



presented by



1008 WALL ST., LA JOLLA, CA

and SAN DIEGO NEW MUSIC

June 17-19, 2010

performances by San Diego New Music's ensemble-in-residence

NOISE

Christopher Adler • Lisa Cella • Franklin Cox • Colin McAllister • Mark Menzies

with guest performers

Robert Zelickman, clarinet and

members of the Formalist Quartet Ashley Walters, cello and Andrew Nathaniel McIntosh, viola

and guest composers

Wolfgang von Schweinitz and Andrew Nathaniel McIntosh



FESTIVAL SCHEDULE

Thursday, June 17

12:00 – 12:45 p.m. **Outdoor concert**

Special Preview event at the Museum of Contemporary Art

San Diego, La Jolla

7:00 – 9:00 p.m. **Community Music Workshop**

9:00 – 10:00 p.m. **CHILL-OUT CONCERT**

featuring members of the Formalist Quartet

Friday, June 18

1:00 – 4:00 p.m. **Open rehearsals**

works by Christopher Adler, Ignacio Baca-Lobera,

Franklin Cox and Tom Johnson

7:00 – 7:30 p.m. **Pre-concert discussion with composers-in-residence**

7:30 – 9:30 p.m. **CONCERT: "Solos & Duos"**

Saturday, June 19

1:00 – 4:00 p.m. **Open rehearsals**

works by competition winners:

Nicolas Tzortzis, Sungji Hong and Iván Ferrer-Orozco

7:00 – 7:45 p.m. **Pre-concert discussion with composers-in-residence**

8:00 – 10:00 p.m. **CHAMBER CONCERT FINALE**





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 fourth year.

This year the Athenaeum will celebrate its 111th 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 1995 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

Enila Tom.



On behalf of San Diego New Music, we welcome you to the fourth annual soundON Festival of Modern Music. This year we continue to highlight selections from our spectacular 2008 international call for scores. Last year we featured three selections from composers in America, and this year we feature the works of three composers now based in Europe, Nicolas Tzortzis (originally from Greece, now in Paris), Sungji Hong (from Korea, now in Greece), and Iván Ferrer-Orozco (from Mexico, now in Spain). All three are exciting young voices whose works have just begun to be heard on international concert stages and are already winning prominent international awards.

Our programs for 2010 maintain this portrait of international new music today, with additional works by composers from America, the U.K., France, Mexico, Canada, Germany, Italy, and Ecuador. The works we have chosen to present are stylistically diverse yet demonstrate a common commitment to the depth and richness of the live musical experience and a willingness to propel musical development with new challenges for performers.

Our community workshop on Thursday will feature Peter Swendsen's *Bright Days of Little Sunlight*, a selection from our call for scores which NOISE performed on the 2009 festival. This year we debut a new collaboration with the Museum of Contemporary Art San Diego, which will host a free outdoor preview concert in their café atrium, and we are joined by members of the Formalist Quartet who will present microtonal works on the return of our very popular late-night chill out concert.

These are difficult times for all arts organizations, and so we are grateful to our sponsors and contributors for enabling us to present this year's soundON Festival, and we are especially grateful to our audiences for their enthusiastic support. 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.

On June 16-18, 2011 we will present the fifth soundON Festival, which we are working to make our biggest ever. We will feature a portrait concert of composer Matthew Burtner, and new works by Sidney Boquiren, Thomas DeLio, selections from a new call for scores, and much more.

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 2011 and beyond.

Christopher Adler Executive Director

Lisa Cella Artistic Director

Sim M Celle



Thursday, June 17

12:00 p.m.

OUTDOOR PREVIEW CONCERT

Museum of Contemporary Art San Diego, La Jolla

700 Prospect Street, La Jolla, CA

Rollin' (1986) Anne La Berge

b. 1955

Church Car (1980) Charles Amirkhanian

b. 1945

5 Miniaturas para Violin y Violinchelo (1994) Ignacio Baca-Lobera

b. 1957

Tellur (1977) Tristan Murail

b. 1947

Eunoia (2001) Christian Bok

Chapter O, for Yoko Ono b. 1966

Jolie Sphinx (2009) Christopher Adler

preview b. 1972

Paper Pieces (2010)Sidney Marquez Boquiren

West coast premiere b. 1970

7:00 p.m.

COMMUNITY MUSIC WORKSHOP

Peter Swendsen, *Bright Days of Little Sunlight* (2008) featured on the 2009 soundON Festival

Randolph Coleman, Format 5 (1976)



9:00 p.m. CHILL-OUT CONCERT

featuring members of the Formalist Quartet

Mark Menzies, viola Andrew Nathaniel McIntosh, viola Ashley Walters, cello

Plainsound-Litany (2004) Wolfgang von Schweinitz

b. 1953

Voice and Echo I (2009) Andrew Nathaniel McIntosh

b. 1985

Plainsound-Litany. This virtuoso solo piece is an intonation study exploring some appropriate microtonal non-vibrato tuning and playing techniques which may serve to optimize the sonority of precisely tuned double stops, focusing the ear on particular partials and combination tones within their compound sound spectra. The composition features the consonance of various just intervals derived from the first eleven notes of the overtone series. Its first part begins with familiar intervals like fifths and thirds, and it ends with the microtonal sound of the "Lesser Diesis", which is the difference between an octave and the sum of three pure major thirds, with a size of about 1/5 of a whole tone (41 cents). The middle section presents the peculiar timbre of septimal harmonies, i.e. sounds employing the natural seventh (like the consonant diminished fifth with a frequency ratio of 7/5, the narrow minor third 7/6, or the large septimal whole tone 8/7, which is only a sixth-tone smaller); and the final section highlights some of the most euphonious quartertone harmonies which are based on the eleventh note of the harmonic series, namely the interval 11/4 (a fourth augmented by a quartertone plus an octave) and the neutral seventh 11/6. Most of these tuned dyads are connected by very small melodic steps (semitones, quartertones, and sixth-tones of several different sizes) forming a slow expressive flow of sound.—WvS

Wolfgang von Schweinitz was born in Hamburg (Germany) in 1953. After some early compositional attempts in the 1960s, Wolfgang von Schweinitz studied in 1968-76 with Esther Ballou at the American University in Washington, D.C., with Ernst Gernot Klussmann and György Ligeti at the music academy in Hamburg, and with John Chowning at the Center for Computer Research in Music and Acoustics (CCRMA) at the Stanford Artificial Intelligence Laboratory in California. There he composed the orchestral piece »Mozart-Variations«, which made his name in Germany in 1977. Returning from travelling Mexico and Guatemala, he first lived in Munich (1977-78), and then on scholarship at the Villa Massimo in Rome (1978-79). In 1980 he was invited to lecture at the International Summer Courses for New Music in Darmstadt. Having stayed for two years in Berlin, he moved out to the countryside of northern Germany in 1981, where he spent twelve years in quiet seclusion. In 1993 he returned to Berlin. From 1994 to 1996 he worked as a guest professor for composition at the music academy in Weimar. Then he lived in Berlin again, and since September 2007 he is based in southern California, in the western tip of the Mojave Desert, about 30 miles north of CalArts (California Institute of the Arts), where he was invited to assume the succession of James Tenney (Roy E. Disney Family Chair in Musical Composition). www.plainsound.org

Voice and Echo I for viola with viola accompaniment is the first in a series of duos exploring the idea of the individual or the lonely voice with elaboration in another instrument generated from material in the solo part. However, in this piece the role of the 'accompaniment' is equally as virtuosic and intricate as that of the 'solo voice' as the solo line is often manipulated, transformed, interrupted, torn apart, and even preceded by its echo. The instruments are tuned as follows, from the highest string to the lowest: F lowered by a septimal comma (the difference between two added fourths and a pure minor seventh as found in the harmonic series), D, G, and Bb, lowered by a septimal comma. The inspiration came from the memory of an afternoon I spent six years ago hiking in the Sierra Nevada Mountains with my sister when we found a valley where if you yelled as loud as you could in a certain direction, a terrifying echo came back that was almost more powerful than the original yell and rhythmically very complex and drawn out.—ANM



Friday, June 18

7:00 p.m.		
PRE-CONCERT DISCUSSION	WITH NOISE AND COMPO	SERS-IN-RESIDENCE
7:30 p.m.		
SOLOS & DUOS		

NOISE Lisa Cella, flute Franklin Cox, cello

Mark Menzies, violin Christopher Adler, piano

and participants in the soundON 2010 Community Music Workshop

Flashback (1984) Ada Gentile b. 1947 **Willow** (2003) Stuart Saunders Smith b. 1948 **Rollin'** (1986) Anne La Berge b. 1955 Franklin Cox **Etude** (2010) b. 1961 intermission Aires (2008-10) Juan Campoverde Q. b. 1964 C S Α W Ρ world premiere of movement A 5 Miniaturas para Violin y Violinchelo (1994) Ignacio Baca-Lobera b. 1957 selection from the Community Music Workshop to be announced



Flashback was inspired by some passages from the famous aria "Là ci darem la mano" by Mozart. It is not a set of variations on this theme but only, as suggested by the title, a fast flash. Some notes by Mozart are masked by others, little fragments that appear and are quickly absorbed. The attention is addressed to sounds and whispers that exist between normal sounds and harmonic sounds. The flute's harmonics are not thought of as a group of notes but rather as just one note, examined from different points of view, as though illuminated by a searchlight. The piece was written in 1984 and is published by Ricordi.—AG

Ada Gentile took her piano and composition diplomas in 1972 and 1974 at S.Cecilia Conservatory in Rome. In 1975-76 she followed an advanced course held by Goffredo Petrassi at the Accademia di S.Cecilia. She has won several international composition competitions (Gaudeamus 1982, I.S.C.M. Budapest 1986, I.S.C.M. Essen 1995), and her works have been performed in Europe, in U.S.A, Canada, China, Japan, Australia and South America in prestigious musical centers such as the Centre Pompidou in Paris, the Metropolitan and Carnegie Hall in New York, Teatro Real in Madrid, the Mozarteum in Salzburg, the Concertgebouw, the Accademia Nazionale di S.Cecilia in Rome, the F.Liszt Academy in Budapest, the Central Conservatory of Beijing (China), the Krakow Music Academy, the "La Fenice" theater in Venice etc. www.adagentile.it

Willow. For me composing music is autobiography. Behind my home in the far outskirts of Portland, Maine, was a large, wild, unkempt forest. After school I wandered in the forest until dark. In the middle were swamps, frozen in the winter, mushy and a bit dangerous in the other seasons. Each spring, before the new leaves of summer hid them, the willows stood tall with their fir-like gems dotting the bark. The willow was a sign I made it through another winter. But more deeply the willow was a sign of sensuous lyricism hidden deep.—SS

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. 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 of 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. Stuarts Saunders Smith was a guest composer of the soundON Festival in 2009.

Rollin' has its origins in improvisation. It is comprised of small units of materials that are recycled in an obsessive manner, exploited to their limits. Physically challenging, *Rollin'* makes extensive use of vocal sounds and extended techniques to produce a wide range of sounds from funny to haunting.—LC

Anne La Berge's career as flutist/improviser/composer stretches across international and stylistic boundaries. Her most recent performances bring together the elements on which her international reputation is based: a ferocious and far-reaching virtuosity, a penchant for improvising delicately spun microtonal textures and melodies, and her wholly unique array of powerfully percussive flute effects, all combined with electronic processing. While pursuing Ph.D. research at the University of California, San Diego in the mid-1980s, she formed a duo with flutist John Fonville, commissioning new works and exploring extended techniques on flute, particularly with regard to microtonal scales. She moved to Amsterdam in 1989, where she has lived ever since, www.annelaberge.nl



Etude is the first in a series of etudes for the cello, each exploring a characteristic textural and sonic world.—FC

Aires. These five works, offered as a collection without predetermined order, are the most recent composition of soundON 2008 guest composer Juan Campoverde Q. While informed by contemporary complexism and spectralism, the title ("airs") hints at a mysterious shadow of Baroque-era lyricism. They are a modern incarnation of the variation suite for solo keyboard of the early Baroque era (ca. 1570–1650) sometimes labeled *variatio*, diminution, *double*, division, or *diferencia*. In these works, a source melody, such as a chorale or folk song, is rendered slowly as melodic variations are derived in progressively faster and more intricate polyrhythmic subdivisions. These works were a showcase of rhythmic variety and the performer's technical virtuosity. Campoverde's source melodies are Ecuadorean folk songs, sometimes rendered as slow pedal tones (heard in stark relief throughout all four movements) and sometimes in dense polyphony (up to five voices in *P*). Rather than continuous streams of notes as in Baroque variations, Campoverde's polyphonic tangles are presented in explosions activity that rapidly decaying in dynamics and speed, as though they are musical realizations of the natural decay of the piano's tone. This allusion is enhanced as the entire piano vibrates with energy from the dissonant collision of the natural harmonics of each low pedal tone with the equal-tempered harmonies sounding above. The newest movement, *A*, is dedicated to Christopher Adler.—CA

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. He formerly taught music theory at the University of San Diego. Juan Campoverde Q. was a guest composer of the soundON Festival in 2008. juancampoverdeq.net

5 Miniatures para Violin y Violinchelo was commissioned by the Festival Cervantino 1994, Mexico.

Ignacio Baca-Lobera was born in Mexico City in June 28, 1957. He started his musical interests as a self-taught musician. Later, he studied composition with Julio Estrada in Mexico, and recently with Joji Yuasa, Jean-Charles François and Brian Ferneyhough in the United States. He holds Ph.D. and Master degrees in composition from the University of California at San Diego. His chamber and orchestral music explore techniques such as random processes, microtonalism, Network Theory and graphic approaches to composition. He currently lives in Queretaro, Mexico where he is a full time professor at the Universidad Autonoma de Queretaro. www.ibacalobera.com



Saturday, June 19

7:00	p.m.						
PRE-CO	ONCERT	DISCUSSION	WITH N	OISE AND	COMPO	SERS-IN-F	RESIDENCE

8:00 p.m.
CHAMBER CONCERT FINALE

NOISE Mark Menzies, violin Franklin Cox, cello Lisa Cella, flute Christopher Adler, piano Colin McAllister, guitar and conductor

guest performer Robert Zelickman, clarinet

Trace II: Vestigium (2008) * Iván Ferrer-Orozco b. 1976 If, on a Winter's Night... (1988) Franklin Cox b. 1961 Jolie Sphinx (2009) Christopher Adler world premiere b. 1972 **Shades of raindrops** (2006) * Sungji Hong b. 1973 intermission Nicolas Tzortzis **Mnésique** (2008) * b. 1978 Richard Barrett **Dark Ages** (1987-90) b. 1959 **844 Chords** (2005) Tom Johnson U.S. premiere b. 1939

^{*} Selection from the 2008 NOISE international call for scores



Trace II: *Vestigium.* In 1972 Karlheinz Stockhausen proposed in a lecture at the Oxford Union titled "Four criteria of electronic music" to stretch out in time a sonic event that has an original length of 1 or 2 seconds to a length of 20 minutes for example. He said that the result of this would be a musical piece in which the macro-structure would be product of the expansion of each one of the acoustic-structural details of the original sonic event. As an homage to that beautiful thought in which the contemplation of the detail of the sound's nature would reveal an esthetic experience, I take from the two first measures of Beethoven's 3rd symphony and propose a sonic reflection resulting in conscious observation—a phenomenological approach—of that sonic event.—IFO

Iván Ferrer-Orozco was born in Mexico City, Mexico, in 1976. His music has been played at several concert series and festivals by soloists and ensembles of Mexico, Spain, Canada, Germany, Italy and USA. He has been Fellow of the National Fund for the Culture and Arts and of the National Fine Arts Institute of Mexico, the Council for the Arts and Letters of Quebec, the Camargo Foundation, the Madrid City Council, Europaea Academy, I-Park Foundation, among other important institutions. He has been guest composer at the Conservatory of Music of Montreal and resident composer of the Contemporary Ensemble of Montreal. As conductor he has made several premieres of new works and he has worked with some of the major orchestras and new music ensembles of his country. In 2009 he was curator of the Ars Autómata Project as part of the V Exhibition of Sound and Interactive Art of InSonora in Madrid, Spain. www.noesbarco.blogspot.com

If, on a Winter's Night... was written in homage to Italo Calvino. I was fascinated by the particular quality of narrative found in his late work, which on the surface follows the rules of good storytelling, while the materials of the story are veering off in a thousand directions. While one is grasping after an essence or a core theme, the smooth flow of the narrative carries one off into the realm of the fantastic, with its mystery, terror, and beauty. If, on a Winter's Night... follows a clear dramatic plan with two main arcs. This path, unlike a traditional development, is not a constant transformation of the same material, but rather a constant exposition of new materials, barely yoked together by sub-surface musical means—a journey into distant lands. One passes through life's changes believing in a core of one's self, seemingly solid, yet in truth constantly transformed to one's view as one alters. This core is never present to oneself yet seems a fixed point of orientation, a center constantly changing yet seeming constant, this every-elusive ghostly essence.—FC

Jolie Sphinx

Personne n'a vécu dans le passé; personne ne vivra dans le futur; le présent est la forme de toute vie, c'est une possession qu'aucun ne peut lui arracher. Le temps est comme un cercle qui tournerait sans fin.

 $-\alpha60$

In Jean-Luc Godard's film *Alphaville* citizens lose their humanity and individuality to a totalitarian technocracy run by the master computer, Alpha-60. A secret agent sent to assassinate the computer's designer rescues the beguiling Natacha von Braun, as her re-emergent emotions contend with the imposed order of Alpha-60's manufactured reality. He is captivated by her "beautiful sphinx voice". *Jolie Sphinx* was commissioned by Piotr Szewczyk for Violin Futura.—CA

Shades of raindrops opens with a suspended high E-flat octave unison. It is coloured by timbral trills and embellished by a series of ascending notes, whilst attacks of vibrant piano emphasize low E-flat. Exploring sonorities of this huge space carries on through the piece. A descending gesture, which mirrors the ascending scales in the opening bar, gradually establishes itself as a prominent figure and later leads to the climax of the first of the two sections. After the first section, the expanded descending gesture is heard gently on the piano and played in high register as a short transition. A similar structural procedure follows in the second section, which ends with an even more energetic climax. *Shades of raindrops* was composed between September 2005 and January 2006 and it was the last piece I completed in Korea before I moved to live in Greece. It lasts about 11 minutes and is scored for five instruments: Flute, Bb Bass Clarinet, Piano, Violin and Violoncello. It was first performed by the Ensemble TIMF under the direction of Uzong Choe at the First Church in Cambridge in Boston. This piece was made possible by a grant from the Fromm Music Foundation at Harvard University.—SH



Sungii Hong's creative output includes works ranging from solo instruments to full orchestra, as well as choral, ballet and electroacoustic music. Her works have been commissioned by the Fromm Music Foundation (Harvard University, USA), the Tongyoung International Music Festival (Korea), the Seoul Philharmonic Orchestra (Korea), Keumho Asiana Cultural Foundation (Korea), the Foundation for Universal Sacred Music (USA), the International Isangyun Music Society (Germany) and the MATA Festival (USA), and have been performed in over 38 countries and 124 cities at such venues as Carnegie Hall (New York), the Kennedy Center (Washington DC), Gewandhaus (Leipzig), Konzerthaus (Berlin), San Clemente Church (Venice), Flagey (Brussels), the Muziekgebouw (Amsterdam), Queen Elizabeth Hall (London) and Temple Church (London). Her music has been widely broadcast and has been recorded and released on the Dutton label and by ECM Records. She has won the Jesus Villa-Rojo (1st Prize), the European Competition of the State Conservatory of Thessaloniki (1st Prize), the Temple Music Composition Prize (1st Prize), the Crwth Competition (1st Prize), the international competition for original ballet music at the ISCM World Music Days - Slovenia (1st Prize), the Montserrat International Camera Music Composition Competition (1st Prize), The 2008 Salvatore Martirano Composition Competition (2nd Prize), Dimitris Mitropoulos International Competition (2nd Prize), the Theodore Front Prize (IAWM) and the Yoshiro Irino Memorial Prize (ACL). Sungji Hong graduated from Hanyang University in Seoul (BA Hons), the Royal Academy of Music in London (MMus) and the University of York (PhD). Sungji Hong lives as a freelance composer in Thessaloniki, Greece. www.sungjihong.com

Mnésique. Written between March and May 2008, the work is inspired by the notion of short-term memory and tries to put some of its characteristics into music. A large amount of small musical objects succeed one another rapidly, without having the time to fully establish themselves. These objects come back eventually, always changed, like distorted and uncertain memories.—NT

Born in Athens, Greece in 1978, **Nicolas Tzortzis** has been living in Paris, France, since 2002. He studied instrumental and electronic composition with Philippe Leroux at the CRD de Blanc Mesnil, musical theatre composition with Georges Aperghis (Master's degree from the Hochschule der Kunste) in Bern, Switzerland and Computer Aided Composition at the University of Paris 8 under the direction of Horacio Vaggione and José Manuel Lopez-Lopez (Master's Degree, composition and research). In 2009-2010 he attended the CURSUS 1 of composition and computer music at the IRCAM. He has taken part in master classes with Karlheinz Stockhausen, Brian Ferneyhough, Beat Furrer and François Paris, as well as computer music seminars at the IRCAM. His music has been performed in France, Greece, Bulgaria, Slovenia, Italy, Germany, Austria, Switzerland, Great Britain, the USA, Canada, Argentina, Peru, South Korea, and has been selected and awarded in competitions worldwide (USA, South Korea, Germany, France, Austria, Greece, Italy, Argentina). Immediate future projects include a European tour of his piece *Amenable* by the Ensemble Aleph, a work for soprano and ensemble for the German Ensemble Phorminx, a piano piece, commissioned by the 2010 Val Tidone Competition for Young Pianists (Italy) and a quartet commissioned by the Ensemble Proxima Centauri (France). In addition, having won the Franco Donatoni Prize, a new piece for voice and large ensemble has been commissioned to him by the Italian Ensemble Divertimento.

Dark ages, written in the summer of 1990, was commissioned by the Gaudeamus Foundation and is dedicated to Frances-Marie Uitti, who gave the first performance in Amsterdam on 5 September 1990. *Dark ages* is the ninth in a sequence of eleven compositions (for varying instrumentations) collectively entitled *Fictions*. It is also the second in a more informal 'series' of works for solo cello, three of which are complete at the time of writing. Together with the third, *praha* (1991), it uses the two-bow technique originally developed by Frances-Marie Uitti. The form of *Dark ages* could be described as 'archaeological': a 'surface' layer, typically oscillating between one and four chorale-like parts, is subject to 'excavations' which interrupt its slow unfolding and reveal further layers, often corroded and fragmentary, sometimes vanishing into lacunae as if irretrievably lost from the tablets of an ancient text. Such reference to the imaginary remnants (and losses) from a fictional past is common to a number of my recent works. But it is only one interpretation. Another might be suggested by the short poem by Paul Celan which prefaces the score:



Weggebeizt vom Strahlenwind deiner Sprache das bunte Gerede des Anerlebten - das hundertzüngige Meingedicht, das Genicht. (Paul Celan) Ein Nichts waren wir, sind wir, werden wir bleiben, blühend: die Nichts-, die Niemandsrose. (Paul Celan)

--RB

Born in Wales, **Richard Barrett** gained an honours degree in Genetics and Microbiology from UCL before studying composition privately with Peter Wiegold and also at Darmstadt with Brian Ferneyhough and Hans Joachim Hespos. He taught electronic composition and performance in the Institute of Sonology at the Royal Conservatory in Den Haag from 1996 to 2001; during 2001-02 he was a guest of the DAAD Berlin Artists' Programme, and has lived in Berlin since then, except for the period 2006-09 when he was a research professor at Brunel University in London. His work as composer and performer is documented on over 20 CDs, including four discs devoted to his compositions and five by FURT. Richard has contributed articles to over twenty publications worldwide and is also well-known as a record producer for contemporary music recordings.

844 Chords. After some months of work and hundreds of experiments, the music that finally became *844 Chords* was defined with a few remarkably simple rules: use only the intervals between the minor third and the octave, with minimum values and 6, 5, 4 and 3 semitones. Begin with the five-note chord where the intervals between the instruments are (6,5,4,3), which spans a total of 18 semitones—an octave and a half. Enlarge these intervals little by little to form the four chords spanning a total of 19 semitones: (6,5,4,4), (6,5,5,3), (6,6,4,3) and (7,5,4,3) and ask the computer to continue this process of augmentation with the 9 chords that spanning a total of 20 semitones, the 16 that span 21 semitones, and so on. The result was a tonal-atonal mathematical sequence with inevitable regularity, but at the same time, with continually surprising juxtapositions and modulations. Sometimes one even hears reappearances of chromatic harmonies from the era of Franck and Wagner, though their sensuality is essentially arithmetic rather than emotional, and their score is a simple mathematical program.—TJ

Tom Johnson received B.A. and M.Mus. degrees from Yale University, and studied composition privately with Morton Feldman. After 15 years in New York, he moved to Paris, where he has lived since 1983. He is considered a minimalist, since he works with simple forms, limited scales, and generally reduced materials, but he proceeds in a more logical way than most minimalists, often using formulas, permutations, predictable sequences and various mathematical models. Johnson is well known for his operas: The Four Note Opera (1972) continues to be presented in many countries. The principal recordings currently available on CD are the Music for 88 (1988) (XI), An Hour for Piano (1971) (Lovely Music), The Chord Catalogue (1986) (XI), Organ and Silence (2000) (Ants), and Kientzy Plays Johnson (2004) (Pogus), Rational Melodies and Bedtime Stories performed by clarinetist Roger Heaton (Ants Records AG12) and Symmetries (Karnatic LabsKLR 010). The Voice of New Music, a collection of articles written 1971-1982 for the Village Voice, published by Apollohuis in 1989, is now in the public domain and can be downloaded from his website. Self-Similar Melodies, a theoretical book in English, was published by Editions 75 in 1996. Recent projects include *Tilework*, a series of 14 pieces for solo instruments, published by Editions 75 in 2003, *Same* or Different, a piece commissioned by the Dutch radio in 2004, and the Combinations for String Quartet, premiered in Berlin on the MärzMusik festival in 2004, and more recently, scores such as Kirkman's Ladies, Networks, Septet, and 55 Chords for two electric keyboards, all derived from combinatorial designs. Johnson received the French national prize in the victoires de la musique in 2001 for Kientzy Loops. www.editions75.com



GUEST PERFORMERS

Andrew Nathaniel McIntosh viola and composer

Violinist, violist, and composer Andrew Nathaniel McIntosh focuses primarily on performing and expanding the repertoire of compelling and experimental music. McIntosh is a member of the Formalist Ouartet, which is also dedicated to adventurous and relevant repertoire and regularly performs around the country. He holds degrees in violin and composition from the University of Nevada, Reno and the California Institute of the Arts. As a chamber musician he has played in festivals, concerts, art spaces, and recordings around the US and Europe with the Formalist Quartet, Tholl/McIntosh duo, Quatuor Bozzini, Rohan de Saram, and many others. As a solo artist he has appeared in venues such as Stanford University, REDCAT, the Wulf, and KPFK Pacifica Radio, as well as with the New Century Players, Santa Cecilia Orchestra, Reno Philharmonic, and inauthentica. He also recently was the viola soloist in the US premiere of Gèrard Grisey's Les Espaces Acoustiques, for which performance the LA Times said he "played [...] with commanding beauty". As a composer, McIntosh 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. For more information please visit Plainsound Music Edition at www.plainsound.org. A native of rural Northern Nevada, McIntosh is currently based in Los Angeles where he is principal viola of the Santa Cecilia Orchestra and enjoys a large and frequently unexpected variety of performing, recording, teaching, and composing activities. www.andrewnathanielmcintosh.com

Ashley Walters cello

Ashley Walters is a native of Oak Hill, Virginia. She is currently pursuing her doctoral degree in Contemporary Cello Performance as a fellow at the University of California, San Diego. She graduated from California Institute of the Arts with a Master of Fine Arts degree in Cello Performance. In 2005, Ashley graduated from Vanderbilt University, Magna Cum Laude. She had her solo debut in 2006 performing Sciarrino's *Melencolia I* at the REDCAT hall in Los Angeles. In the summer of 2008, Ashley worked with the great Finnish composer Kaija Saariaho performing her work *Spins and Spells* as part of the Santa Fe Chamber Music Festival. Ashley is a founding member of the Formalist Quartet, a new music based string quartet that tours in the U.S. and internationally. She is also a member of inauthenita, a LA based new music ensemble. Ashley serves on the cello faculty of the Oakwood School, the Academy of Creative Education, and the California State Summer School. Ashley's primary teachers have been Charles Curtis, Felix Wang, John Kochanowski, Erika Duke-Kirkpatrick, and Barbara VanPatten. Ashley can also been seen performing as a modern dancer and focuses on works that incorporate music and dance. She has worked with choreographers such as Bennett Savage, Ivan Pulinkala, Kelvin Amburgey, Marsha Barsky, Mary Arwen, Blythe Barton, Alicia Peterson Baskel, and Allyson Greene.

Robert Zelickman clarinet

Robert Zelickman, clarinetist, is a Lecturer of Music at UC San Diego where he has taught since 1983. In addition to teaching clarinet and performing contemporary music, Robert conducts the UCSD Wind Ensemble and lectures on Jewish Music. Besides his duties at the University, Robert can be seen in many other venues throughout the community. He is a member of Orchestra Nova San Diego 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 B.A. at UCLA and a M.FA. at Cal Arts.



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), on Derek Keller's 2007 CD *Impositions and Consequences* (Tzadik), on David Loeb's *A Forest of Verses* (Vienna Modern Masters) and on forthcoming CDs by Christopher Burns and Stuart Saunders Smith. In September, 2010, NOISE will appear at the Festival Internacional Chihuahua in Mexico.



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



Christopher Adler piano and composer-in-residence

Christopher Adler is a composer, improviser and performer living in San Diego, California. His compositions draw upon fifteen years 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 Boguiren, 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. As a soloist on piano, he has performed works by Christopher Burns, Alex Mincek, Sidney Marquez Boquiren and Juan Campoverde Q., and is one of the only pianists in the world performing Tom Johnson's Chord Catalogue. 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, pfMENTUM, 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

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 and 2009-10. Lisa also performs with Jane Rigler in the flute duo in Hale, a group dedicated to developing challenging and experimental repertoire for two flutes. in Hale 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 thirty new works since its conception in 2006. As a soloist, she has performed in Hong Kong, Frankfurt, and is a faculty member of the Soundscape Festival of Contemporary Music in Maccagno, Italy. She is an assistant professor of music at the University of Maryland, Baltimore County 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.

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 Csquared 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 online/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.

Colin McAllister guitar and conductor

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

Mark Menzies violin and viola

Residing in the United States since 1991, Mark Menzies has established an important, world-wide reputation as a new music violist and violinist. At 41 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 earths 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.



Our fifth annual festival will feature guest composers Matthew Burtner, Thomas DeLio, and Sidney Marquez Boquiren, performances by affiliated ensembles Delenda Est Carthago, C², and the Formalist Quartet, and much more!

Talk to us now about joining San Diego New Music and helping to make soundON 2011 our biggest and best festival yet.



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Meet the Composer MetLife Creative Connections

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UCSD Department of Music

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