

# soundON

a festival of modern music

*featuring* NOISE

*with guest composers*

Sidney Marquez Boquiren, Christopher Burns, Matthew Burtner,  
Orlando Jacinto García, Edward Top and Joseph Waters

*and guest performers*

Mark Menzies and Franklin Cox

June 13-16, 2007

*Presented by:*

The Athenaeum Music & Arts Library and San Diego New Music

The Athenaeum Music & Arts Library  
1008 Wall St., La Jolla, CA

*The soundON Festival is funded in part through Meet The Composer's Creative Connections program  
San Diego New Music is funded in part by the City of San Diego Commission for Arts and Culture*

## soundON FESTIVAL SCHEDULE

### Wednesday, June 13

7:30 p.m. Opening Concert: ***Homage***  
 9:00 p.m. Reception

### Thursday, June 14

10:00 a.m. Performer's Forum: Morris Palter, percussion  
 11:00 a.m. Performer's Forum: Christopher Adler, khaen  
 12:00 p.m. *lunch break*  
 1:00 p.m. Composer's roundtable discussion  
 3:00 p.m. *break*  
 6:30 p.m. Open Rehearsal  
 9:00 p.m. Chill-out Concert: ***Crippled Symmetry***, by Morton Feldman

### Friday, June 15

10:00 a.m. Community new music workshop  
 12:00 p.m. *lunch break*  
 1:00 p.m. Performer's roundtable discussion  
 3:00 p.m. *break*  
 7:00 p.m. **The People's Concert**  
 9:00 p.m. Chill-out Concert: ***The Chord Catalogue***, by Tom Johnson

### Saturday, June 16

10:00 a.m. Performer's Forum: Lisa Cella, flute  
 11:00 a.m. Performer's Forum: Colin McAllister, guitar  
 12:00 p.m. *lunch*  
 1:00 p.m. Streetside Concert: ***Poetry and Percussion***  
 3:00 p.m. *break*  
 7:00 p.m. Pre-concert discussion  
 7:30 p.m. Concert Finale: ***Emerging Voices***



After ten seasons of collaborating on the series *NOISE at the Library*, San Diego New Music and the Athenaeum Music & Arts Library are pleased to welcome you to the debut of **soundON: a Festival of Modern Music**. Over the course of the next four days we'll be presenting four concerts (with our famous 'meet-the-artists' receptions), roundtable discussions on the creation and realization of new music, performer presentations, and an open rehearsal. We especially encourage all festival attendees to join us for the Friday night *People's Concert*. Whether or not you have any musical experience, bring an instrument or just bring yourself to the Friday morning workshop where we will coach the participants in the performance of experimental works by well-known composers from the twentieth-century, and prepare them for public performance in the evening. It's a busy schedule, but we've still left you some time to explore La Jolla's world-famous beaches.

On behalf of San Diego New Music, we wish to extend our gratitude to Erika Torri, Judith Oishei, Kristina Meek, Lucy Peters, and the staff of the Athenaeum for their longstanding support of San Diego New Music. We look forward to many more years of productive collaboration.

**soundON** is a new and unique addition to the rich musical environment of La Jolla. Thank you for your attendance and ENJOY!!

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Colin McAllister  
Executive Director

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Lisa Cella  
Artistic Director

# Wednesday, June 13

**7:30 p.m.**

**OPENING CONCERT: *HOMAGE***

**Lisa Cella**, flute  
**Morris Palter**, percussion  
**Mark Menzies**, violin

**Colin McAllister**, guitar  
**Christopher Adler**, piano  
**Franklin Cox**, cello

<b>Petit Hommage à Jehan Alain</b> (2007)	Christopher Adler b. 1972
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<b>Hunem-Iduhey</b> (1951)	Iannis Xenakis b. 1922–2001
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<b>Magnify</b> (2002) *	Moiya Callahan b. 1974
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<b>Met him pike hoses</b> (1980)	Harvey Sollberger b. 1938
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<b>Blurred</b> (2003) *	Bill Ryan
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*intermission*

<b>Stride</b> (2006)	Jerod Sommerfeldt b. 1982
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<b>Ghosts of the Evening Tides</b> (2003)	Joseph Waters b. 1952
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<b>Xylophone Ragtime</b> Ragtime Robin Log Cabin Blues Jovial Jasper	George Hamilton Green 1893–1970
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**\* Winners of the 2006 NOISE international call for scores**

**Petit Hommage à Jehan Alain.** As a young organist for nearly a decade before seriously turning to composition, my sensibility as a musician and commitment to contemporary music grew through organ repertoire, and that of the early modern French school in particular (Duruflé, Messiaen, Langlais). Although I perform and love the music of all of these composers, in retrospect none has burned so deeply into my musical identity and compositional voice as that of Jehan Alain. Alain died tragically in 1940 at the age of only 29, leaving behind a small but utterly idiosyncratic body of repertoire. In looking back at the music I have written over the past fifteen years or so, I cannot help but feel the specter of Alain haunting my compositional voice. This *Petit Hommage* is an introspective musical investigation of his ghostly presence in my music, constructed as a fragmentary fantasy of reflective contemplation and violent torment, two forces held in constant tension in Alain's compositions. Although some fragments within the *Petit Hommage* intentionally evoke one or another of Alain's works, there is just one literal quotation: an extended unison melody which hinges the two halves of the *Petit Hommage*, borrowed from the recapitulation of the second theme from his *Deuxième Fantaisie* composed in 1936. —CA

**Magnify** was commissioned by ENSEMBLE SIRIUS and made possible through the financial support of the U.S. Mexico Fund for Culture and the Camargo Foundation. Written for piano and percussion, it is characterized by an extreme economy of materials, treatment of the two instruments as a single unit, and its focus on the accumulation and dissipation of resonance. —MC

A native of Seattle, Washington, **Moiya Callahan** now lives and works in Montréal. Moiya completed her doctoral studies in composition at the University of Cincinnati College-Conservatory of Music with Ricardo Zohn-Muldoon, then went on to pursue post-doctoral studies with Simon Bainbridge and Philip Cashian at the Royal Academy of Music in London.

**"Met him pike hoses"** is a peculiar dismantling of the word "metempsychosis" by Mollie Bloom in James Joyce's novel, *Ulysses*. In its dictionary sense, metempsychosis refers to the transmigration of souls or the transfer of a soul from one body to another. In its course, my composition, "met him pike hoses" effects such a transfer between the materials assigned to its two instruments, the flute and the violin. At the beginning of the work the instruments are highly differentiated as to tempo, gestural material and the pitch intervals they have to work with. As the music unfolds, the instruments meet and 'cross' so that by the end each comes to 'speak the language' and occupy the space the other did at the beginning. Tempo contrasts are quite literal, in that in the opening measures the flute performs at quarter equals 100 while the violin plays at quarter equals 60; thus for every 6 beats the violin plays, the flute plays 10. Such overlapping and contrasted tempos are the rule through most of the work, and the two instruments play in the same tempo only around the work's midpoint as they 'cross over' in exchanging their personae. In a certain metaphoric sense, I like to think of *met him pike hoses* as two different pieces being played at the same time (perhaps like the mingled/mangled music one hears simultaneously issuing from different practice rooms in a music school hallway) which form a larger 'meta-piece' when heard together. To that end, I'm always happy when the flutist and violinist set up 'stereophonically' with some space between them so that each of their 'independent' musics is reinforced by their spatial separation onstage. *Met him pike hoses* was composed in 1979 and premiered at the Cooper Union in New York City.

A few years ago I wrote several works for the same group of outstanding performers. Something they all had in common was that they were all amazing improvisers. I wrote **Blurred** so they could demonstrate these abilities. The only notated part is the piano part. The other performers decide on their own what pitches and when to perform. Rhythm and tempo should be exact, but pitches are relatively free, as long as they are happening approximately when they do in the piano. The duration of measures can also be free. The overall effect should be to produce a "blur" or "haze" of sound. —BR

**Bill Ryan** is a tireless advocate of contemporary music. Active as a composer, conductor, concert producer, and educator, he has been involved in the creation and performance of hundreds of recent works. He is an Assistant Professor at Grand Valley State University and director of his own ensemble, Billband.

**Stride**, which was composed for the members of NOISE, was inspired by the art of stride piano. Though the piano part contains some more reminiscent moments, all members of the ensemble have parts that were conceived, either melodically or rhythmically, from that particular style of playing. The piece gains a considerable amount of momentum towards the end, which reflects the intensity and sensitivity that stride piano playing brings to music. —JS

**Jerod Sommerfeldt** is a graduate student of music composition at the University of Wisconsin-Milwaukee, where he studies with Keith Carpenter. He received his undergraduate degree from UW-La Crosse, studying composition with Christopher Frye and trumpet with David Cooper.

**Ghosts of the Evening Tides.** Sea Gulls are the prophets and declaimers of secret knowledge and relentless, insatiable critics of the musicians, who themselves are virtuoso magicians and declaimers of the secret language of music, a language of the unconscious. —JW

# Thursday, June 14

**10:00 a.m.**

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**PERFORMER'S FORUM: *MORRIS PALTER***

Find It / Make It / Play It Percussion

**11:00 a.m.**

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**PERFORMER'S FORUM: *CHRISTOPHER ADLER***

Composing for the Northeast Thai / Lao mouth organ, *khaen*

**1:00 p.m.**

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**COMPOSERS ROUNDTABLE**

Roundtable discussion about modern music and the challenging social, political and practical issues facing young composers today

Composers: Sidney Marquez Boquiren, Christopher Burns, Matthew Burtner,  
Orlando Jacinto García, Edward Top, and Joseph Waters

Moderators: Christopher Adler and Colin McAllister

**6:30 p.m.**

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**OPEN REHEARSAL**

featuring compositions by soundON Festival guest  
composers to be performed Saturday evening

**9:00 p.m.**

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**CHILL-OUT CONCERT: *CRIPPLED SYMMETRY, BY MORTON FELDMAN***

Lisa Cella, flutes

Morris Palter, percussion

Christopher Adler, piano and celesta

***Crippled Symmetry* (1983), by Morton Feldman (1926–1987)**

The most interesting aspect for me, composing exclusively with patterns, is that there is not one organizational procedure more advantageous than another, perhaps because no one pattern ever takes precedence over the others. The compositional concentration is solely on which pattern should be reiterated for how long, and on the character of its inevitable change into something else. —Morton Feldman, “Crippled Symmetry” (essay, 1981)

# Friday, June 15

## 10:00 a.m.

### **COMMUNITY NEW MUSIC WORKSHOP**

Preparation of experimental compositions guided by the members of NOISE. Repertoire will be selected based on enrollment and the selection of instruments available. Participants should plan on attending the entire rehearsal (2 hours) and must be available to participate in the performance at 7:00 p.m. this evening. No musical experience is required. Bring instrument if desired.

## 1:00 p.m.

### **PERFORMERS ROUNDTABLE**

Roundtable discussion about performing new music in San Diego and in America, and building relationships with composers and audiences

Performers: Lisa Cella, Franklin Cox, Mark Menzies, Morris Palter  
Moderators: Christopher Adler and Colin McAllister

## 7:00 p.m.

### **THE PEOPLE'S CONCERT**

Members of the community and NOISE perform experimental modern music prepared at the Community Workshop earlier today. The repertoire may include works by composers such as John Cage, Earle Brown, Steve Reich and David Koblitiz.

## 9:00 p.m.

### **CHILL-OUT CONCERT: *THE CHORD CATALOGUE*, BY TOM JOHNSON**

Christopher Adler, piano

#### ***The Chord Catalogue* (1986), by Tom Johnson (b. 1939)**

American composer Tom Johnson took inspiration from his teacher Morton Feldman to not "push notes around" but to seek the means by which music may best illuminate itself. While Feldman's method was intuitive, Johnson's is objective and self-avowedly minimalist. Through the rigorous application of a single mathematical principle to the structure of each composition, he seeks, in his words, "to find the music, not to compose it." *The Chord Catalogue*, the most severe and basic of such works, is based on simple principle of combinatorics. The original version consists of the 8178 2- to 13- note chords in one octave, grouped by number of pitches. Tonight I will perform a new arrangement with a recursive, or fractal, structure based on exposing all the possible chords within a progressively expanding interval. This ordering allows the entire work to be performed with a single algorithm, easily executed in the mind, but also necessitating the inclusion of the 13 1-note 'chords', bringing the total to 8191.

# Saturday, June 16

**10:00 a.m.**

**PERFORMER'S FORUM: *LISA CELLA***

A low-impact introduction to the extended language of the modern flute

**11:00 a.m.**

**PERFORMER'S FORUM: *COLIN MCALLISTER***

Grammars of Creation: New Sights and Sounds for Guitar

**1:00 p.m.**

**STREETSIDE CONCERT: *POETRY AND PERCUSSION***

**Lisa Cella, Colin McAllister, Morris Palter, Christopher Adler, Franklin Cox**

<b>Bell Set No. 1</b> (1976)	Michael Nyman b. 1945
<b>Eunoia</b> (2001) Chapter I, for <i>Dick Higgins</i>	Christian Bök b. 1966
<b>Snare Drum for Camus</b>	Joseph Celli b. 1944
<b>Sound Poems</b> (1916) Clouds Cats and Peacocks Caravan Sea Horses and Flying Fish Death Chant Gadji Beri Bimba	Hugo Ball 1886-1927
<b>Improvisation</b> for khaen and musical saw, with Egon Kafka	
<b>Music for Electric Metronomes</b> (1960)	Toshi Ichihyanagi b. 1933
<b>Church Car</b> (1980)	Charles Amirkhanian b. 1945
<b>Music for Pieces of Wood</b> (1973)	Steve Reich b. 1936



**7:00 p.m.**

**PRE-CONCERT DISCUSSION WITH GUEST COMPOSERS**

**7:30 p.m.**

**CONCERT FINALE: *EMERGING VOICES***

featuring works by the soundON Festival guest composers

**Lisa Cella**, flute

**Colin McAllister**, guitar

**Morris Palter**, percussion

**Christopher Adler**, piano and khaen

**Franklin Cox**, cello

**Snowprints** (2002)

Matthew Burtner  
b. 1970

**Tangle** (2006)

*world premiere*

Christopher Burns  
b. 1973

**angel music** (2007)

*world premiere*

Sidney Marquez Boquiren  
b. 1970

*intermission*

**Four** (2006) \*

*world premiere*

Edward Top  
b. 1972

**el silencio después de la lluvia** (1999) \*

Orlando Jacinto García  
b. 1954

**Iris** (2003)

Christopher Adler  
b. 1972

\* Winners of the 2006 NOISE international call for scores

**Snowprints** for flute, cello, piano and electronics explores snow both metaphorically and sonically. Snow relates to bodies through the analogy of ‘impressions’ or ‘prints’. These snow prints are transformed by wind and changing temperature. The wind leaves impressions in the form of drifts; changing light creates shadow prints on its surface; and animals also leave their own fading tracks. In Alaska, I photographed and recorded the images and sounds of many types of movement in different kinds of snow. The sounds were then mixed into the electronic part, combined with three ‘digital prints’ of the acoustic trio. The digital prints were created from a “Scanned Synthesis” string (by Max Mathews), a “Physical Modeling Synthesized” flute (controlled by a Theremin in Miller Puckett’s PD), and a “Granular Synthesis” piano. The orchestration of the composition is thus an acoustic trio of flute, cello, piano; and a digital trio of flute, cello, piano. The expressive noisy sounds of the snow bind the sonic world, creating a background environment for the instrumental/digital prints. *Snowprints* was commissioned for Trio Ascolto with support from the German Ministerium of Culture, Heidelberg. —MB

**Tangle** is music of rapid twists and turns. As phrases repeat, they expand, contract, accelerate, and transform, creating kaleidoscopic changes in color and content. Non sequiturs abound, as one idea builds to a peak and then vanishes, replaced by another thought. The use of collage intensifies as the piece continues; in the penultimate section, five different types of material are juggled in a rapid succession. *Tangle* is gratefully dedicated to Lisa Cella and Franklin Cox. —CB

**angel music** inaugurates my project to commission new repertoire for the Northeast Thai/Lao mouth bamboo free-reed mouth organ, *khaen*. In his compositions, Sidney Marquez Boquiren brings together performative flexibility, often in the form of carefully structured but indeterminate relationships between parts or musical voices, with religious or spiritual sensibility. *angel music* takes inspiration from two basic aspects of traditional *khaen* playing: drone and steady rhythm. Here, fingering patterns of differing length in each hand drift in and out of phase as drones steadily accumulate. The relentless progression towards fullness is an ascension towards the realm of the angels, a modern ecstatic devotional music. —Christopher Adler

In **Four**, the conflict between two identities is central. The main motif of a major third, C-E, is repeated throughout the composition, mainly in the flute. However, this concept of tonal reference is set against the background of a style reminiscent of (atonal) post-serialism. —ET

The root of **Iris** was the instrumentation of NOISE in 2003, specifically the open strings of the guitar and cello, which in their standard tunings overlap and interconnect to create a single chord through which and from which the piece expands, like the iris of one’s eye. Though the instruments all have great expressive possibility, their common denominator lies in the realm of the delicate and impressionistic. In this realm, the sounds are almost indistinguishable: the plucked guitar and pizzicato cello, the flute in its lowest register and the resonance of the marimba, the higher registers of the guitar and marimba. The challenge of this piece, for me as a composer and for the performers, is to realize an intricate, vigorous rhythmic surface with incessant hockets of articulation and irregular, shifting meters and repetitions, through the instruments in these more delicate and gentle timbres. —CA

## GUEST COMPOSERS

### Sidney Maruez Boquiren

Born in Manila, Philippines, Sidney Marquez Boquiren studied composition with Michael Schelle, Stephen Jaffe, and Scott Lindroth. His music has been performed in Asia, Australia, Europe, and USA, including at the Asian Composers League Festival in Manila, Philippines and twice at the Gaudeamus Muziekweek in Amsterdam. Past completed projects include commissions from the male vocal quintet ensemble amarcord (Leipzig, Germany), the instrumental quintet NOISE (San Diego, California), and the Scandinavian choral ensemble, Voces Nordicae (Stockholm, Sweden). Premieres scheduled for the spring of 2007 include commissions from the New York-based new music group Orchestra of Our Time, Tufts University New Music Ensemble, and Queens College Choirs. His next large-scale work is an evening-length staged production for Anne La Berge, Ayelet Harpaz, and members of Slagwerkgroep Den Haag (Amsterdam, the Netherlands), scored for amplified flutes, amplified voice, percussion ensemble, and electronics, to be premiered in 2008. He was recently awarded a STEIM Residency Project, to develop the electronics component of this composition and to work with musicians in Amsterdam. His arrangement of *Three Philippine Folksongs* for unaccompanied women's choir has been selected for publication by Boosey and Hawkes. Sidney Marquez Boquiren is an Assistant Professor of Music at Adelphi University.

### Christopher Burns

Christopher Burns composes chamber and electroacoustic music. His works explore simultaneity and multiplicity: textures and materials are layered one on top of another, creating a dense and energetic polyphony. Christopher's work as a computer music researcher is a crucial influence: these pieces are written with pitch and rhythmic structures which are created and transformed using custom software. Beyond algorithmic composition, his research interests include the application and control of feedback in sound synthesis, and the study and preservation of sketch materials produced by electroacoustic composers. Christopher teaches composition and technology at the University of Wisconsin-Milwaukee. Previously, he served as the Technical Director of the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, after completing a doctorate in composition there in 2003. He has studied with Brian Ferneyhough, Jonathan Harvey, Jonathan Berger, Michael Tenzer, and Jan Radzynski. Christopher is also active as a concert producer. He co-founded and produced the *Strictly Ballroom* series at Stanford University, presenting 37 programs of contemporary music from 2000 to 2004. He is currently a co-director of the San Francisco-based *sfSoundSeries*, and he has recently launched the *Unruly Music* concert series in Milwaukee. These concerts are also an outlet for Christopher's interest in the realization of classic music with live electronic or mechanical components: recent projects include the creation and performance of new versions of works by Cage, Ligeti, Lucier, Nancarrow, and Stockhausen.

### Matthew Burtner

Matthew Burtner's music has been described by The Wire as "some of the most eerily effective electroacoustic music I've heard," and 21st Century Music writes "There is a horror and beauty in this music that is most impressive." First prize winner in the Musica Nova International Electroacoustic Music Competition, his music has also received honors and awards from Bourges, Gaudeamus, Darmstadt, Prix d'Ete, Meet the Composer, ASCAP, Luigi Russolo, American Music Center, Hultgren Biennial, and others. His music has been commissioned by Spectri Sonori, Musik i Nordland, Phyllis Bryn Julson and Mark Markham, the Peabody Trio, Augsburg Kulturburo der Stadt, Heidelberg Ministerium of Arts/ Trio Ascolto, and Ensemble Noise among others. Burtner's instrumental and electroacoustic music explores electroacoustics, interactive media, extended rhythmic, and noise-based musical systems. His music has been recorded for DACO (Germany), The WIRE (U.K.), Centaur Records (USA), Innova (USA), and the Euridice Label (Norway). Two solo CDs, *Metasaxophone Colossus* (2004) and *Portals of Distortion* (1999) are available from INNOVA Records. His original computer music research is presented regularly at international conferences, and has been published by journals such as Organized Sound, the Journal of New Music Research and the Leonardo Music Journal. He has been composer-in-residence at Musikene in San Sebastian, Banff Centre for the Arts, Simon Fraser University in Vancouver, and the IUA/Phonos Institute in Barcelona. Burtner is currently Assistant Professor of composition and computer music at the University of Virginia where he is Associate Director of the VCCM Computer Music Center. A native of Alaska he studied philosophy, composition, saxophone and computer music at St. Johns College, Tulane University (BFA 1993), Iannis Xenakis's UPIC Studios, the Peabody Institute of JHU (MM 1997), and Stanford University's CCRMA (DMA 2002). At Stanford he studied and worked closely with Max

Mathews, Jonathan Harvey, Brian Ferneyhough and Jon Berger. In 2005 he is an Invited Researcher at IRCAM in Paris, Artist in Residence at the Cite Internationale des Arts, and Composer-in-Residence at Musikene.

## Orlando Jacinto García

Through more than one hundred works composed for a wide range of performance genres, Orlando Jacinto García has established himself as an important figure in the new music world. The distinctive character of his music has been described as “time suspended- haunting sonic explorations” with “a certain tightness and rigor infrequently found in music of this type” - qualities he developed from his studies with Morton Feldman among others. Born in Havana, Cuba in 1954, García migrated to the United States in 1961. In demand as a guest composer and lecturer at national and international festivals, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions, most recently including the Nuevas Resonancias, ACF Sonic Circuits, Salvatore Martirano, Bloch International Competition, and fellowships, residencies, and other awards from the Rockefeller, Fulbright, Dutka, and Cintas Foundations, as well as the State of Florida Council for the Arts. With performances in most of the major capitols of the world by numerous distinguished soloists, ensembles, and orchestras, his works are recorded on New Albion, O.O. Discs, CRI (Emergency Music and eXchange labels), Albany, North/South, CRS, Rugginenti, Capstone and Opus One Records and are available from Kallisti Music Press, the American Composers Alliance, BHE and North/South Editions. He is the founder and director of several international festivals including the New Music Miami Festival and the Music of the Americas Festival, as well as being the founder and artistic director of the NODUS Ensemble and the Florida International University (FIU) New Music Ensemble. García is Professor of Music and director of the Composition Program for the School of Music at FIU.

## Edward Top

The music of Edward Top is characterized by extreme contrasts. His works *the Stillpoint* (1995) and *Double Smooth Disaster* (1996) are, for example, musical interpretations of an introverted dreamscape. On the other hand, his *String Quartet No. 1* (1998) and *Silk Execution* (1999) for ensemble are raw and primeval, with an atmosphere of collective ecstasy. Top first explored the idea of placing these two elements alongside one another in the *Overwhelming Blankness of the Ultimate Meaninglessness of Tragedy* (1996) for soprano, actor and two ensembles. In this work, the two ensembles represent polar opposites. In the piano trio *...and he wept bitterly* (2001) and *Why Elsewhere?* (2002) for chamber orchestra, he approaches this harsh black-against-white concept with more refinement, integrating the disparate sound colors without sacrificing the contrasts. This is also the case in his composition *Marble Sparks* (2004) for orchestra, a work with improvisational character. Top won the 2004 Henriette Bosmans Prize during the Dutch Music Days 2004 for his work *Marble Sparks*, performed by the Netherlands Radio Chamber Orchestra conducted by Peter Eötvös. He also won first prize at the 2003 Salvatore Martirano Memorial Composition Award Competition (University of Illinois, USA) for his *String Quartet No. 1*. Edward Top graduated with honors (Composition Prize) from the *Rotterdam Conservatoire* in 1999. Alongside his composition studies with *Peter-Jan Wagemans*, he worked regularly with composer *Klaas de Vries* and also majored in violin. He has participated in masterclasses with *Pierre Boulez* (in 1995 with ‘The Stillpoint’), Luciano Berio, Wolfgang Rihm, Peter Eötvös and Paulheinz Dittrich.

## Joseph Waters

Joseph Waters is a member of the first generation of American classical composers who grew up playing in rock bands. Since childhood he has been intrigued by the confluence and tensions that bind the music of Europe and Africa. These frequently inspire his electro-acoustic compositions. His interests also include the investigation of physiological, sub-cultural pattern seeking mechanisms. He is working on a theory of cognition based on fractals and pattern recognition, with applications in music theory and composition. Waters is the founder of NWEAMO (New West Electro-Acoustic Music Organization). NWEAMO presents composers and musicians from around the world in concerts that unite the worlds of avant-garde classical and experimental electronica. He performs and composes for the *Waters\_Bluestone\_Duel*, a collaboration with percussionist Joel Bluestone that explores the combination of live electronics and percussion, as well as SWARMIOUS the virtuoso interdisciplinary quartet in residence at San Diego State University. His work has been performed at venues which include: Australasian Computer Music Conferences Melbourne & Perth (Australia), Beethoven-Haus (Bonn Germany), Bomb the Space Festival Wellington (New Zealand), Composer's Hall Moscow Conservatory (Russia), Festival Internacional Cervantino Guanajuato (Mexico), Hong Kong Cultural Center, Hungarian Radio hosted Budapest & Nadasdy Castle (Hungary), Ljubljana Cultural Center (Slovenia), Rosario & San Martin de los Andes (Argentina), SEAMS Fylkingen Stockholm (Sweden), SoHo

Apple Store performance stage New York City, Southern Theater Minneapolis, Theater Kikker (Utrecht Netherlands), Tsing Hua University (Beijing China), UNa.m. (Mexico City), University of Cadiz & Conservatorio Superior de Musica Valencia (Spain), Univ of Chile (Santiago), Wellington (New Zealand), Venetto Jazz Festival & Acadamia di Canto (Venice Italy), Warsaw Electronic Festival (Poland), and other locations. Waters studied composition at Yale University, the Universities of Oregon and Minnesota, as well as Stockholms Musikpedagogiska Institut. Primary teachers were Jacob Druckman, Bernard Rands, Roger Reynolds, Dominick Argento, and Martin Bresnick. Recordings are available on iTunes, as well as Albany Records and North Pacific Records.

## GUEST PERFORMERS

### Mark Menzies *violin*

Residing in the United States since 1991, Mark Menzies has established an important, world-wide reputation as a new music violist and violinist. He has been described in a Los Angeles Times review, as an “extraordinary musician” and a “riveting violinist.” At 39 years, his career as a viola and violin virtuoso, chamber musician and advocate of contemporary music, has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York’s Carnegie Hall. Mark Menzies is renowned for performing some of the most complex scores so far written and he has been personally recommended by composers such as Brian Ferneyhough, Roger Reynolds, Michael Finnissy, Vinko Globokar, Philippe Manoury, Jim Gardner, Elliott Carter, Liza Lim, Christian Wolff, Richard Barrett and Sofia Gubaidulina for performances he has given of their music. First violinist of New York’s Ensemble Sospeso he organized a joint venture with the California Institute of the Arts to present the first professional concerts in the US dedicated to Brian Ferneyhough’s music in December 2002. Mark Menzies has a considerable reputation as a chamber music performer. He is the director of a collective ensemble based in Los Angeles, called inauthentica; with members drawn from the Southern California area, including young musicians and recent graduates from CalArts, inauthentica has been featured on an innova CD release of Mark Applebaum’s recent compositions. In the spring of 2007, he led a newly formed string quintet belArtes Quintet (formerly Ensemble du Monde) in a rapturously received tour in Germany, France and Poland. Mark Menzies is viola and violin professor at the California Institute of the Arts where he also coordinates their chamber orchestra, new music ensembles and conducting studies.

### 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 100 times throughout Europe and North America. In January 2006 he formed the duo C<sup>2</sup> with flautist Lisa Cella. Together they have commissioned numerous new works from composers and have performed throughout the United States and in Mexico. In 2002 he began teaching on the faculty of the University of Maryland, Baltimore County as Assistant Professor of Music, and in 2007 he joined the faculty of Wright State University. 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 Centaur Records.



## NOISE

NOISE is dedicated to the performance of the music of our time and groundbreaking works of the 20th Century. Founded in 2000 as the ensemble-in-residence with San Diego New Music, NOISE performs an annual concert series Noise at the Library at the Athenaeum Library in La Jolla, California. NOISE has also performed at Stanford University, the California Institute of the Arts, the University of Virginia, the University of Wisconsin-Milwaukee, the University of California, Santa Cruz, the University of Maryland-Baltimore County, the University of California, San Diego and the University of San Diego.

NOISE is active in commissioning and premiering works by emerging composers, including Sidney Marquez Boquiren, Matthew Burtner, Derek Keller, David Lipten, Erik Ulman, Rosalind Page, and Abigail Richardson.

NOISE has performed with many guest artists, including Franklin Cox, Felix Fan, Jackie Leclair, John Fonville, Harvey Sollberger, Kathleen Gallagher, Robert Zelickman, Päivikki Nykter, Mark Menzies, Aiyun Huang, Rob Esler, Don Nichols, Alan Lechusza, Luciane Cardassi, Jane Rigler, Carol Plantamura, Ivan Manzanilla, Greg Stuart, Rand Steiger, Christopher Williams, Lois Martin, Martha Renner, Lorie Kirkell, Derek Keller, Aleck Karis, Sandra Brown, Reiko Manabe, Carolyn Lechusza, Joscha Oetz, founding member cellist Reynard Rott, and former member cellist Geoffrey Gartner.

The members of NOISE appear on a wide variety of prominent record labels, performing compositions, improvisation and original works. As an ensemble, NOISE appears on Derek Keller's 2007 CD, *Impositions and Consequences* (Tzadik).

### 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](http://www.colinmcallister.com)

### Lisa Cella *flute*

As a champion of contemporary music, Lisa Cella has performed throughout the United States and abroad. She is Artistic Director of San Diego New Music and a founding member of its resident ensemble NOISE. With NOISE she has performed the works of young composers all around the world including at the Acousmania Festival in Bucharest, Romania in May of 2004, the Pacific Rim Festival at the University of California, Santa Cruz in May of 2005 and as ensemble-in-residence at the University of Wisconsin, Milwaukee, 2007. Lisa is also performs with Jane Rigler in the flute duo inHale, a group dedicated to developing challenging and experimental repertoire for two flutes. inHale was an invited ensemble at the National Flute Association Convention in San Diego in August of 2005. She, along with Franklin Cox, is a founding member of C<sup>2</sup>, a touring flute and cello duo. C<sup>2</sup> has commissioned and premiered at least seven new works in the 2006-2007 season. As a soloist, she has performed in Hong Kong, Frankfurt, and is a faculty member of the Cortona Festival of Contemporary Music in Cortona, Italy. She is an assistant professor of music at the UMBC and a founding member of its faculty contemporary music ensemble,

Ruckus. Her undergraduate work was completed at Syracuse University under the tutelage of John Oberbrunner and she received a Master of Music degree and a Graduate Performance Diploma from Peabody Conservatory where she studied with Robert Willoughby. Lisa received a Doctor of Musical Arts degree in contemporary flute performance under John Fonville at the University of California, San Diego.

### **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](http://www.morrispalter.com)

### **Christopher Adler** *piano, khaen 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, pfMENTUM, Nine Winds Records, Vienna Modern Masters, Artship Recordings, Circumvention, Accretions, and WGBH's Art of the States. Christopher joined NOISE in 2003. [www.christopheradler.com](http://www.christopheradler.com)

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