenakis applied his mathematical and architectural interests to music, leading him to have one of the most idiosyncratic approaches to the rationalization of music of any composer of the twentieth century. Along with other composers, he recognized that total serialization, a highly rational method in vogue at the time that Xenakis was beginning to compose, led to musical textures that were indistinguishable from those generated by randomness. While other composers took this as a reason to reject the approach, he turned to mathematical means for controlling and shaping randomness inspired by studies of probability and statistical mechanics. From this bold and idiosyncratic decision he began a lifelong pursuit of creative mathematical means for making music, controlling details, forms, textures and even the placement of and relationship between performers and audience. The music of Xenakis is all the more remarkable,

for despite being fiercely rigorous in its construction, it conveys a vitality, energy and drama that is unlike the music of any other composer.

à. r. was written in 1987 for a commemoration of the fiftieth anniversary of the death of Maurice Ravel. The piece starkly contrasts twisting scales with sudden block chords. The scales are a product of the integration of two mathematical techniques which Xenakis used in many of his pieces: his "sieve" method of devising scales that do not consist of the same pitches in every octave, and the unfolding of these scales according to random walks, a technique used in statistical mechanics.

— Christopher Adler



Ulrich Gasser's *Herbstkälte im Nebel* calls for both the flute and guitar to produce quarter-tones, resulting in 24 distinct pitches per octave. The piece is an exploration of delicate colors and shades in timbre and pitch, acting as elaborations of a central pitch of C which forms an axis of resolution and stability through the piece.

Ulrich Gasser studied transverse flute at the Konservatorium Winterthur, then with André Jaunet at the Konservatorium Zürich and at the same time, composition with Klaus Huber at the Staatliche Hochschule für Musik in Freiburg from 1974-77. He has earned many honors, including an award from the Boswil Seminar and two from the Gaudeamus Composers Competition, as well as Second Prize in the Ensemblia Competition in Mönchengladbach, First Prize in the competition of the Bach-Akademie in Stuttgart, and the Thurgauer Kulturpreis.

Toru Takemitsu is the first Japanese composer of concert music to have reached an international audience. After studying Western classical music, he participated in Japan's first experimental music workshops in the 1950's. His works for Western instruments are imbued with a deep admiration for nature and a commitment to traditional Japanese aesthetics. He first combined Japanese and Western instruments in the seminal 1967 composition *November Steps*, though he remained skeptical as to the possibilities of cross-cultural fusion. His film scores, accompanying among others some of Akira Kurosawa's films, nonetheless combine instruments and aesthetics in radical ways beginning in 1962.

Composer, conductor, and flautist **Harvey Sollberger** (M.A. Columbia University) is the conductor for SONOR, the faculty new music ensemble at the University of California San Diego, for SIRIUS, the graduate student new music ensemble and the La Jolla Symphony and Chorus. He co-founded (with Charles Wuorinen) the Group for Contemporary Music in New York and directed that ensemble for 27 years. He has been Composer-in-Residence at both the American Academy in Rome and with the San Francisco Contemporary Music players. Sollberger's work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and commissions from the Koussevitzky Foundation, the San Francisco Symphony, the Fromm Foundation, the National Endowment for the Arts, the Walter W. Naumberg Foundation, Music from Japan, and the New York State Council for the Arts. Before joining the UCSD faculty, he has taught at Columbia University, the Manhattan School of Music, and Indiana University.

Chris Fulford-Brown's *The Heist* is piece for contrabass (or bass) flute comprised of three short movements, drawing inspiration from some of the gangster and noir films of the 1930's and 40's. The piece is quasi-programmatic, trying to paint with sound the evocation of a fictional but loosely based representation of the monochromatic but choreographed bank robberies and doomed gangster mentality that was depicted in the vast array of films spanning the golden age of cinema (*Little Caesar*, for example). It was actually the film *Rififi*, in which there was a 35-minute sequence of a bank heist that included no sound or dialogue, but was choreographed with the precision of a ballet,

that contributed to the conceptualization of the piece. There are whimsical aspects to the piece as well as technical explorations of the contrabass flute that I thank Marion for giving me the opportunity to explore. —CFB

Chris Fulford-Brown is an active composer/pianist in the San Diego area. After attending summer jazz workshops at the Idyllwild Arts Academy during high school, Chris moved to San Diego to attend San Diego State University, studying under pianist/composer Rick Helzer. After receiving his B.M. in Jazz Studies, Chris decided to broaden his musical pursuits, and recently received his M.M in composition from SDSU, studying with Dr. Joseph Waters, Dr. David Ward-Steinman, and Thomas Stauffer. Aside from composing, Chris is also an active musician, performing piano/keyboard in various jazz, funk, rock, and latin ensembles, and has also taken an interest in scoring film and television.

Guest artists

Kathleen Gallagher *flute*

Kathleen Gallagher has performed in Germany, Poland, Holland, United Kingdom, across Australia and festival appearances include the Australian Women's Music Festival, the 10th and 11th Australian Flute Conventions, the Totally Huge New Music Festival in Perth, the Sydney Spring International Festival of New Music and most recently at the Warsaw Autumn Festival. She is a longstanding member of the Sydney new music group Ensemble Offspring and has also appeared with Libra Ensemble (London) Halcyon (Sydney), Coruscations (Sydney), australYSIS (Sydney), NOISE (San Diego), Sonor (San Diego), WATT (Sydney), The Australian Chamber Orchestra (Sydney) and participated in ACMA (Melbourne) conferences. Her passion for the contemporary music has been established through countless world premiere performances of both solo and chamber music. Gallagher has enjoyed direct working relationships with a wide range of Australian and international composers including Michael Finnissy, Chris Dench (Gallagher gave the premiere performance of his complete oeuvre for flute in recent celebration of this 50th birthday), James Erber, Andrew Ford, James Dillon, Rosalind Page, Matthew Shlomowitz, Damien Ricketson and Dominik Karski. Regarded as one of Australia's foremost advocates of the contemporary flute, critics have remarked upon her "distinguished display in a specialized field" (Sydney Morning Herald), her "brilliantly performed recital" (SMH) and how she "played wonderfully" (SMH). In addition to her performance activities, Gallagher has been a guest lecturer at the Sydney Conservatorium of Music, University of Launceston, Queensland Conservatorium, the University of Southern Queensland and in 2003 was a guest artist at the 11th Australian Flute Convention where she presented classes exploring the vibrancy of contemporary repertoire and gave a solo recital of new Australian music. In 1996 she was the President of the NSW Flute Society and is currently an examiner for the Australian Music Education Board. Prior to studying in England with Trevor Wye, Kathleen completed a Bachelor of Music Degree and a Masters of Performance at the Sydney Conservatorium of Music under the tutelage of Margaret Crawford and Laura Chislett. She currently lives in San Diego while completing a DMA at UCSD with John Fonville.

Marion Garver *contrabass flute*

San Diego-based Marion Garver is active as a flutist, teacher, composer, broadcaster and writer associated with jazz and classical music. She began playing flute when she was 11 years old in Mesquite, Texas where she grew up. She attended and graduated from Dallas's Booker T. Washington High School for the Performing and Visual Arts (Arts Magnet) in 1986. After graduation, she moved to Edmonton, Alberta, Canada where she studied flute and graduated from the jazz music program at Grant MacEwan Community College in 1991. During this period she was active in the music scene in Edmonton as a host of a 20th-Century Classical music program on University of Alberta campus radio CJSR, a writer for an Edmonton monthly entertainment magazine See and played in several jazz, classical and alternative music groups. In 1992, she started working with Shawn Pinchbeck and also moved to Los Angeles, California to study flute and composition at the California Institute of the Arts where she graduated with her Bachelor of Fine Arts Studies in 1995. There she studied contemporary flute performance with Rachel Rudich, composition with Barry Schrader, jazz with Steve Kujala and Paul Novros and Balinese *suling* with I Nyoman Wenten. After meeting Dutch flutemaker Eva Kingma in 1995, she became interested in her key-on-key system of quartertone flutes, named the 'Kingma-system'. This encouraged Marion to study for her Master's with John Fonville at the

University of California, San Diego. She completed her Master of Arts, flute performance in 1999. Inspired by Swiss flutist and contrabass flute specialist Matthias Ziegler, Marion encourage Kingma to extend her lower flute making to Contrabass and contralto flutes. She demonstrates her instruments with Eva at flute conventions in the United States, Europe and for FluteWise events in the United Kingdom. She is also president of San Diego New Music and member-at-large for the San Diego Flute Guild. Marion formerly played with Jethro Tull tribute band Heavy Horses, funk band Flavor 8, San Diego State University flute choir, the California Institute of Music and funk/Afro-Cuban band Pocket Sized Planet. Currently, she is flute coach at Westview High School in Poway Unified School District and will be the featured contemporary player in the San Diego Flute Guild's Flute Fusion Fete May 20 and 21.

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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, April 2, 3:00 p.m.

NOISE premieres *Three Friends of Winter*, written by David Loeb for NOISE with Christopher Adler performing on the *khaen*, the bamboo free-reed mouth organ of Northeast Thailand. An expert in the musical traditions of Japan, David Loeb composes inviting cross-cultural music for Asian and Western instruments, both solo and in combination. Also on the program are Alaskan composer John Luther Adams' *Red Arc / Blue Veil*, Chen Yi's *Qi*, and Michael Fiday's *9 Haiku*.

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