

sound ► ON ► 2009



presented by



A T H E N A E U M
M U S I C & A R T S L I B R A R Y

1008 WALL ST., LA JOLLA, CA

and **SAN DIEGO NEW MUSIC**

June 18-20, 2009

featured composers

Stuart Saunders Smith *and* **Christopher Burns**

guest composers

Nathan Brock, Jeff Herriott, Peter V. Swendsen *and* **Stefan Weisman**

guest performers

Mark Menzies, Pablo Gomez, Philip Skaller *and* **Nicholas Deyoe**

performances by the ensemble-in-residence with San Diego New Music

NOISE

soundON 2009 FESTIVAL SCHEDULE

Thursday, June 18

- 1:00 p.m. Open rehearsals
*works by Peter V. Swendsen, Stefan Weisman
and Stuart Saunders Smith*
- 7:00 p.m. Pre-concert discussion
- 7:30 p.m. Chamber concert: "Music for a new Century"

Friday, June 19

- 1:00 p.m. Open rehearsals
*works by Nathan Brock, Christopher Burns
and Jeff Herriott*
- 7:00 p.m. Pre-concert discussion
- 7:30 p.m. Concert of solos and duos: "Composers Unleashed"

Saturday, June 20

- 10:00 a.m. Exploring the art of performance making with Lisa Cella
- 12:15 p.m. Lunchtime concert with 'performance making' class
- 2:00 p.m. Composers and Performers in Dialogue
- 7:00 p.m. Pre-concert discussion
- 7:30 p.m. Chamber Concert Finale



ATHENAEUM
MUSIC & ARTS LIBRARY

Dear Friends,

Welcome to the Athenaeum Music & Arts Library. We are pleased to be presenting the soundON Festival of Modern Music, in collaboration with San Diego New Music and NOISE, for the third year.

This year the Athenaeum will celebrate its 110th anniversary. Music has always been important here, but over the past two decades we have become known as one of the finest venues for jazz and chamber music in San Diego.

We began presenting new music in 1996 with the NOISE Ensemble, and in 2007, launched this festival for the first time. Cathy Robbins, attending that first year, wrote in *Voice of San Diego*, "...the Athenaeum's music room makes listening to new music easy." We think you will agree.

If you are not already familiar with the Athenaeum's offerings, please have a look around and learn about our many programs, which include—in addition to concerts—art exhibitions, lectures, studio art classes, special events, and a unique collection of library materials. Please ask us about becoming a member, so that you can take full advantage of these resources.

We are happy to have you here. Enjoy the festival!

Erika Torri
Joan & Irwin Jacobs Executive Director



On behalf of San Diego New Music, we welcome you to the third annual festival of modern music. This year we highlight our longstanding and productive relationships with composers Christopher Burns and Stuart Saunders Smith. Smith's music has been featured on Noise at the Library concerts and the soundON Festival since NOISE was established in 2000, and he has been a valued colleague and mentor to the members of the ensemble for many years.

Emerging composer Christopher Burns has been a friend to NOISE and is the only composer to have works presented on all three soundON Festivals to date. After the Festival, NOISE heads into the studio to record all of the featured works by Burns and Smith for two forthcoming compact discs. We hope to have them released by the 2010 festival!

We are also thrilled to present three selections from our most successful international call for scores yet. In fact, we received so many fine scores that we will present additional selections on the 2010 festival. This year, we have a groovy duo for the unusual combination of cello and percussion by Princeton composer Stefan Weisman, a voluptuous soundscape composition by Peter V. Swendsen, and a haunting and delicate trio by Jeff Herriott.

Our Saturday workshop will feature community workshop participants performing Bill Ryan's *Blurred*, a winning selection presented on the first soundON Festival, along with a work by former NOISE commissionee Sidney Marquez Boquiren.

These are difficult times for all arts organizations, and so we are especially grateful to our sponsors for enabling us to present this year's soundON Festival. We are still able to present a full series of events featuring the most exciting new music in America today, and we have more composers visiting from across the country than ever before. Our principle revenue comes from tickets, so we hope to see you at all of our festival events this year, and in between events we hope you will enjoy everything on offer by our generous host, the Athenaeum Music & Arts Library.

As San Diego's only independent chamber music festival dedicated to the music of our time, we make an important contribution to the arts in our community. We urge you to consider making a contribution now to ensure the continued success of the festival into 2010 and beyond.

Colin McAllister
Executive Director

Lisa Cella
Artistic Director

Thursday, June 18

7:00 p.m.

PRE-CONCERT DISCUSSION WITH NOISE AND GUEST COMPOSERS

7:30 p.m.

MUSIC FOR A NEW CENTURY

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

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

guest performers **Mark Menzies**, violin **Philip Skaller**, performance artist

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| Flight (1978) | Stuart Saunders Smith b. 1948 |
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| SuperSoft (2007)* <i>West coast premiere</i> | Stefan Weisman b. 1970 |
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| Misprision (2001) | Christopher Burns b. 1973 |
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| Oranges and Lemons (2006) | Trevor Grahl b. 1907 |
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intermission

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| Duettino (2008) | Elliott Carter b. 1908 |
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| Bright Days of Little Sunlight (2008)* <i>West coast premiere</i> | Peter V. Swendsen b. 1973 |
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| Notebook (1980) | Stuart Saunders Smith b. 1948 |
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* Selections from the 2008 NOISE international call for scores

Flight. Two solos, Not a duet—no compromise! I’ve always loved the intensity and inner movement of high notes. I’ve always loved frenzied activity. I’ve always enjoyed watching little nervous birds flitting from one thing to another—always changing the subject. I’ve always loved the purity (like the flute) of Brancusi’s *Bird in Space*. I was also thinking about escape and finality—like there is no escape—are we just running in place? A newspaper report told a nun who was taking care of lepers on an island in the South Pacific, “I wouldn’t do what you are doing for a million dollars.” She replied, “Neither would I.” *Flight* is dedicated to my friend John Fonville.—SSS

SuperSoft was written for the duo Odd Appetite in the summer of 2007. It explores softness, as its name suggests, with a steady percussion fabric consisting primarily of tuned metal pipes. Slowly moving cello lines hover over the percussion, creating an intense but hushed mood. The name of the piece comes from a brand of air-freshener that I saw in the restroom of a Chinese restaurant shortly before finishing the music.—SW

Misprision. “A work that uses the idea of error, a work that uses the idea of infinity; a work that is subversive, a work that is not original....” – Sol Lewitt, 1969

Oranges and Lemons was commissioned by the womyn’s society of the W.A.S.P. affiliate, as a commentary on the recent shocking outbreak of H1N1. The piece was pilfered from a cantankerous thespian, as a direct result of the recent bowdlerization of equality, as suggested by puerile dilattantes. It was re-composed in a loose manner, yet the overall gestalt remains in tact. Crapulous in its structure and goading in its form, the piece is in no way influenced by the welter one often finds in pieces composed by Grahl. Characteristic to Grahl’s style, the work goads the septuagenarian generation into perilous feelings of misandry, recalling thoughts of yearning and urination when one hears the phrase “Habemus Papem”. —TG & PS | Born in an Ottawa outhouse conducive to many hours of insipid Schenkerian analyses, **Trevor Grahl** spent his youth in the slovenly placenta of a putrid young catholic until discharged by prodromal labor. His education consisted mainly of starch, puss, and unfortunately, later in life, gout. Trevor spends his time encroaching on and molesting tiny pro-biotic allegettos and sarabandes in hopes that one day, his perseverations will succeed in the memorial he’s owed. Grahl spends his spare time tinkering with AK47s.

Duetтино. A few years ago I realized that I had not composed anything for my good friend Milton Babbitt whose music has always been very stimulating and fascinating. So when learned that Rolf Schulte and Fred Sherry (performers I admire) were performing together, I decided to write a duet for them. It was composed in New York City and completed on May 11, 2008.—EC | **Elliott Carter** is one of America’s most celebrated composers, having received the Pulitzer Prize twice and the United States National Medal of Arts. His complex and challenging works have become mainstays of modern concert repertoire and his rhythmic and harmonic innovations are now in the repertoire of all serious composers.

Bright Days of Little Sunlight was composed for the Oberlin Contemporary Music Ensemble and premiered in New York City in January, 2008. The work is based on the experience of winter in Norway, particularly the very gradual and ephemeral appearance and disappearance of the sun each day. The tape part consists entirely of field recordings made in and around Oslo, the mountains near Gausdal, and on the Sognefjord in western Norway. The instrumental parts are extrapolations of those soundscapes: pitches are derived from analyses of ice settling, foghorns sounding, and bells ringing; fragments of melodies come from holiday folk songs; extended gestures result from contours of wind and melting water. Special thanks for Jøran Rudi and NoTAM for hosting me during my time in Norway.

Notebook. I love the format of a fakebook—music for all occasions, for all instruments—the tremendous variety from a few materials. *Notebook* is my very own fakebook. It is based on the format and tunes of the fakebook. I picked out many of my favorites and played around with them. I was shocked to find such intervallic redundancy in these tunes. And I came to hate those same tunes for their “hit you over the head with same point” redundancy. That pop stuff, that pop junk is so simple-minded! And yet, I have to admit, part of me still loves those tunes. My mission was clear: rewrite the fakebook to suit me!—SSS | In *Notebook*, performers are provided with collections of materials to be arranged on-the-spot through collaborative improvisation, with the energy and spontaneity of modern jazz. NOISE will perform two versions of *Notebook*, once on Thursday and once on Saturday.

Friday, June 19

7:00 p.m.

PRE-CONCERT DISCUSSION WITH NOISE AND GUEST COMPOSERS

7:30 p.m.

COMPOSERS UNLEASHED

NOISE **Lisa Cella**, flute

Morris Palter, percussion

Colin McAllister, guitar

Franklin Cox, piano

Christopher Adler, piano and khaen

guest performers **Mark Menzies**, violin

Pablo Gomez, guitar

Triangulation (2009)
world premiere

Christopher Burns
b. 1973

Two Diversions (1999)

Elliott Carter
b. 1908

Tenso (2009)

Rogelio Sosa
b. 1977

Vocalise (2006)

Andrew McIntosh
b. 1985

intermission

Light in Each One (2007)

Stuart Saunders Smith
b. 1948

Second Language (2006)

Christopher Burns
b. 1973

Stems (2006)

Alex Mincek
b. 1973

No Time (at all) (2005)

Brian Ferneyhough
b. 1943

Triangulation is one of very few modern compositions for the Northeast Thai and Lao free reed mouth organ, khaen, and only the fifth such piece written by composers other than myself (the others being by David Loeb and Sidney Marquez Boquiren, all previously featured on performances by NOISE). Christopher Burns writes that his music “explores simultaneity and multiplicity: textures and materials are layered one on top of another, creating a dense and energetic polyphony”. I felt that commissioning him to write for khaen would challenge him to apply his technique to an instrument with very severe limitations (it plays only fifteen pitches and has limited dynamic capabilities), and also bring to the modern khaen repertoire a new level of technical complexity. *Triangulation* offers polyphonic tangles, often involving collections of three pitches, and abrupt juxtapositions of textures including sharply attacked chords, tremolo, and fluttertongue. Christopher points out the numerological confluence of threes that arise with this piece: it is the third work with such significance (after *Triptych* and *Trifold*), the geographical triangulation of California, Wisconsin, and Thailand, and the musical triangulation of textural polyphonies which, he writes, are gradually “revealed to be aspects of a single phenomenon.” —CA

Two Diversions. These *Two Diversions* for piano deal with a growing contrast between simultaneous musical ideas. The first *Diversion* presents a line of paired notes, musical intervals, that maintain a single speed throughout, while the other very changeable material uses many different speeds and characters. The second *Diversion* contrasts two musical lines, one of which, on the whole, grows slower and slower while the other grows faster and faster. With these musical ideas about diverging materials, I hope I have written diverting music.—EC | **Elliott Carter** is one of America’s most celebrated composers, having received the Pulitzer Prize twice and the United States National Medal of Arts. His complex and challenging works have become mainstays of modern concert repertoire and his rhythmic and harmonic innovations are now in the repertoire of all serious composers.

Tenso | **Rogelio Sosa** is sound artist, composer and curator of sound art and experimental music. He began his studies in computer music at the Ateliers UPIC in Paris and attended the Composition and Computer Music Course at the IRCAM from 2000 to 2001. In 2002 he pursued a masters degree at the Paris 8 University. Since 2004 he has lived in Mexico City and he is part of the improvisation duo .pig, professor of the Claustro de Sor Juana University, and director of the Radar Festival in Mexico City.

Vocalise was written at a time when I was exploring different ways of communicating through music and testing the limits of what that could be. Although it bears little resemblance to music that I am currently writing, I am still very fond of it. Here is the original program note: “I think of this piece as being the shadow of a song cycle. It’s what remains after something very romantic and emotional is gone. Or perhaps when only the face of it is gone, but not the actual backbone. Not in a bleak way, though - in perhaps a kind of warm gentle way. It’s in seven parts, each one being it’s own separate image or idea. One could think of them like different photographs of snow on a beach in an art gallery. Written for Mark Menzies.”—AM | **Andrew McIntosh** is a composer who strives to write vibrant and compelling pieces while bringing a spirit of experimentalism to the music, usually through working with just intonation and frequency ratios. McIntosh holds degrees in violin and composition from the University of Nevada, Reno and the California Institute of the Arts. Also a frequent performer, McIntosh is a violinist and violist with the Formalist Quartet, which regularly performs adventurous and contemporary repertoire around the country.

Second Language is a companion piece to a percussion solo titled *The Language of Pilots* (2004). A recomposition (perhaps even a remix) of the earlier work, *Second Language* shares an instrumentation (hi-hat cymbal and snare drum), gestures and phrases, and a density of activity and sound with its sibling. There are also sharp contrasts between the works. Where *The Language of Pilots* develops materials over long spans of time, *Second Language* emphasizes the accumulation, repetition, and variation of short rhythmic patterns. And while *Pilots* is loud and extroverted, *Second Language* is hushed, emphasizing the subtle flickering and scraping of wire brushes across the instruments.—CB

Stems. In his music, Alex Mincek subjects highly concentrated, gestural, and fragmented material to persistent and uncharacteristically austere repetition. *Stems*, for piano, adds to this landscape of musical detritus a shimmering aura of selected strings held undampened by the middle pedal. His music evokes a *Blade Runner*-esque dystopian technoscape of malfunctioning computers; it is a glitch music projected back into the chamber idiom. —CA | **Alex Mincek** is a New York-based composer and performer. He holds a bachelor’s degree in performance and a master’s degree in composition from the Manhattan School of Music and is currently a doctoral candidate in composition at Columbia University, where he is also a music history instructor. Mincek currently composes for and serves as the saxophonist, bass clarinetist and music director of the Wet Ink Ensemble, a group dedicated to experimental contemporary music, which he founded in 1998.

No Time (at all) began as a ‘winding down project’ immediately after the completion of my opera *Shadowtime*. I had been asked by several guitarists to make some of the material from *Les Froissements des Ailes de Gabriel* (*Shadowtime* Scene 2) available in solo form. Whilst finding that somewhat problematic, I thought that a duo work which cannibalized materials from both the solo and ensemble guitar parts might perhaps work. In the event, I found myself modifying, elaborating and re-ordering in a sort of musical sleight of hand. New materials were added when card sharpening skills were judged to be useful; in that sense, the work stands close to some of the more wittily arcane keyboard pieces of Frescobaldi, in which nothing is really as it seems. As in the parent work, the second guitar is played in scordatura throughout, with all six strings tuned a quarter-tone lower.—BF | English composer **Brian Ferneyhough** is one the most significant and notorious composers of his generation. He is closely associated with “new complexity” movement, and is interested in extreme performance challenges and the transcendental experience of complexity applied to all musical parameters. He was Professor of Composition at UCSD from 1987-1999, and is now at Stanford University.

Saturday, June 21

10:00 a.m.

EXPLORING THE ART OF PERFORMANCE MAKING, WITH LISA CELLA

A workshop for musicians young and old, the curious and adventurous. NOISE flutist Lisa Cella leads a workshop exploring the art of performing experimental music, culminating in public performance.

12:15 p.m.

LUNCHTIME CONCERT

Workshop students and members of NOISE present experimental works and soundON classics, including:

Blurred, by Bill Ryan

Ang Mabuting Balita at Homiliya (Ikalawang Meditasyon),

by Sidney Marquez Boquiren

Radio Music, by John Cage

Workshop performers include:

Notre Temps String Ensemble

Joshua Crocker (viola)

Carl Jepsen (viola)

Paul Otis (cello)

Cheryl Turner (cello)

Laura Garrett (cello)

Robert Kwan (cello)

Michael Tagart (violin)

and Claudine Moore (piano)

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 2009.

Moderators: Christopher Adler and Colin McAllister

7:00 p.m.

PRE-CONCERT DISCUSSION WITH GUEST COMPOSERS

7:30 p.m.

CHAMBER CONCERT FINALE

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

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

guest performers **Mark Menzies**, violin

Nicholas Deyoe, conductor

Resolution (2009) +
world premiere

Christopher Burns
b. 1973

Asleep in Thorns (2000)

Stuart Saunders Smith
b. 1948

Recoil (1994)

Franklin Cox
b. 1961

intermission

Geworfenheit (2008) +
world premiere

Nathan Brock
b. 1977

Trio (2006) *
West coast premiere

Jeff Herriott
b. 1972

Notebook (1980)

Stuart Saunders Smith
b. 1948

* Selection from the 2008 NOISE international call for scores
+ Commissioned by San Diego New Music and NOISE

Resolution stages a variety of encounters between stasis and development; repetition and transformation permeate the work. The piece unfolds as a series of five interlocking duets, linked by shorter passages for quartet or quintet. The duos feature a rotating instrumentation: piano and guitar, guitar and cello, cello and flute, flute and percussion, percussion and piano. The instrument which persists from one duo to the next advances and develops its previously stated material, while the newly arriving partner creates a framing context. When the next duo takes place, the roles exchange: what was previously the frame becomes the object of transformation, and the next instrumental partner creates another new surroundings. *Resolution* is dedicated to NOISE, in admiration of their unflinching resolve, and in gratitude for a decade of friendship.—CB

Recoil, for solo cellist, is the most extreme exploration I have yet made of both microtonal pitch organization (it is written in 1/12th tones, with six of these for every half-step), and of independent textural and rhythmic organization of all of the factors contributing to the production of sound on an instrument. In *Recoil*, an extreme separation of right-hand and left-hand activities is always lurking under the initially somewhat placid surface. Three independent types of action exist in a constant counterpoint with each other:

1. seven “normal”, primarily left-hand texture-types, articulating the pitch materials:
 1. sustained note with crescendo, 2. turn, 3. glissando, 4. fast accented notes, 5. trill, 6. semi-portato notes, 7. double-stop;
2. seven primarily right-hand texture-types:
 1. normal, 2. semi-*flautando* (faster bow speed than dynamic), 3. “scrunch” sound (slower bow speed than dynamic), 4. molto *flautando*, 5. bow *vibrato*, 6. *saltando/battuto* (thrown or sharply struck bow). and 7. *col legno* (with the bow stick); and
3. five right-hand movement/location types:
 1. bowed on instrument and/or bowed in circles on strings, 2. movement toward the bridge (*sul ponticello*), 3. movement toward the fingerboard (*sul tasto*), 4. jagged motion, ending *sul tasto*, and 5. jagged motion, ending *sul ponticello*.

In the first part of the piece, the left-hand texture-types predominate, with the right-hand actions subtly interrupting their continuous development. These inflections progressively assert their presence and independence, and gradually break free of the “normal” left-hand texture-types. By the end of the piece, the left-hand is practically glued in one spot, while the right-hand gestures and actions frantically articulate this absence. The title refers both to the re-gathering into oneself after striking out at an object, and the retreat deep into oneself after one is struck or bitten or damaged; the latter sense is the one primarily intended.—FC

Geworfenheit. The term *geworfenheit* was defined by Heidegger as the state of being thrown into a situation in which one has no control over or is not even aware of the complex and arbitrary rules which govern one’s life. Characters in works by Beckett – Estragon and Vladimir in *Waiting for Godot*, Nagg and Nell in *Endgame* – are classic examples of *geworfen* individuals. In the piece being performed on tonight’s concert, the solo guitarist enters into such a situation. The other instruments, representing the environment of control, insist that the guitar behave in certain ways; leading, following, being silent. In the first major section of the piece, the guitarist makes an earnest attempt to understand and follow these rules. The second section is a quiet, at times almost static exploration of a low string note, its attack and decay. Here the guitarist attempts to integrate with the ensemble but later, pushing against the boundaries of control, presents quotes from the first section as a means of questioning the others. A brief percussion cadenza initiates the final section, which returns to the rigid, sectional ideas of the opening; here, however, the sections become shorter and shorter, and the guitarist more and more frustrated. At last the guitarist breaks free from the ensemble, venting his rage in furious activity. The ensemble attempts to contain him, but is itself silenced by the guitar’s final gesture.—NB

Trio. My process of composition focuses almost exclusively on form. I find all kinds of sounds beautiful, whether or not they might be considered as such by others. Though I’m more comfortable working with certain gestures and sounds than others, I’m convinced of the idea that, if placed within the proper formal structure, any musical material can form the basis of a successful composition. I focus then on finding that structure, struggling not just to find one that works but rather what I consider to be the precise proportions. Unfortunately, it seems that my opinions about those “perfect” proportions change every day. *Trio*, for violin, piano, and percussion (plus electronics), was commissioned by Arraymusic and premiered in Toronto as part of the SCRATCH! 2 Festival in January of 2004. —JH

Notebook. I love the format of a fakebook—music for all occasions, for all instruments—the tremendous variety from a few materials. *Notebook* is my very own fakebook. It is based on the format and tunes of the fakebook. I picked out many of my favorites and played around with them. I was shocked to find such intervallic redundancy in these tunes. And I came to hate those same tunes for their “hit you over the head with same point” redundancy. That pop stuff, that pop junk is so simple-minded! And yet, I have to admit, part of me still loves those tunes. My mission was clear: rewrite the fakebook to suit me!—SSS | In *Notebook*, performers are provided with collections of materials to be arranged on-the-spot through collaborative improvisation, with the energy and spontaneity of modern jazz. NOISE will perform two versions of *Notebook*, once on Thursday and once on Saturday.

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 is a post-doctoral researcher at the California Institute for Telecommunications and Information Technology; he can be found on the internet at www.nathanbrock.org.

Christopher Burns

Christopher Burns is a laptop improviser and a composer of instrumental chamber music. His works explore simultaneity and multiplicity: textures and materials are layered one on top of another, creating a dense and energetic polyphony. Both electronic and acoustic music are influenced by Christopher's work as a computer music researcher. The gritty, rough-hewn sonic materials of his laptop instruments are produced through custom software designs, and the idiosyncratic pitch and rhythmic structures of his chamber music are typically created and transformed through algorithmic procedures. In 2002, Christopher's piece *The Location of Six Geometric Figures* was awarded the First Prize and Audience Prize in the International Composition Competition for Chamber Music at the Hitzacker Sommerliche Musiktage in Germany. His work has been performed by groups including ensemble recherche, NOISE, the San Francisco Contemporary Music Players, Gageego!, the Contemporary Keyboard Society, and ensemble courage, and soloists including Mark Menzies, Griffin Campbell, Chris Froh, and Matthew Burtner. Christopher is an avid archaeologist of electroacoustic music, creating and performing new digital realizations of classic music by composers including John Cage, György Ligeti, Alvin Lucier, Conlon Nancarrow, and Karlheinz Stockhausen. His other research interests include the application and control of feedback in sound synthesis, the design of complex signal-processing networks for emergent sonic behavior, and the study and preservation of sketch materials produced by electroacoustic composers. A committed educator, Christopher teaches music 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 composition 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 contemporary music series at Stanford University from 2000 to 2004. He currently directs the Unruly Music concerts in Milwaukee, and is a co-curator of sfSoundGroup, a contemporary music ensemble in residence at ODC Theater in San Francisco.

Jeff Herriott

Jeff Herriott uses recording and computing technology to enhance and augment the natural sounds of instruments, with a goal of creating inviting aural spaces. His pieces have been performed and commissioned by players including bass clarinetist Michael Lowenstern, clarinetist Guido Arbonelli, members of The Knights, Toronto's Arraymusic, percussionist Greg Beyer, the Syracuse Society for New Music, and Holland's Electronic Hammer, at festivals and venues including ICMC, Visiones Sonoras (Mexico), UK Microfest, and the Royal Ontario Museum. This summer, Jeff will be composer-in-residence in Ely, Minnesota, where he will direct local students in the creation of their own sound-art compositions, sponsored by the American Composers Forum and the McKnight Foundation. His work has also been supported by the MATA Festival, the Jerome Composers Commissioning Program, and the American Music Center. He is currently Associate Professor of Music at the University of Wisconsin at Whitewater. jeffherriott.com

Stuart Saunders Smith

Stuart Saunders Smith is a confessional composer in the New England tradition. "My music is about my life. I am after the particular, for the revelations of the particular speak to the universal. Composition, for me, is autobiographical. Composing means making sense of my person and personal history. I keep company with myself, and come to understand myself." His compositions fall into four areas of creative research: 1) Inventing music of extreme rhythmic and melodic complexity, 2) Making musical mobiles where there is no fixed musical score but

rather instrumental parts that freely interact, 3) Composing for spoken texts, 4) Creating trans-media systems for groups of performance artists (dancers, mimes, actors). He has been awarded grants from the National Endowment for the Arts, the Maryland State Arts Council, and the Pittsburgh Film Forum, as well as the Hartt College of Music Distinguished Alumni Award, and a Percussive Arts Society Citation for Distinguished Editorship. Smith's music is recorded on O.O. Discs, Capstone Records, and on European labels in Austria, France, and Germany. He has received the East/West Artist Award, the Maryland State Artists Fellowship, the Pittsburgh Film Forum Grant, the National Endowment for the Arts Composer's Fellowship, and the Atlantic Center for the Arts Master Artist Award. Smith's music is published by Sonic Art Editions. Articles on Stuart Saunders Smith's music have appeared in *Percussive Notes Research Edition*, *Perspectives of New Music*, *Interface*, and *Ex Tempore*. In 1997 *The Music of Stuart Saunders Smith*, by John Welsh, was published by Excelsior Press. Stuart Saunders Smith's music is published by Sonic Art Editions (Smith Publications) and is recorded on New World Records, 11 West Records, Centaur Records, Opus One Records, o.o.discs, Cadenza, and GAC Sweden. Stuart Saunders Smith has been on the faculty of the Atlantic Center for the Arts, the Darmstadt Musikinstitut (Germany), Percussion Workshop Poland, and the University of Maryland at Baltimore County.

Peter V. Swendsen

Peter V. Swendsen is Assistant Professor of Computer Music and Digital Arts at the Oberlin Conservatory of Music. His music has been called "highly skillful" by the San Francisco Bay Guardian and "marvelous" by the San Francisco Chronicle. He studied at Oberlin, Mills College, and the University of Virginia, and was recently in residence at the NoTAM studios in Oslo as a Fulbright Fellow. His creative work, which is based in electroacoustic music and often involves live instrumental performance, dance, and digital media, has been presented throughout the United States, much of Europe, and also in South America and Asia in recent years. His research focuses on soundscape composition, interdisciplinary performance practice, and interactive technologies, and has been presented and published by SEAMUS, ICMC, NIME, EMS, and others in the US and Europe.

Stefan Weisman

Stefan Weisman creates playful and brooding soundscapes described by Anthony Tommasini (*The New York Times*) as "personal, moody and skillfully wrought." His works include chamber, orchestral and choral pieces, and he has specialized in vocal pieces that explore edgy and compelling topics. He was recently commissioned by Second Movement for a one-act opera which premiered in London in 2008. His opera *Darkling*, commissioned by American Opera Projects, was included in the Guggenheim Museum's Works & Process series, premiered to great acclaim at the Classic Stage Company and toured Europe in 2007. Among his other commissions are works for Bang on a Can, Sequitur, and the Empire City Men's Choir. A graduate of Bard College and Yale University, he is a Ph.D. candidate at Princeton University. His composition instructors include David Lang, Joan Tower, Martin Bresnick, Steven Mackey, and Paul Lansky. Presently, he is on the faculty of the Juilliard School's Music Advancement Program, and the Music Department of the City College, CCNY.

GUEST PERFORMERS

Pablo Gomez *guitar*

Pablo Gomez is currently pursuing a D.M.A. in musical performance at UCSD.

Nicholas Deyoe *conductor*

Nicholas Deyoe was born in 1981 in Boulder, Colorado and attended the University of Northern Colorado from 1999 – 2006, receiving a B.M. in Music Theory/Composition and an M.M. in Orchestral conducting. In Colorado, Nicholas studied composition with John McLaird, conducting with Russell Guyver, and guitar with Jonathan Leathwood. In 2004, Nicholas spent four months in Oldenburg, Germany studying composition with Violeta Dienscu. He now lives in San Diego where, after completing an M.A. in 2008, he is pursuing a Ph.D. in Composition from UCSD, studying with Roger Reynolds. At UCSD, Nicholas has also studied conducting with Rand Steiger and Harvey Sollberger and is currently acting as an assistant conductor for the La Jolla Symphony under Steve Schick. In 2008, Nicholas was a winner in the 56th annual BMI student composer awards for his piece fifteen players. Also in 2008 Nicholas received a conducting scholarship to the 44th Internationale Ferienkurse für Neue

Musik in Darmstadt, Germany where he studied with Lucas Vis and conducted world premieres by Marta Gentilucci and Marco Momi (a recipient of the Kranichsteiner Prize). Nicholas has conducted Red Fish Blue Fish, Ensemble Ascolta, The Darmstadt Preisträgerensemble; The University of Northern Colorado Symphony, Chamber, and Sinfonietta Orchestras, and several ad hoc ensembles in Colroado, California, and Germany.

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. 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. There has been considerable international critical applause for Mark Menzies' leadership in ensembles formed to perform contemporary and twentieth century, such as the Bloomington-based New Vienna Ensemble, Los Angeles's Southwest Chamber Music, San Diego's Sirius Ensemble and the New York-based Ensemble Sospeso. It was with Ensemble Sospeso that 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 new 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. *inauthentica*'s recording of Schönberg's *Pierrot lunaire* has recently been released on MSR Classics label. 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, which featured the Ravel Duo Sonata with renowned Los Angeles cellist John Walz, along with quintets by Schubert and Boccherini. Mark Menzies is featured on a large number of CD recordings. This includes *Process and Passion*, a Pogus label release of chamber music by Roger Reynolds, as well as the world premiere recording of *...above earth's shadow* by Michael Finnissy to be released shortly. Mark Menzies is a National Recording Artist of Radio New Zealand for whom he has made numerous studio recordings and he is featured on a further dozen chamber and contemporary music releases. Mark Menzies is currently viola and violin professor at the California Institute of the Arts where he also coordinates their chamber orchestra, new music ensembles and conducting studies. Drawing from his innovative professionalism and artistic leadership, he initiated a successful collaborative series called *Chamber Music Wednesdays* that has contributed to the programming content of concerts presented by CalArts at their new theatre RedCat at the Disney Hall complex. He currently curates a series called *Classics at CalArts*, a chamber music series presented annually at the Valencia campus.

Philip Skaller *performance artist*

Born to cantankerous jews in 1982, Phil Skaller has pursued a shocking career as a crusader against the puerile and loose womyn of contemporary music and avant-jazz. Likening the presence of womyn in these instrumentalist dominated musics to the recent H1N1 virus -a rare sickness with frightening propensity to mutate gestalt, Skaller has forcefully argued that while equality between the sexes was a necessary evil of modernity (brought about by labor shortages arising from the great wars), the post-modern moment requires a reassessment of White Anglo Saxon history that has been so unfairly bludgeoned by the official 'herstories' of the university cognoscenti. While it is true that composers and the public have all been goaded by smutty womyn, since commencing PhD studies at the University of San Diego at California, Skaller has composed numerous works addressing the need for re-appropriating new music for men. Among these works, *Dillatante* (2008) and *Thespian Love* (2009) are notable for their creative reassignment of womyn to supporting roles and more easily manageable parts. As part of a wider movement against rank academic mysandry, Skaller has also undertaken performances of Trevor Grahl's by now legendary narrative masterpiece *Bowdlerized Genius: Clara Schumann and Alma Mahler*. In 2046 Skaller was rewarded a Grammy for outstanding musical contributions in the category 70 and over (official selection: *Septuagenerian Swing*).

NOISE

NOISE is an ensemble of accomplished soloists with a deep commitment to chamber music. NOISE presents concerts that are energetic and engaging as well as intellectually stimulating and technically sophisticated. We believe that music which is sometimes called complex, difficult, or avant-garde is accessible to any audience when performed with passion and conviction. The repertoire of NOISE is focused on three artistic trajectories, their histories, and their intersections: complexism, high notation precision, threshold performative challenges, experimental notation and performative techniques; high-intensity grooves demanding of focused concentration, minimalism, postminimalism; and evocative aural soundscapes.

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 appears on Christopher Adler's 2008 CD *Ecstatic Volutions in a Neon Haze* (Innova) and on Derek Keller's 2007 CD *Impositions and Consequences* (Tzadik).



Morris Palter • Colin McAllister • Franklin Cox • Christopher Adler • Lisa Cella

Colin McAllister *guitar*

Guitarist Colin McAllister is widely recognized for his innovative concert programming, versatility, and dedication to adventurous contemporary repertoire. He is currently on the faculty of the music department at the University of California, San Diego, where he directs the classical and jazz guitar programs and teaches a course in western music history. In performance, Colin plays both classical and electric guitars, as well as the 11-string altgitarre. He maintains an active performance schedule 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), Fairbanks Summer Arts Festival, and the Colorado College New Music Symposium. As a devotee of new music, Colin has given the world or U.S. premieres of over 50 works, including pieces by Chaya Czernowin, Brian Ferneyhough, Vinko Globokar, Helmut Lachenmann, and Stuart Saunders Smith. As an educator, he has presented performances, seminars and masterclasses 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 Oberlin Conservatory, where he was a visiting artist-in-residence. With xylophonist Morris Palter, he performs in the SpeakEasy jazz and ragtime duo. His transcriptions and compositions are published by Les Productions d'Oz (Saint-Romuald, Québec), and he has recorded for the Innova, Old King Cole, and Tzadik record labels. Colin earned the Doctor of Musical Arts in Contemporary Music Performance from the University of California, San Diego in 2004. Colin is a founding member of NOISE and the Executive Director of San Diego New Music. 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 C2, a touring flute and cello duo. C2 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. Lisa is a founding member of NOISE and the Artistic Director of San Diego New Music.

Morris Palter *percussion*

Born in Canada, Morris's wide range of musical interests have found him performing throughout North America, Asia, and Europe at various festivals and concert venues. Some of these have included the Acousmania Festival in Bucharest, the Agora Festival (IRCAM) in Paris, Disney Hall in Los Angeles, and the Seoul International Computer Music Festival, as well as at the Lincoln Center and Carnegie Hall's Weill Recital Hall under famed conductor/composer Pierre Boulez. Morris has also performed solo recitals and guest lectures at various conservatories and universities including the University of Birmingham, UK, Arizona State University, Stanford University, and the Oberlin Conservatory. As a Novelty Jazz Xylophonist, Morris founded the Speak-Easy Duo (Colin McAllister, guitar) in 2003, and in 2006, co-founded the duo group Metasax/DRUMthings with composer/saxophonist/technology artist Matthew Burtner. Morris is the Artistic Director of Ensemble 64.8 (UAF percussion ensemble), the Artistic Director for the University of Alaska Fairbanks New Music Festival, and the World Music Artistic Coordinator for the Fairbanks Summer Arts Festival. Morris is dedicated to commissioning both solo and chamber works and has collaborated with artists such as Bob Becker, Pierre Boulez, Roger Reynolds, Cho-wen Chung, John Luther Adams, Scott Deal, Evelyn Glennie, David Lang, Stewart Saunders Smith, Thomas DeLio, and Philip Manoury. Morris is a member of the Percussive Arts Society New Music/Research Committee and has been published in PAS Magazine and the San Diego Troubadour Newspaper and is currently endorsed by Black Swamp Percussion and Paiste Inc., and is a Yamaha Performing Artist. Morris can be heard on New World Records, Tzadik Records, Mode Records, Innova, and RCA/BMG. His solo CD was released on Centaur Records in 2006. He has received degrees from the University of Toronto, the Koninklijk Conservatorium, Den Haag, and the University of California, San Diego where he received his Doctorate of Musical Arts in 2005. Morris was a Lecturer in Music at UCSD during the 2006/07 academic year and is currently an Assistant Professor of Music at the University of Alaska Fairbanks. Morris is a founding member of NOISE. 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, and has commissioned, premiered and recorded new works for khaen by Sidney Marquez Boquiren, Christopher Burns and David Loeb. Christopher has been commissioned by the Weill Music Institute at Carnegie Hall and the Silk Road Project, a consortium of ten percussion ensembles led by the University of Kentucky, 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, pMENTUM, Nine Winds Records, Vienna Modern Masters, Artship Recordings, Accretions, Circumvention, and WGBH's Art of the States. Christopher joined NOISE in 2003 after appearing as a guest in 2002. www.christopheradler.com

Franklin Cox *cello and composer-in-residence*

Dr. Franklin Cox received B.M. degrees in cello and composition from Indiana University, and 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 piano with Phyllis Katz and Richard Morris, cello with Gary Hoffman, Janos Starker, and Peter Wiley, and composition with Steven Suber, Fred Lerdahl, Roger Reynolds, Joji Yuasa, 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, Künstlerhaus Wiepersdorf, and the Sacher Stiftung, and commissions from the 1998 Berliner Biennale and 2001 Hannover Biennale. He is the only person in the history of the Darmstadt Festival to be awarded the highest awards for both composition and performance. From 1988-1992 he attended the Darmstadt Festival on scholarship, and in 1994 served on the faculty. As a cellist, he has performed for over thirty years with a wide variety of classical chamber ensembles and orchestras. He has played with many leading new music groups, including the Group for Contemporary Music, Exposé, Surplus, Kammerensemble Neue Musik Berlin, and Ensemble Köln. For Chaya Czernowin's opera, *See under Love*, he was selected to perform as solo cellist at the 2000 Munich Biennale, and he has also performed as soloist in the 2005 Maerzfest (Berliner Biennale). He has also founded and directed numerous groups, including the Extended Vocal Resources Ensemble from 1990-1993. In January 2006 he formed the duo C-squared with flautist Lisa Cella. Together they have commissioned numerous new works from composers and have performed throughout the United States and in Mexico. 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. This recital includes a large number of notoriously difficult works written for the instrument, and has received great acclaim from a wide variety of audiences. As a lecturer on new music, he has given more than 50 presentations over the last decade, and as a theorist, he has published 15 articles on new music since 1997. He is co-editor of the international book series, *New Music and Aesthetics in the 21st Century*, which has published six volumes of essays by theorists and leading younger composers. He is also founding co-editor of *Search*, an on-line/print journal focused on new music and culture. In 2002 he began teaching on the faculty of the University of Maryland, Baltimore County, and in 2007 he joined the faculty of Wright State University. His works are published by Rugginenti Editions and Sylvia Smith Publications and can be heard on Rusty Classica, Neuma Records, Solitude Edition, and Centaur Records. He has recorded as well for Mode Records, TEXTxtend, Einwurf, and CRI. Franklin joined NOISE in 2008 after appearing as a guest in 2002, 2006 and 2007.

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1008 Wall Street
La Jolla, CA 92037
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www.ljathenaeum.org

San Diego New Music
PMB 316
9700 Gilman Drive
La Jolla, CA 92093-5010
sdnm@yahoo.com
www.sandiegonewmusic.com

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