

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

January 28, 2007, 3:00 p.m.

Bell Set No. 1 (1976)	Michael Nyman b. 1944
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Church Car (1980)	Charles Amirkhanian b. 1945
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December, 1952	Earle Brown 1926–2002
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Jubilee (2006)	Mark Duggan
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Pondok (1999) i. Fragrant Forest	Evan Ziporyn b. 1959
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Speak, At-man! (2006)	Evan Ziporyn
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intermission

Mountain Songs (1985) Barbara Allen The House Carpenter Cindy	Robert Beaser b. 1954
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December, 1952	Earle Brown
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Inlets (1997)	John Cage 1912–1992
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Notebook (1997)	Stuart Saunders Smith b. 1948
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Supported in part by a grant from the San Diego Commission for Arts and Culture

Program notes

Ars imitatur naturam in sua operatione.
– St. Thomas Aquinas

John Cage, taking inspiration from Thomas Aquinas and Ananda K. Coomaraswamy, sought to compose music which “imitates nature in the manner of her operation.” He did not imitate the sounds of nature but adopted the chance and randomness through which the physical world works as a compositional technique. NOISE celebrates musical evocations of nature, the musical expressions of nature’s random operations and their legacy in experimental music.

Michael Nyman, who famously gave musical minimalism its name, in **Bell Set No. 1** provides each performer a series of rhythmic cells which are repeated an unspecified number of times. Chance correlations and melodies arise from the four simultaneously unfolding parts, like a deconstructed change ringing or coincidence of bells on a Sunday morning.

Likewise embracing coincidence and emergent organization, John Cage calls for highly amplified water-filled conch shells to provide the sounds for **Inlets**, along with a recording of fire. The performers move the shells but cannot predictably control the flow of water inside. Cage’s experimentalist colleague Earle Brown was a pioneer in graphic notations which specify certain actions of performers but not the conventional ones of pitch and rhythm. **December, 1952** is a work a visual art, a scattered field of line segments, the orientation and interpretation of which is left to each performer. We perform two different realizations of this work to emphasize the extreme flexibility that results from this approach to composition.

We conclude the program with Stuart Saunders Smith’s **Notebook**, in which each performer treats the highly complex given music as raw material for an ensemble improvisation. Smith’s inspiration was the *fakebook*, a compilation of jazz and popular music used by gigging musicians everywhere. Expressing his love/hate relationship with popular music, Smith explodes the fakebook by deconstructing its musical content while adopting its open form.

Evan Ziporyn’s compositions are informed by his 25-year involvement with Balinese gamelan, which has ranged from intensive study of traditional music to the creation of a series of groundbreaking works for gamelan and western instruments. He writes: “*Pondok* is an Indonesian term for ‘guesthouse’ or ‘hut,’ such as the tiny bamboo structure I lived in during my first stay in Bali in 1981. I went there straight out of college, prepared to enhance my musical education but completely unprepared for the cultural and sensory overload that living in a foreign country brings. I would return to my ‘pondok’ to make sense of it all and to transcribe the music I’d learned, study the language, smoke ‘kreteks’ on the porch, listen to shortwave radio and pirated cassettes, and write letters. Twenty years later, this piece imagines a different level of repose. Each movement is based on a particular aspect of a particular piece of Balinese music; these musical kernels are then taken in their own directions, which may or may not remind the listener of their source. The first movement, ‘Fragrant Forest,’ borrows an attitude toward pacing and phrasing from the first scene of the shadow play.”

Evan Ziporyn’s **Speak, At-man!** is an attempt to evoke the *atman*, a conceptual unity of the individual soul and the universal consciousness in Hindu cosmology.

Jubilee (2006) was inspired by the ancient Hebrew concept of the Jubilee, which was a year of emancipation and restoration provided by law to be kept every 50 years. The Jubilee was not a celebration of past achievements and successes, but rather an opportunity for social and spiritual renewal. It often involved the freeing of slaves, the restoration of seized property to its former owners, the forgiving of debts, and the deliberate omission of land cultivation. On an emotional and spiritual level, the Jubilee represented a conscious rebirth for both the collective society and individuals on it. Taking this as a point of departure, I imagined a work that would contain a strong sense of celebration but which also would transform itself into a kind of open-endedness that such a leap of faith implies. I chose the glockenspiel for

it's timbral brilliance and melodic possibilities and intended the electronic audio as the emotional underpinning of the work. — Mark Duggan

NOISE

Colin McAllister *guitar*

Guitarist Colin McAllister is widely recognized for his innovative concert programming, versatility, and dedication to adventurous contemporary repertoire. As a concert artist, he has performed 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 Summer Avant-Garde Performance Series at San Diego State University. In addition, he has presented performances and seminars at major universities including CIEM in Mexico City, Depaul University, Stanford University, California Institute of the Arts, University of Maryland, Arizona State University, University of Virginia, University of Wisconsin, and the Colorado College, where he was a visiting artist-in-residence. He is a founding member of the NOISE ensemble and the Executive Director of San Diego New Music. With flutist Cathy Blickenstaff, he directs the synergy@home concert series in La Jolla, California. His two 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. His latest project: *albus/ater*, a solo concert program containing two cycles of ten pieces each, debuted in April 2006. 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. He is internationally recognized as a foremost performer of new and traditional music for the khaen, a free-reed 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 in Zankel Hall at Carnegie Hall, at the University of Pennsylvania, the City University of New York, the Bang on a Can marathon, Music at the Anthology, and he 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 the Weill Music Institute at Carnegie Hall and the Silk Road Project, 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, Accretions, and WGBH's Art of the States. Christopher joined NOISE in 2003. www.christopheradler.com

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