

# soundON

## 2008

*festival of modern music*

*featuring* NOISE

*with guest composers*

Juan Campoverde Q., Ingrid Stolzel, Steve Hoey  
Madelyn Byrne, Eric Simonson, and Nathan Brock

*and guest performers*

Mark Menzies, Ashley Walters, Kathryn Pisaro and Robert Zelickman

June 19-21, 2008

*presented by*

The Athenaeum Music & Arts Library and San Diego New Music

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

## soundON FESTIVAL SCHEDULE

### Thursday, June 19

12:00 p.m.	NOISE in the Street: Shakin' It
7:00 p.m.	Pre-concert discussion
7:30 p.m.	Concert: Music of a New Century, part I

### Friday, June 20

12:00 p.m.	NOISE in the Street: Keeping Time
2:00 p.m.	Open rehearsals
5:00 p.m.	<i>dinner break</i>
6:00 p.m.	Community Concert rehearsal
7:30 p.m.	Community Concert

### Saturday, June 21

10:00 a.m.	Exploring the art of performance making with Lisa Cella
2:00 p.m.	Composers and Performers in Dialogue
4:00 p.m.	Charla de Juan Campoverde Q. (Spanish language)
5:00 p.m.	<i>dinner break</i>
7:00 p.m.	Pre-concert discussion
7:30 p.m.	Concert: Music of a New Century, part II



ATHENAEUM  
MUSIC & ARTS LIBRARY

Dear Friends,

Welcome to the Athenaeum Music & Arts Library and the second annual soundON Festival. We at the Athenaeum were so pleased with the success of last year's festival, that we were only too eager to present this year's, again in collaboration with San Diego New Music.

New Music is one of the more recent additions to the Athenaeum's programming. We began presenting the Noise in the Library series with the NOISE Ensemble in 1996. This was in addition to our Barbara and William Karatz Chamber Concert Series, set to enter its nineteenth season this fall, and our three distinct series of Athenaeum Jazz, celebrating 20 years this summer. Our popular Mini-Concerts, here in La Jolla and downtown, have continued for over 30 years. So as you can see, we offer a well-rounded musical experience.

While you are here, please take the time to browse our collections and enjoy the exhibition opening in our galleries on June 21, *Thought to Pop: The Art of Jim Lee, Carlos D'Anda Richard Friend, JJ Kirby, Michael Lopez, Joel Gomez, Oliver Nome and Eduardo Nuñez*. If you are not already a member of the Athenaeum, we invite you to join. You will receive discounts on all of our concerts, lectures and art classes, and be permitted to check out materials from the library collections. And you will have the distinction of belonging to one of America's sixteen remaining membership libraries.

Please make yourself at home here, and enjoy the festival.

Erika Torri  
Joan & Irwin Jacobs Executive Director

# San Diego New Music

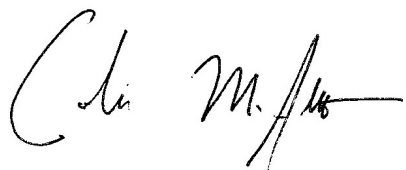
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## **NOISE** performing the music of our time

On behalf of San Diego New Music, we welcome you to the second annual soundON Festival of Modern Music. The next three days feature two evening and two noontime concerts, a roundtable discussion on the creation and performance of new music, and performer and composer presentations. We especially encourage all festival attendees to join us for the Friday evening Community Concert, featuring Terry Riley's *In C*. Bring your instrument (even if you are a beginner), and come at 6:00 p.m. for a rehearsal with the members of NOISE, followed by a 7:30 p.m. performance.

The continuation of the soundON Festival depends on contributions from our generous patrons. Next year's festival will feature a newly commissioned work by San Diego composer Nathan Brock and the release of a CD featuring NOISE performing the works of festival guest composer Stuart Saunders Smith. On the final page of the program, you will find information about becoming a part of the mission of San Diego New Music.

soundON is a unique and exciting 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

# Thursday, June 19

## 12:00 p.m.

### NOISE IN THE STREET: *SHAKIN' IT*

Performance in the courtyard of the Athenaeum  
Free and open to the public

**NOISE:** **Lisa Cella**, flute  
**Morris Palter**, percussion

**Colin McAllister**, guitar  
**Christopher Adler**, piano

<b>Mountain Songs</b> (1985) House Carpenter	Robert Beaser b. 1954
<b>Karin: A Forest of Verses</b> (2006)	David Loeb b. 1939
<b>Clapping Music</b> (1972)	Steve Reich b. 1936
<b>Revamper</b> (1992)	Ann La Berge
<b>Temazcal</b> (1984)	Javier Alvarez b. 1956
<b>Failing</b> (1975)	Tom Johnson b. 1939
<b>Mountain Songs</b> (1985) Cindy	Robert Beaser b. 1954

# Thursday, June 19

7:00 p.m.

PRE-CONCERT DISCUSSION WITH NOISE AND GUEST COMPOSERS

7:30 p.m.

**MUSIC OF A NEW CENTURY, PART I**

**NOISE:** Lisa Cella, flute  
Morris Palter, percussion

Colin McAllister, guitar  
Christopher Adler, piano

**Rain, Sea and Sky** (2008)\*  
*world premiere*

Madelyn Byrne  
b. 1963

**música elemental** (2008)  
*West coast premiere*

Juan Campoverde Q.  
b. 1964

**windwork** (2006)

Christopher Burns  
b. 1973

**Travelogues** (2006)  
*world premiere*  
i. con energia  
ii. poco lento  
iii. allegro

David Loeb  
b. 1939

*intermission*

**Towards an Interaction** (2007)

Eric Simonson

**Piece for Flute and Piano** (2006)  
*world premiere*

Seth Wrightington  
b. 1973

**I Want to Believe** (2002)

Christopher Adler  
b. 1972

\* Commissioned by San Diego New Music and NOISE

**Rain, Sea and Sky** has an abstract narrative of being at sea in a light rain that builds into a fierce and exhilarating storm. The introduction to *Rain, Sea and Sky* is slow and somewhat nebulous. After this introduction, it becomes more clearly defined while increasing in tempo and energy. As the climax dissipates, the piece moves into an athletic sounding sea shanty. The sea shanty is interrupted by segments of environmental sounds, splashing through the surface of the music, which eventually dominate the texture and end the piece. Much of the sounds in *Rain, Sea, and Sky* were created with the software application Amber. Amber was written by Jennifer Bernard, Matthew McCabe, and Kenneth Hoffman. Many thanks to all who worked on this wonderful application, especially Jennifer Bernard who beautifully demonstrated the software at ICMC in New Orleans and who patiently answered my many email queries regarding its use.—MB

**música elemental**, the solo part of a work for flute and wind ensemble, comes as the product of two related aspects that have occupied my attention for some time. The first deals with the nature of the borderlines one finds in the projection of non-musical, metaphorical or poetic realms towards the musical, sonorous ones. The second aspect is derived from with my interest in the sonorities found in Pre-Columbian instruments, lithophones and aerophones, found in what is now Ecuador. For *música elemental*, the frequency and timbric qualities of some of these instruments were studied, and a process of extrapolation was generated with the final purpose of absorbing aspects from these primordial sources into the musical vocabulary I have been developing. Points of connection, I believe, were thus created between a remote past and our present, and between concrete sonorities and imagined ones. This piece is dedicated, with gratitude, to Lisa Cella who gave its first performance with the DePaul University Wind Ensemble, last April in Chicago.—JCQ

**windwork.** takes as its premise the behavior of a row of windchimes—the crashing chords which open the piece represent collisions between adjacent chimes. The continuously evolving pattern of chords decelerates over time, as though the wind were dying. As the spacing between chords increases, they are gradually replaced by a profusion of lines and gestures. A second kind of ‘wind’ process becomes increasingly prominent—a periodic oscillation between dense pitch—clusters and more open harmonies, mirroring the expansion and contraction of respiration.—CB | **Christopher Burns’** 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. Christopher teaches composition and technology at the University of Wisconsin-Milwaukee. He has studied with Brian Ferneyhough, Jonathan Harvey, Jonathan Berger, Michael Tenzer, and Jan Radzynski and holds a Doctorate from Stanford University. Christopher Burns was a guest composer on the 2007 soundON Festival.

**Travelogues** reflects some of the journeys which the composer made in recent years and the music encountered in such places as Japan, Indonesia, Australia, Croatia, and Herzegovina. Naturally some of these memories become conflated in one’s mind. Rather than forcibly trying to isolate these, this tendency was allowed to flourish, leading to interesting juxtapositions and combinations of traditions from opposite sides of the world.—DL | **David Loeb** studied composition with Peter Pindar Stearns at the Mannes College of Music in New York, and subsequently studied Japanese traditional music with Shinichi Yuize. He has composed extensively for early instruments and for Asian instruments, and these experiences have often influenced his works in more conventional media. Vienna Modern Masters is issuing an anthology of his compositions, twelve CDs have already been released, including a performance of *Kawagiri: Rivermist in Summer* premiered by Christopher Adler on NOISE at the Library. *Travelogues* is his second composition for NOISE.

**Towards an Interaction.** The tape part uses FFT (fast Fourier Transform) analysis/re-synthesis of recorded guitar samples, along with pitch shifting, frequency shifting, and delay effects. The “towards” of the title refers to the attempt to make a mindless tape part sound as if it is freely interacting with a live player. And, of course, how does a live player interact with something that is entirely fixed, frozen in time? The overall effect should be one of improvisation, as if the two forces were listening, suggesting, anticipating, imitating—all the things that improvisers might do, even though their personalities and temperaments may differ widely.—ES

**Piece for Flute and Piano** was inspired by a hike to a waterfall where there were blue and red stones. The piece is entirely based on reflections of a single twelve-tone row, parlayed into eleven phrases which last approximately eight minutes.—SW | **Seth Wrightington** was born in Huntsville, Alabama. He received a B.M. from the University of Illinois (Urbana) and a M.M. from UCSD. In 1999 he left for Germany where he composed a violin concerto, a string trio and other chamber works.

**I Want to Believe** is named for the UFO poster made famous by its appearance on Fox Mulder’s FBI office wall in the *X-Files*. I wrote the piece with woodwind player Alan Lechusza in mind based on our experience working together in a free improvising duo and trio since 2000. The piece is based on selected musical configurations (certain grooves, textures or ‘feels’) which had become characteristic of our collaboration to that point, here realized with a greater rhythmic coordination than is possible for two players to achieve through improvisation alone. On these grooves are superimposed different passages calling for constrained or open improvisation, in effect recreating the form and style of a collaborative improvisation but with heightened compositional coordination. This piece was premiered as a trio with Nathan Hubbard on vibraphone and recorded as a duo on my newest CD, *Ecstatic Volutions in a Neon Haze* (Innova, 2008). I see the work as adaptable to a variety of instrumentations, such as this version for electric guitar and piano.—CA

# Friday, June 20

## 12:00 p.m.

### NOISE IN THE STREET: *KEEPING TIME*

Performance in the courtyard of the Athenaeum  
Free and open to the public

**NOISE:** **Lisa Cella**, flute  
**Morris Palter**, percussion

**Colin McAllister**, guitar  
**Christopher Adler**, piano

**Bell Set, No. 1** (1976)

Michael Nyman  
b. 1945

**Music for Electric Metronomes** (1960)

Toshi Ichiyanagi  
b. 1933

## 2:00 p.m.

### OPEN REHEARSAL

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

## 6:00 p.m.

### COMMUNITY CONCERT REHEARSAL

All participants are welcome to join in a performance of Terry Riley's  
*In C*, by participating in this rehearsal. Please bring your own instrument.

## 7:30 p.m.

### COMMUNITY CONCERT: *NEW MUSIC FOR NEW VOICES*

featuring members of the community and students from La Jolla High  
School in a performance of Terry Riley's *In C* and other contemporary  
works



# Saturday, June 21

## 10:00 a.m.

### **EXPLORING THE ART OF PERFORMANCE MAKING, WITH LISA CELLA**

A workshop for the young and old, the curious and adventurous non-musician. NOISE flutist Lisa Cella leads a workshop exploring the art of performance making and finding music with everyday objects in everyday places.

## 2:00 p.m.

### **COMPOSERS AND PERFORMERS IN DIALOGUE**

Roundtable discussion about performing new music in San Diego and in America, and building relationships with composers and audiences, featuring the guest composers and performers of soundON 2008.

Moderators: Christopher Adler and Colin McAllister

## 4:00 p.m.

### **CHARLA DE JUAN CAMPOVERDE Q.: *La composición antes de la composición***

En esta charla breve me gustaría abordar aquellos aspectos que no siendo estrictamente musicales, forman parte si embargo, del proceso creativo musical. Aspectos tomados de la literatura y las artes plásticas Latinoamericanas que han sido, y continúan siendo, fundamentales en mi desarrollo como compositor.

*Guest composer Juan Campoverde Q. offers a Spanish-language presentation about his approach to composition, and the influence of Latin American literature and arts on his work.*

## 7:00 p.m.

### **PRE-CONCERT DISCUSSION WITH GUEST COMPOSERS**

7:30 p.m.

## **MUSIC OF A NEW CENTURY, PART II**

featuring works by the soundON Festival guest composers

**NOISE:** **Lisa Cella**, flute  
**Morris Palter**, percussion

**Colin McAllister**, guitar  
**Christopher Adler**, piano

**guest performers:** **Mark Menzies**, violin  
**Kathryn Pisaro**, oboe

**Ashley Walters**, cello  
**Robert Zelickmann**, clarinet

**Tre contrappunti coreografici** (2006) \* Alfio Fazio  
*world premiere* b. 1959

- i. Passacaglia
- ii. Double
- iii. Canzone

**Re** (2002–08) Steve Hoey  
re.naissance b. 1963  
re.incarnation  
re.cordare (*world premiere*)

**Iluminaciones** (2007) Juan Campoverde Q.  
*U.S. premiere* b. 1964

*intermission*

**with both eyes** (2008) + Ingrid Stolzel  
*world premiere* b. 1971

**fl/vln** (2006) Nicholas Deyoe  
b. 1981

**Ecstatic Volutions in a Neon Haze** (2005) Christopher Adler  
b. 1972

\* **Winner of the 2008 NOISE international call for scores**  
+ **Commissioned by San Diego New Music and NOISE**

**Tre contrappunti coreografici.** In my town, Genoa (Italy), close to the Academy of Music, there is a street dedicated to Andrea Pozzo (1642-1709), Jesuit, architect, painter and a bunch of other things. He was known for using an illusionistic technique called Anamorphosis (like in the impressing fresco painting on the ceiling of Sant' Ignazio in Rome). Somewhere I have found this description of the anamorphic process: "A distorted or monstrous projection or representation of an image...which, when viewed from a certain point...appears regular and in proportion; a deformation of an image". The technique that CinemaScope was built on is an example of anamorphosis, like the shadow of a man on a sidewalk in a sunny day. Of course, seen from the ideal axis sun-man, the shadow would appear "regular and in proportion" that is no shadow would be visible at all. "Il sole non vede mai niuna ombra" (the sun never sees a shadow), as Leonardo wrote. Based on this example, and greatly simplifying, the man would be the third Counterpoint, Canzone, while the first and the second, Passacaglia and Double would resemble his shadows, two different anamorphoses of it. The process is limited to pitch since rhythm, simply a flat surface of values of the same length like in most preludes or toccatas of Pozzo's age, is treated with a set of 'auditory tricks' involving pitch, dynamics, timbre and registers to create the illusion of a three-dimensional flux where written and unwritten melodic and rhythmic lines emerge like in a sounding stereogram. —AF

Born in Genoa, Italy, **Alfio Fazio** earned his degree in Classical Guitar at the Conservatorio di La Spezia, and in Composition at the Conservatorio di Milano. His output, which abruptly stopped in 1993, included works for various performing forces including orchestral pieces as well as chamber music and solos. After a complete silence of about seven years he was able to fully resume his work as a composer only in 2006. His music has been performed in Italy, United States and Canada. He was a founding member of the Orchestra Filarmonica Giovanil and served as a member of its artistic committee from 1988–90. Involved in Computer Music since the early 1980's (1983, Biennale di Venezia seminar with Marco Stroppa and Giuseppe di Giugno), he later worked as a software developer ("The PRIE Midi Environment", *Computer Music Journal*, Fall 2000).

**Re.** I wrote *re.naissance* for solo piccolo in honor of Chinary Ung's 60<sup>th</sup> birthday, and the work was premiered by John Fonville at the Auralia concert in the fall of 2002. The title of the piece suggests dual meanings: "regarding birth(day)" and "rebirth", and has about it an emergent and celebratory air. *re.naissance* is a highly constructed piece in which I placed many formal constraints on its composition. At the heart of the piece is its hidden structure, which is evidenced in the sfzorsando-accented notes throughout. If strung together they sound a very well known tune, though it is hardly perceptible to the listener given the durational spacing and register. *re.incarnation* is a toccatina of sorts with its fast tempo and rapid figuration exploring all registers of the instrument. The performer is given choices as to the use of vocalization throughout the short work. Certain pitches may be sung rather than played, simultaneously sung and played, vocalized with voiced/unvoiced phonemes, or a combination of the above. Inspired by the myth of Hermes Psychopompos, the wing-footed ancient Greek god that brings the newly dead to the gates of Hades, *re.incarnation* is rife with fast motoric, mercurial gestures, and at the same time a chiaroscuro in the Italian Renaissance sense of an interplay of the "light/clear" and the "dark/obscure". The final piece in the triptych, *re.cordare*, was written for Lisa Cella. As the title suggests, it is a play on remembrance. As such, several of the musical elements from the two other movements are recalled in *re.cordare*—some referents close to the original gestures in *re.naissance* and *re.incarnation*, while others are more abstracted. Extending the remembrance metaphor further, I wove liturgical plainchant into the piece using the Recordare Jesu Pie and the Recordare Virgo Mater from the *Liber Usualis*, as well as material from the Recordare of Mozart's *Requiem Mass*.—SH

**Iluminaciones** originates in part as the product of a sustained reflection on the affinities that have been more clearly emerging during these last years between my creative concerns and the concerns I perceive in the creative work of contemporary Ecuadorian artists like *Estuardo Maldonado* and *Julio Mosquera* (some of whose drawings are illuminating the actual score and parts—see next page). Aspects of perspective and of gesture definition are explored within the light offered by this line of creative affinity and potential continuity. A continuity that is necessary, I believe, in order to better place my creative concerns as an Ecuadorian composer.—JCQ

**with both eyes** started with the idea of wanting to write a piece that would create a unified whole from multiple perspectives on the same musical materials. As in life, so in music, the only way to gain multiple perspectives on any idea or issue, and to truly begin to know the depth of these ideas, is to open oneself completely to the idea of possibility. The painter David Hockney wrote, "Cézanne starts to look at the cup before him with *both* eyes, opening one and then the other, and painting his doubts." Only through a synthesis of these multiple perspectives did Cézanne see the truth, his truth, in the cup he was painting. With both eyes then is the only way to really see things one has not seen before, and thus in the process gaining a perspective that is only possible by embracing and indeed celebrating the very possibilities inherent in the material itself. *with both eyes* was commissioned by NOISE and San Diego New Music.—IS



\* Sustain for as long as possible

20

**fl/vln** is about the differences and similarities between the timbre of the flute and that of the violin. As the piece opens, both instruments are short and percussive. There are moments when one of the instruments (usually the flute) becomes 'trapped' in a sort of perpetual cycle. The only way out of this cycle is to be released by the second instrument. As the two instruments explore timbres less common between them, they move apart. In the end, they have reached the opposite end of the sound spectrum: what began as short and percussive is now extended and aggravated.—ND

**Nicholas Deyoe** was born and raised in Boulder, Colorado and from 1999-2006, studied Guitar, Theory, Composition, and Conducting at the University of Northern Colorado in Greeley where his principal teachers were Jonathan Leathwood, John McLaird, and Russell Guyver. In 2004, Nicholas participated in an exchange program at Carl von Ossietzky Universität in Oldenburg, Germany where he studied composition with Violeta Dinescu. He returned to Germany in 2006 to attend the 2006 Internationale Ferienkurse für Neue Musik in Darmstadt, where he had lessons with Georges Aperghis, Toshio Hosokawa, and Dieter Mack. Nicholas is now at the University of California at San Diego studying composition with Roger Reynolds and Philippe Manoury and conducting with Harvey Sollberger and Rand Steiger. As a conductor, Nicholas has produced summer concerts with the Colorado Contemporary Music Consort in Greeley and has conducted the UNC Symphony Orchestra, UNC Chamber Orchestra, UNC Sinfonietta Orchestra, and UNC Opera Theater as well as numerous miscellaneous ensembles in Colorado. Since beginning his studies in San Diego, Nicholas has also been very active as a conductor with major projects including Gérard Grisey's *Vortex Temporum* and Helmut Lachenmann's "...Zwei Gefühle..." *musik mit Leonardo*.

**Ecstatic Volutions in a Neon Haze** Aurally marked by the grooving high C's in the piano, this piece offers a subtle homage to the famous American minimalist Terry Riley and his seminal composition *In C*. The first part of *Ecstatic Volutions in a Neon Haze* is in a semi-open form, in which each instrument performs a number of short patterns with the number of repetitions and the dynamics left to their decision in the moment. These patterns are, for all instruments except percussion, ordered (as in Riley's *In C*) with the instruction that once a new pattern is played, the performer may still return to old ones. Thus each performer plays from a progressively expanding palette of possibilities. As this process is carried forward, a determinate structure gradually coalesces along a groove which first appeared in the bass register. *Ecstatic Volutions in a Neon Haze* was commissioned by pulsoptional, Durham, North Carolina's Band of Composers, and is the title track of Christopher Adler's newest CD on Innova Recordings.—CA

## GUEST COMPOSERS

### Nathan Brock

Nathan Brock is an emerging composer of contemporary concert and chamber music. His works have been performed by some of the most talented performers of new music in venues across North America, Europe, and Latin America. Brock received his doctorate from the University of California, San Diego in 2007, where he studied with Roger Reynolds. His interests include dramatic development, reconceptualizations of language, literary source material, expressions of personal identity, and explorations of musical style. Noted musical influences include post-war modernism, American experimental traditions, and lyrical gestures derived from Romantic and Expressionist traditions. Brock currently teaches at the University of San Diego and can be found on the internet at [www.nathanbrock.org](http://www.nathanbrock.org).

### Madelyn Byrne

Madelyn Byrne is a composer of both acoustic and electro-acoustic music. Recent work includes *In Your Dreams*, an inter-media piece which Madelyn composed the music for and performed in, playing the laptop computer and synthesizer. She has also played laptop in the inter-media production *Spoonful of Hope* and as part of the soundCommons Orchestra. Other recent projects include *Notre Dame Suite* (commissioned by Peter Gach) for piano and computer and scoring the documentaries *Colors that Grow* and *Horse Vet*. Past honors include winning the Friends and Enemies of New Music Composition Competition, recordings on CRI Records and SoundWalk 2005 Compilation Disk, and selections for performance at the International Computer Music Conferences in Hong Kong and Beijing. Madelyn's music has also received performances, television, radio, and internet broadcasts throughout the world. She completed her DMA in Composition at The Graduate Center in 1999 and joined the Palomar College Faculty in the Fall 2000 semester. Madelyn has also been a guest composer at Columbia University's Computer Music Center. [www.madelynbyrne.com](http://www.madelynbyrne.com)

### Juan Campoverde Q.

Juan Campoverde Q. studied music at the National Conservatory of Music and the Pontifical University, both in Cuenca, Ecuador. Through a Fulbright Scholarship he continued his studies in the USA at the University of Cincinnati, and later at the University of California in San Diego where he earned a Ph.D. in Composition working with Roger Reynolds. L'Ensemble Intercontemporain, KammerensembleN, the National Symphony Orchestra of Ecuador, SONOR Ensemble, and Ensemble SurPlus among others, have performed his music, as well as soloists Lisa Cella, Elizabeth McNutt, Claire Chase, Colin McAllister, and Daniel Lippel. His works has been heard twice at the ISCM World Music Days and were also featured in the Green Umbrella series of the Los Angeles Philharmonic, with the CalArts New Century Players. He teaches Musicianship and Composition Studies at the School of Music of DePaul University in Chicago, and is also the curator of Encuentros en DePaul, a yearly concert series featuring recent works by Latin American composers.

### Steven Hoey

Steven Hoey is an American composer who has been performed widely on the west coast of the States as well as New York City, France and Italy. He recently was awarded the Charles Ives Scholarship from The American Academy of Arts and Letters. A winner of the Dutilleux Prize for International Composition for his solo piano work, *Artifact I*, Hoey has written for a wide array of soloists and ensembles including the Lisa Cella, Susan Allen, Vovka Ashkenazy, Luciane Cardassi, Ensemble Green, the California EAR Unit, The New Millennium Players, the New Century Players as well as faculty ensembles at the University of California at San Diego. A founding member of the composer consortia *Different Trains* in Los Angeles and *Auralia*, he is committed to building new audiences for contemporary music. His solo harp work *Sudden Travel*, commissioned and premiered by Susan Allen, has been selected for performance at the 2006 World Harp Conference in San Francisco. His solo oboe work *m/ODE/s* was written for Jacqueline Leclair in 2005; and his orchestral work *m/ODE/s on Three Ancient Greek Fragments* was performed in April 2005 by the La Jolla Symphony Orchestra. He was a Composition Fellow at the 2005 Wellesley Composers Conference, where his chamber work, *a Seraph's Shadow* for eleven players was premiered. *Sirens in December* for soprano, flute, and cello was commissioned by Fiona Chatwin and premiered in April 2006. Steven was the winner of the 2006 Thomas Nee Commission from the La Jolla Symphony Orchestra, and his work *Five Rivers* was premiered by the orchestra in May 2007. In addition, *Five Rivers* was supported by The American Music Center Composer Assistance Program and the 2007-2008 UCSD Humanities Graduate Student Award. After completing his Masters degree at the California Institute of the Arts, Hoey served as a faculty member there two years



before relocating in San Diego to pursue his doctoral studies. Steven received his Ph.D. dissertation in composition at the University of California at San Diego with Chinariy Ung. Steven holds degrees from Harvard University and Oxford University where he studied on a Marshall Scholarship.

## Eric Simonson

Eric Simonson received his Ph.D. from the University of California San Diego in 1999. That year he joined the liberal arts faculty at Danville Area Community College (in Danville, Illinois), where he has been teaching music theory and history courses. His degrees are in composition, but his interests and teaching experience have involved computer music, music theory and musicology. He first studied piano with Boaz Sharon at the University of Tulsa. Later he studied composition with Harvey Sollberger at Indiana University and Roger Reynolds at UCSD. His current creative project (entitled *Geometries*) is a group of chamber music pieces that incorporate electroacoustic and computer generated sounds. He has performed as a piano soloist with the Tulsa Philharmonic, Oklahoma City Symphony and the Memphis State University Orchestra. Before turning his attention exclusively to composition and teaching, he enjoyed a busy career as an accompanist. Simonson also has extensive experience as a conductor (especially in 20th century repertoire).

## Ingrid Stölzel

Ingrid Stölzel is a native of Germany and permanent resident of the United States. The ensembles Third Angle, newEar, California E.A.R. Unit, Adaskin String Trio, Oakwood Chamber Players, Hartt Contemporary Players, Musica Nova and Synchronia, among others, have performed Ingrid Stölzel's music. She is the first prize winner of the 2007 UMKC Chamber Music Composition Competition and the recipient of the 2006 PatsyLu Prize awarded by the International Alliance of Women in Music. Recently, Stölzel was a guest composer at the 30<sup>th</sup> Sacramento State Festival of New American Music. She was also selected for the National Symphony Orchestra Woodwind Quintet reading and a participant of the Sentieri Selvaggi International Masterclass with James MacMillan in Milan, Italy. Stölzel was invited to the 2007 Sixth Annual Women in New Music Festival, Chamber Music Conference of the East, Oregon Bach Festivals, Ernest Bloch Festivals, Music 01 and 03, Women Composers' Showcase, New Jersey City University, Otterbein Contemporary Music Festival, Hildegard Festival of Women in the Arts, Bard Composers/Conductors Institute, Indiana State Contemporary Music Festival, and James Madison Annual Contemporary Music Festival. She has done artist residencies at the Ragdale Foundation and the Atlantic Center for the Arts. Stölzel is a doctoral candidate at the University of Missouri, Conservatory of Music and Dance in Kansas City where she has studied with Chen Yi, Zhou Long and James Mobberley. Stölzel's other principal teachers have been Robert Carl and James Sellars. She also has had masterclasses and private lessons with James MacMillan, Jennifer Higdon, Joan Tower, David del Tredici, Michael Torke, Donald Crockett, Tan Dun, Louis Andriessen, Martin Bresnick and R. Murray Schaefer. Stölzel holds a Master of Music in Composition from the Hartt School of Music in Hartford, Connecticut, and a Bachelor of Music from the Conservatory of Music in Kansas City. She is a composer and the Vice President of the newEar Contemporary Chamber Music Ensemble in Kansas City, Missouri.  
[www.ingridstolzel.com](http://www.ingridstolzel.com)

## 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.

### Ashley Walters *cello*

Ashley Walters is a native of Fairfax, Virginia. She is currently pursuing a doctoral Degree in Contemporary Cello Performance as a fellow at the University of California, San Diego. She graduated from the California Institute of the Arts with a Master of Fine Arts in Cello Performance. In 2005, Ashley graduated from Vanderbilt University, Magna Cum Laude. She recently had her solo debut performing Sciarrino’s *Melencolia* at the REDCAT hall in Los Angeles. Ashley is a member of *inauthentica* and a founding member of the Formalist Quartet.

### Kathryn Pisaro *oboe*

Dr. Kathryn Pisaro is busy as both an oboist and a music historian. She received a Certificate in Performance from the California Institute of the Arts, a Ph.D. and Master of Music degree in music history from Northwestern University and a Bachelor of Music degree in oboe performance from DePaul University. Her recent performance of Bach’s Concerto for Oboe and Violin was described as a “many-spendored serenade to joy” in the Santa Barbara Daily Sound. She has performed in the Los Angeles area with the Los Angeles Philharmonic, Andrea Bocelli, the Fresno Philharmonic and on several recording sessions. In Chicago, she worked with the Chicago Symphony Orchestra, the Ravinia Festival Orchestra, was principal oboe in the Illinois Philharmonic orchestra for ten years and played oboe and English horn in over fifteen Broadway touring productions, including *Miss Saigon*, *Les Miserables*, *Phantom of the Opera*, *Ragtime*, *Beauty and the Beast*, *South Pacific*, *Showboat* and *Cabaret*. As a musicologist, she has presented papers on music history at national and international conferences. Her musicological writings can be found in the *New Grove Dictionary of Music and Musicians*, 2nd edition, the *International Double Reed Society Journal* and *Musicworks*. She taught at Depaul University in Chicago, IL, Northwestern University in Evanston, IL, Judson College in Elgin, IL and at Ventura College in Ventura, CA. She is currently teaching oboe and piano at Keyboard Galleria in Saugus, CA and directing the Neinte Chamber Music Ensemble.

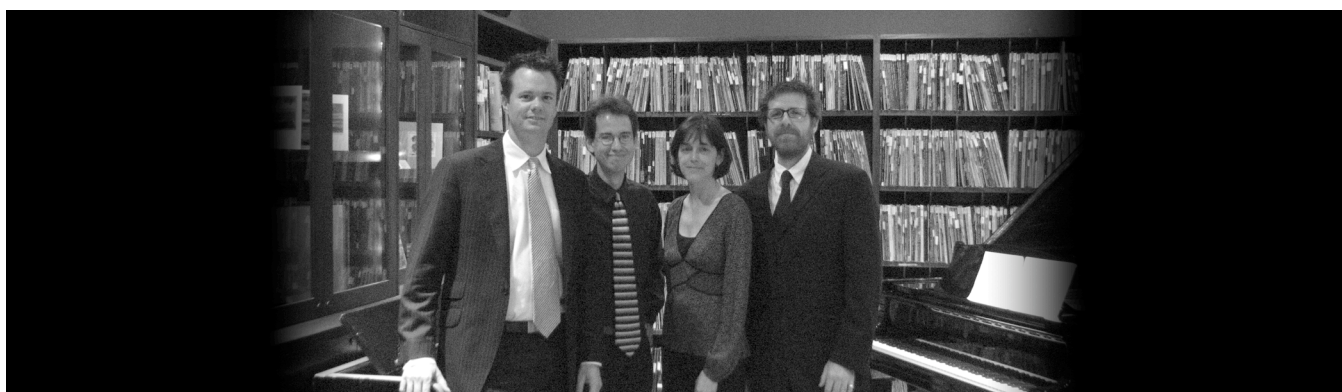
### Robert Zelickman *clarinet*

Robert Zelickman is a Lecturer of Music at UC San Diego where he has taught since 1983. In addition to teaching clarinet and performing in SONOR (a contemporary ensemble), Robert conducts the UCSD Wind Ensemble and lectures on The Symphony and Jewish Music. Besides his duties at the University, Robert can be seen in many other venues throughout the community. He is a member of the San Diego Chamber Orchestra and has performed with the San Diego Symphony and the San Diego Opera. Robert is also well known throughout California as the co-director of the Second Avenue Klezmer Ensemble. Zelickman earned his BA at UCLA and a MFA from Cal Arts.

## 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 presents an annual festival, the soundON Festival of Modern Music at the Athenaeum Music & Arts 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, Mark Menzies, Felix Fan, Jackie Leclair, John Fonville, Harvey Sollberger, Kathleen Gallagher, Robert Zelickman, Päivikki Nykter, 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.



Colin McAllister • Christopher Adler • Lisa Cella • Morris Palter

### Colin McAllister *guitar*

Guitarist Colin McAllister is widely recognized for his innovative concert programming, versatility, and dedication to adventurous contemporary repertoire. He has performed throughout the United States, as well as in Europe and Mexico. Recent highlights include the XIII Festival Hispanoamericano de Guitarra (Tijuana, Mexico), Pacific Rim Music Festival in Santa Cruz, Monday Evening Concerts in Los Angeles, San Francisco sfSoundSeries, Unruly Music (Milwaukee), Breda Jazz Festival (NL), Bohem Ragtime and Jazz Festival (HU), California Center for the Arts, Escondido, and the Colorado College New Music Symposium. 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 new music ensemble NOISE and the Executive Director of the soundON Festival in La Jolla, California. With xylophonist Morris Palter, he performs in the SpeakEasy jazz and ragtime duo. 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). He has recorded for the Old King Cole, Tzadik, and Innova record labels. Colin earned the Doctor of Musical Arts 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.

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

### Lisa Cella *flute*

As a champion of contemporary music, Dr. 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 across the country premiering works of young composers. NOISE was also a featured ensemble at the Acousmania Festival in Bucharest, Romania in May of 2004, an invited ensemble for the Pacific Rim Festival at the University of California, Santa Cruz in May of 2005 and a residency at the University of Wisconsin, Milwaukee. Dr.



Cella is also a founding member of the flute duo inHale, a group dedicated to developing challenging and experimental repertoire for the flute duo. inHale was an invited ensemble at the National Flute Association Convention in San Diego in August of 2005. She is also a member of C2, a touring flute and cello duo. She is an assistant professor of music at the UMBC and a founding member of its faculty contemporary music ensemble, Ruckus. She received her Applied Bachelors in Music with a dual concentration in Psychology from Syracuse University under the tutelage of John Oberbrunner. 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. Ms. Cella received a DMA in contemporary flute performance at the University of California, San Diego while studying with John Fonville. 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 was the founding member of the ensemble Sounding, a contemporary quartet (flute, clarinet, piano, percussion) that had its origins in the Aspen Contemporary Ensemble. 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. She has performed with SONOR (the faculty ensemble of UCSD), the ensemble SIRIUS, and in various concert series and festivals in the San Diego area. She is also on the faculty of *Soundscape*, a festival of new music in Pavia, Italy. Lisa is founding member of NOISE.

### **Morris Palter** *percussion*

Born in Canada, Morris Palter has performed throughout North America, Europe, and Asia, 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, the Seoul International Computer Music Festival, 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 Oberlin Conservatory, the University of Maryland (Baltimore County and College Park), the University of Kentucky, 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 Breda Jazz Festival, NL, the Bohém Ragtime Festival, Hungary, the West Coast Ragtime Festival. 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, Innova, Mode, and New World Records. Morris received his Doctorate of Musical Arts degree from the University of California, San Diego in 2005, and is currently an Assistant Professor in Music at the University of Alaska Fairbanks. 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 encompass cross-culturally hybrid forms drawn from contemporary concert music and traditional musics of Thailand and Laos, algorithmic composition, and the integration of improvisation into structured composition. His works have been performed at Carnegie Hall, Chicago Symphony Center, Tanglewood, Merkin Hall, Sumida Triphony Hall in Tokyo and at new music festivals and universities across the U.S. by performers including the Silk Road Ensemble, percussion ensemble red fish blue fish, Ensemble ACJW, Ensemble 64.8, and innovative new music ensembles such as pulsoptional, NOISE, and the Seattle Creative Orchestra. Christopher has been commissioned by the Weill Music Institute at Carnegie Hall and the Silk Road Project, the University of Kentucky Percussion Ensemble, 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. As a pianist and conductor, he has performed with many of the West coast's finest improvisers and is active in promoting 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 the

Cultural Center of Chicago. He has premiered solo works by Sidney Marquez Boquiren, David Lipten, David Loeb, Alan Lechusza and Gustavo Aguilar. 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 compositions may be heard on his 2008 CD *Ecstatic Volutions in a Neon Haze* (Innova) and his 2004 CD *Epilogue for a Dark Day* (Tzadik). His retrospective analysis of his first ten years of cross-cultural composition has been included in John Zorn's *Arcana II: Musicians on Music* (Hips Road, 2007). He may be heard as a performer and improviser on Tzadik, Innova, 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)

## NOISE ON CD



### ECSTATIC VOLUTIONS IN A NEON HAZE

by Christopher Adler, 2008

featuring NOISE in a performance of *Iris*, Christopher Adler's composition performed on soundON 2007

available internationally from Innova Recordings on-line at

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### Impositions and Consequences

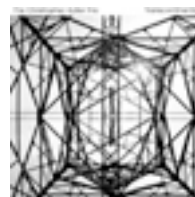
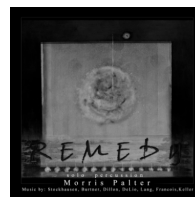
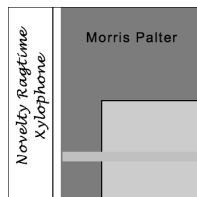
by Derek Keller, 2007

featuring NOISE

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*For many more exciting releases by the individual members of NOISE, please visit our websites.*



*soundON 2008 could not exist without the generous contributions  
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## Meet the Composer MetLife Creative Connections

*Leadership support for Meet The Composer's MetLife Creative Connections program is generously provided by MetLife Foundation. Additional support is provided by The Amphion Foundation, Argosy Foundation Contemporary Music Fund, BMI Foundation, Inc., Mary Flagler Cary Charitable Trust, Aaron Copland Fund for Music, Inc., The William & Flora Hewlett Foundation, The James Irvine Foundation, Jerome Foundation, mediaThe foundation, National Endowment for the Arts, New York City Department of Cultural Affairs, New York State Council on the Arts, Pennsylvania Council on the Arts and Virgil Thomson Foundation, Ltd.*



## The Puffin Foundation

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featuring the release of a new CD of the works of  
**Stuart Saunders Smith** performed by NOISE  
and the world premiere of a commissioned  
composition by **Nathan Brock**

Planning for the third year of San Diego's cutting edge new music festival is already underway, but it can't happen without your support. Your donations to the festival support the commissioning of new works and help to offset the expenses of bringing exciting guest performers and composers to San Diego.

To make a donation on-line with credit card, please visit [www.sandiegoneWMusic.com](http://www.sandiegoneWMusic.com) and click on "Contribute". Donations can be made using Paypal, and no account sign-up is required.

Do you have experience raising funds for non-profit organizations? If so, San Diego New Music needs your help! We are seeking **volunteer fundraisers** to bring the soundON Festival to the next level and to join our board. Please talk to any of the members of NOISE about your willingness to contribute to San Diego's newest summer festival.

*Thank you!*

**Yes!** I would like to help make soundON 2009 a reality with my contribution. A check made out to San Diego New Music is enclosed. Contributions may be made at the festival ticket table or by mail to: San Diego New Music, P.O. Box 948582, La Jolla, CA 92037

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