



(post-festival program reflecting all changes)

*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**

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

## **NOISE**

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

## **The Formalist Quartet**

Andrew Nathaniel McIntosh • Mark Menzies • Andrew Tholl • Ashley Walters

*with guest artists*

**Robert Zelickman, clarinet**  
**Matthew Burtner, saxophone**  
**Nathan Brock, electronics**

*and guest composers*

**Sidney Marquez Boquiren**  
**Nathan Brock**  
**Matthew Burtner**  
**Madelyn Byrne**  
**Thomas DeLio**  
**David Toub**  
**France White**

# June 16-18

ONGOING INSTALLATION

**Arrival** (2008)

Madelyn Byrne, composer (b. 1963)  
Lily Glass, video artist

## Thursday, June 16

### 1:00 p.m.

**OPEN REHEARSALS**

*works by David Toub, Frances White, Matthew Burtner*

### 7:00 p.m.

**PRE-CONCERT DISCUSSION WITH COMPOSERS-IN-RESIDENCE**

### 7:30 p.m.

**SOLOS & DUOS**

**Lisa Cella**, flute  
**Colin McAllister**, guitar

**Franklin Cox**, cello  
**Mark Menzies**, violin  
**Robert Zelickman**, clarinet

**Diamond Street** (1999)

Kimmo Hakola  
b. 1958

**Time Comes Full Circle** (2010)

Stuart Saunders Smith  
b. 1948

**Sequenza I** (1958)

Luciano Berio  
b. 1925

**Aeneas in the Underworld, Act I: The Caves of Cumae** (2011) Christopher Adler

Scene 1: The Caves of Cumae

b. 1972

Scene 2: Aeneas' Prayer

Scene 3: The Prophecy

Scene 4: The Golden Bough

**8:30 p.m.**

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**FRANKLIN COX 50th BIRTHDAY SURPRISE CONCERT**

**NOISE** Christopher Adler, piano  
Colin McAllister, guitar  
Morris Palter, percussion  
*with* Robert Zelickman, clarinet

**Lisa Cella**, flute  
**Mark Menzies**, violin

<b>Inchino</b>	Claus-Steffen Mahnkopf
<b>Winter Song</b>	Stuart Saunders Smith
<b>Outstanding Debts</b>	Colin Holter
<b>Wenn Tiere Gähnen...</b>	Steven Kazuo Takasugi
<b>For Frank Cox</b>	Sidney Corbett
<b>Eight Measures for Frank</b>	John Fonville
<b>Paraphrase on Antonin Artaud's 'Les Cenci'</b>	Brian Ferneyhough
<b>Inchino</b>	Claus-Steffen Mahnkopf

*\* all compositions are world premieres*

**9:30 p.m.**

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## **CHILL-OUT CONCERT**

*featuring three selections from the 2010 NOISE international call for scores*

**NOISE Christopher Adler**, piano  
**Franklin Cox**, cello  
**Mark Menzies**, violin  
*with* **Robert Zelickman**, clarinet

**Lisa Cella**, flute  
**Colin McAllister**, guitar  
**Morris Palter**, percussion

**Citlatepetl Vertex** (2011)

Matthew Burtner  
b. 1970

**dharmachakramudra** (2010)

David Toub  
b. 1961

**The ocean inside** (2007)

Frances White  
b. 1960

### **Arrival**

In this piece travel serves as a metaphor for self-discovery, or its opposite – distraction. The sounds of travel and introspection – including traffic, trains, planes, breath, rain, and voice – are juxtaposed and eventually integrated. This piece explores the ongoing and multifaceted process of self-discovery and living with integrity. The song-like theme of Arrival is explored in four sections. Section A is introspective, section B makes use of homeland security announcements as a metaphor for manufactured fear, C is a peaceful resolution to the previous sections, and D is an optimistic projection forward.—MB

### **Diamond Street**

One evening, while visiting Antwerp in November 1998, I was enchanted by a vista that could have been straight out of a fairytale. Spread before me in the dusk, in between the buildings, was a scene flooded with a strange radiant light. I had come to the street lined endlessly with the city's famous diamonds shops. The experience remained in my thoughts, to such an extent that my previous sketches and plans for the solo clarinet piece I was working on changed. While musing upon Antwerp and the clarinet, I began to see a more and more vivid picture in my mind's eye of a lonely Jew dressed in black playing the clarinet as he wanders slowly down the diamond street. He does not react to what is going on around him, the passers-by or the people just standing there; instead, he pours out his heartache, longing and joy by the light of the stones that are forever.—KH

## Time Comes Full Circle

We can't relive this moment, this very moment.—SSS

### Aeneas in the Underworld, Act I: The Caves of Cumae

Virgil (Publius Vergilius Maro) was born in 70 B.C., during the sunset of the Roman Republic. After completing the *Eclogues* (37 B.C.) and the *Georgics* (29 B.C.), he spent the last ten years of his life working on the *Aeneid*, which was published posthumously. He died at Brundisium in 19 B.C.

The *Aeneid* is an epic poem of roughly 10,000 lines written in the meter of dactylic hexameter. It tells the story of how the Trojan hero Aeneas leaves Troy after its capture by the Greeks and, after many trials, arrives in Italy to begin a settlement that is destined to develop into the Roman nation. It borrows elements from both the *Iliad* and *Odyssey* of Homer. Book VI describes the *katabasis*, or descent into the underworld (cf. *Odyssey* XI), where, after traversing the darker regions of the world below with the Sibyl, Aeneas converses with the shade of his father Anchises in Elysium and is shown a pageant of the great Romans who in future days will establish the Roman Empire.

The first act precedes Aeneas' entry into the underworld. The Trojan flotilla has arrived on the stark, rocky shores of Cumae, a volcanic region to the northwest of modern day Naples, Italy. The caves of Cumae are home to the sibyl, the female mystic prophet who will foretell Aeneas' founding of Latium and serve as his guide through the underworld. Scenes one, two and three are a concatenation of the sibyl's ecstatic possession ritual, in which the god Apollo speaks through her. In the midst of the increasingly wild and powerful ritual, Aeneas prays to know and be assured of his god-granted fate. Upon completion of the ritual, Aeneas asks but one more favor of the sibyl: to guide him through the underworld for a chance to see again his father Anchises, who had died earlier in their voyage. She accedes, requiring of Aeneas to obtain the golden bough, a miraculous token which will yield only to him (like King Arthur's sword and Lord Rama's bow) and which will assure his passage across the river Styx.

Our musical setting of this Roman epic is an act of double fantasy. Neither the epic nor its subject can be grounded in musical reality, for there remains no evidence of Roman music (only musical instruments) and the music of the distant Trojan past can scarcely be imagined. To bridge this impossible distance, the music is an amalgam of contemporary, and historical signifiers and distortions which envelope the sonic trace of Roman reality retained by the recitation of the classical Latin text. The guitar is tuned in a creatively-conceived just intonation, hinting at the tunings of the ancient Greeks. This intonation appears most clearly with the voice of Aeneas as a symbol of his purity and perfection. By contrast, the distortion created by the equal-tempered fret positions creates a haze around the quotations of historical repertoire which appear in the fourth scene. As Aeneas likens himself to Orpheus, the guitar-as-lute sounds a fragment of Francesco Landini's *Sy dolce non sono*, one of the earliest extant references to Orpheus in music. Under the Sibyl's response is a quotation of Claudio Monteverdi's *Orfeo*—a parallel scene in which Speranza (Monteverdi's sibyl) repeats Dante's admonition to all who enter the underworld: "Abandon all hope, ye who enter here". The preparations of the guitar provide another layer of distortion to this trans-historical imagination, turning the guitar into a percussion ensemble whose cyclic repetitions echo the incarnations of possession ritual music known around the world.

On a summer evening in 2006, shortly after I had returned from a tour of the first *albus/ater* concert, Christopher and I initially spoke about a musical setting of book VI of Virgil's *Aeneid*. After nearly five years, I am happy to see the first act of this project come to fruition. In this performance, I have attempted to restore the educated pronunciation of Latin as it would have been spoken during the Golden Age of Roman literature (i.e. a period roughly spanning the last half of the first century BC and the first half of the first century AD; the time of prose writers Cicero, Julius Caesar, Livy, Varro and Sallust, and poets Virgil, Ovid and Horace). For this, I am indebted to W. Sidney Allen's *Vox Latina: A Guide to the Pronunciation of Classical Latin*.—CM and CA

[the complete texts appear on page 7]

**dharmachakramudra** is scored for vibraphone, viola and cello, and is static and very quiet. A “mudra” is a ritual gesture in both Hinduism and Buddhism, and the “dharmachakra mudra” specifically refers to the position the Buddha assumed right after reaching enlightenment. After seeing a series of representations of dharmachakra mudra at the British Museum, I thought the term would work well as the title of a piece. One might therefore think the term has some relevance to the piece in terms of the nature of the music. The reality is that dharmachakra mudra becomes a very interesting word when melded together, and this is why I decided to use it as a title. That’s the honest, superficial and somewhat silly reason for why this work is titled dharmachakramudra. The first six two-note chords form a complete 12-tone series, but the work is not 12-tone in nature. It was literally composed in two evenings in a Palo Alto hotel room in December 2010.—DT

### **The ocean inside**

I have always been interested in the technique of cantus firmus, where a pre-existing melody is used as the basis of a polyphonic composition. In early western music, a chant was typically used as the cantus, and the other voices were composed in counterpoint to this melody. For the listener the cantus itself may not be clearly perceived, and yet it permeates the entire piece. I see cantus firmus as a way for a composer to engage a melody in an especially deep way. I am a student of the *shakuhachi* (Japanese bamboo flute) and particularly love *honkyoku*, the traditional meditative music for this instrument. *Honkyoku* are quite similar in intent to Gregorian chant: like chant, they exist not so much as “pieces of music” but rather for the purpose of devotion. When I was commissioned by the Third Practice Festival to write a piece that somehow engaged a non-western music, I knew that I wanted to try to use a *honkyoku* as a cantus firmus. I turned to a piece called *Choshi*. It is said to refer to the essential harmony of the universe, or a state of mind where heaven, earth, and human are perceived as one. *Choshi* is a very simple piece, but very profound, and is used to settle the mind for spiritual practice. In *The ocean inside*, *Choshi* is the cantus firmus in the electronic part, around which the instrumental parts are written. I extended each phrase of *Choshi* to a long duration, imagining the vast ocean of breath that could produce these phrases. While *Choshi* is perceived for the most part only obliquely, it is the secret melodic heart out of which the entire piece grows—“the ocean inside”. *The ocean inside* was commissioned by The Third Practice Festival of the University of Richmond for Eighth Blackbird. Additional funding was provided by the Composer Assistance Program of the American Music Center.—FW

## Aeneas in the Underworld, Act I: The Caves of Cumae

### Scene 1: The Caves of Cumae

VI: 1-12

So he declares as he weeps. Then he lets the fleet run under full sail,  
Finally putting ashore at Euboea's colony, Cumae.  
Prows veer round to face seaward; then anchors secure all the vessels  
fast to the land with the bite of their teeth. Curved sterns add a patterned  
fringe to the seashore. A handful of youths, blazing eager,  
flashes ashore onto Twilight's Land. Some strike for the dormant  
seeds of a flame in a flint vein; others tear off into forests,  
wildlife's dense-roofed homes, find streams, point out their locations.  
Righteous Aeneas, though, heads for the citadel's heights where Apollo  
rules, and towards a huge cave, the secluded haunt of the Sibyl.  
She sends a shiver through distant hearts. For the seer of Delos  
breathes into her the great force of his mind, disclosing the future.

VI: 37-54.1

'Your casual sightseeing isn't what this occasion demands. You'd do rather  
better  
to slaughter seven young bulls from a virgin herd, a like number of young ewes  
chosen as rite prescribes.' Once she's spoken this way to Aeneas,  
no time's lost. Men ready the offerings demanded. The priestess  
summons the Teucrians into the depths of her towering temple.  
Mined from a Euboean cliff's broad flank is a cavern of vast size.  
Into it lead a full hundred broad-shanked shafts, a full hundred  
mouths; out spills the same tally of voices: the Sibyl's responses.  
So, when they came to an entrance, the virgin exclaimed: 'Now's the moment:  
Ask for the statements of god. See the god, look, the god's here!' While  
speaking,  
facing the doors, she abruptly transformed: her expression, her colour  
totally altered. Her hair sprang loose, gasped struggles to draw breath  
shuddered her chest. Heart, lungs puffed huge in her bestial madness.  
Looming much larger in size, no longer sounding just human,  
bellowed by god's spirit, nearer now: 'Have you stopped your devotions,  
Trojan Aeneas?' she cried. 'Have you stopped praying? Think about this then!  
Not till you pray will the dumbstruck mouths of the great dwelling open.'  
This said, she lapsed into silence.

### Scene 2: Aeneas' Prayer

VI: 56

Phoebus, you've always shown pity for Troy and her burdens of suffering.

VI: 62

Let our Trojan luck pursue us no further!

VI: 65.3-68

And you too, holiest priestess,  
you know the future beforehand. Permit Teucer's sons and the vagrant  
gods and uprooted spirits of Troy to resettle in Latium.  
What I request is merely the kingdom my destiny owes me.

### Scene 3: The Prophecy

VI: 77-101

The prophet, monstrous still, isn't broken in yet to the bridle of Phoebus.  
Rather, as if Bacchus ruled her, she rages around in the cavern,  
hoping to buck the huge god from her breast. But he wearies her froth-flecked  
mouth even more, as he tames her heart's wildness, and shapes her with  
pressure.  
Now all hundred mouths of the shrine fling open their portals,  
willingly bearing the seer's oracular words through the breezes:  
'You who've at last passed on, with success, beyond perils of salt sea-  
though greater dangers await you on land – the Dardanians will enter  
into the realms of Lavinium. Dismiss your concerns on this issue!  
But: they will also wish they had never arrived. I see warfare,  
hideous warfare, the Tiber frothing with torrents of bloodshed.  
Simois, Xanthus, the Dorian camp: there'll be features to match them,  
even another Achilles is now born for Latium. He's also  
son of a goddess. There's also the Teucrians' incubus, Juno,  
she'll haunt you every day, everywhere. Which of all Italy's peoples,  
which cities *won't* you approach for assistance, a destitute suppliant?  
Once more the cause of such evil's a wife, who'll be hostess to Teucrians,  
Once more a foreign bridal affair.  
Don't give way to these evils, but move the more boldly against them,  
turn any way that your fortune permits. The first pathway to safety,  
one you anticipate least, will emerge from a Greek city's portals.'  
Fearsome, ambiguous words such as these are the Sibyl of Cumae's  
song from her sanctum. She rolls up the truth in obscurity's riddles,  
rumbling the cavern with echoes. Apollo shakes hard on the bridal's  
reins as she raves, and he's raking her breast with his spurs to control her.

### Scene 4: The Golden Bough

VI: 119-123

'Orpheus found, in the resonant strings of his Thracian lyre,  
power to conjure his dead wife's ghost back into existence;  
Pollux brought back his brother by sharing his death and so often  
treading, retreading this path – one could also add Theseus and mighty  
Hercules. Why not me? I too claim descent from Almighty Jupiter.'

VI: 135-143

'If it's your pleasure to wanton in labours of madness,  
grasp what you must do first. On a dense, dark tree lurks a hidden  
bough, and its leaves and its pliable, willowy stem are all golden,  
sacred, they say, to the underworld's Juno. It's masked by the forest,  
Dank shadows lock it inside a vale of protective concealment.  
No one's permitted descent beneath earth's deep mantle without first  
harvesting this gold-tressed live growth from the tree where it's nurtured.  
This is the gift you must steal, fair Proserpina rules, as her tribute.

translation: Frederick Ahl (Oxford, 2007)



# Friday, June 17

## 1:00 p.m.

### OPEN REHEARSALS

*works by Matthew Burtner, Christopher Adler, Alan Lechusza, Nathan Brock*

## 7:00 p.m.

### PRE-CONCERT DISCUSSION WITH COMPOSERS-IN-RESIDENCE

## 7:30 p.m.

### ***LANDS OF RHYTHM AND RITUAL***

**NOISE** Christopher Adler, piano, khaen

Franklin Cox, cello

Mark Menzies, violin

*with* Matthew Burtner, alto saxophone

Lisa Cella, flute

Colin McAllister, guitar

Morris Palter, percussion

Nathan Brock, electronics

**Babalyan** (2011)

Sidney Marquez Boquiren  
b. 1970

**(dis)Sensus** (2007)

Matthew Burtner  
b. 1970

i. Dissensus

ii. Sxape

iii. Modification 1

iv. (vio)Lens

v. Modification 2

vi. ianopianop

vii. Sensus

**Polyrhythmicana** (2002)

Matthew Burtner

i. Metal YX

ii. Split/Joined Diamonds (in Wood)

iii. C Acceleration Phase

iv. Slow 2:3 (in Noise)

v. Melody Triangles

**Missa cum Jubilo** (2005)

Sidney Marquez Boquiren

**8:30 p.m.**

***THE STRING QUARTETS OF ISHMAEL WADADA LEO SMITH***

**THE FORMALIST QUARTET**

**Mark Menzies**, violin

**Andrew Nathaniel McIntosh**, viola

**Andrew Tholl**, violin

**Ashley Walters**, cello

<b>String Quartet #4, In the Diaspora</b>	Ishmael Wadada Leo Smith b. 1941
<b>String Quartet #5</b>	Ishmael Wadada Leo Smith

**9:30 p.m.**

***ROCK-OUT CONCERT***

**DELEND A EST CARTHAGO**

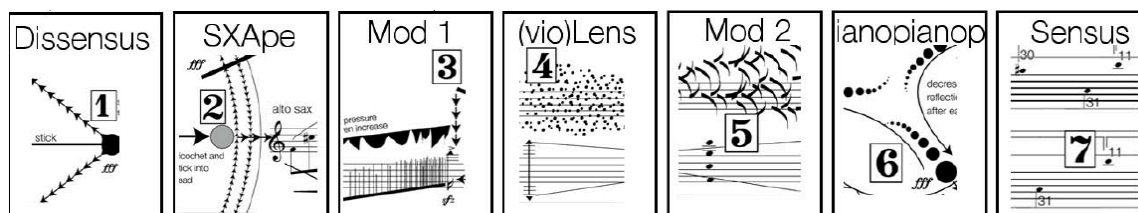
**Robert Zelikman**, clarinets

**Colin McAllister**, guitar

**Christopher Adler**, piano

<b>Montana</b>	Alan Lechusza Aquallo
<b>Mastodon</b> (2009)	Christopher Adler

**Babaylan** (“Healer” in the Philippine dialect of Tagalog) is a multi-sectional composition that explores various permutations of a chamber ensemble with a unique instrumentation within the context of a ritualistic evocation based on Southeast Asian healing traditions and musical practices and concepts. The piece involves the confluence of three traditions. The first is the tradition of Western music as represented by the familiar concert instruments of flute and cello. Secondly, the *khaen* (a bamboo mouth organ) represents Lao/Thai musical practice. Finally, in what I view as a process of transmutation, I draw upon deeper cultural elements embedded in Philippine healing rituals as a crucial source of inspiration for musical material, combined with my own experiences and knowledge as a Filipino: this is at the heart of the third tradition and forms the core of the piece. *Babaylan* presents these three traditions in musical dialogue, at times unified into a singular whole, at other times presented as separate and distinct but interwoven strands.—SMB



**(dis)Sensus** is an abstract drama about dissent and sabotage yielding new modalities of sensation. *(dis)Sensus* creates form out of dialectics and oppositions, and each movement presents a refigured aesthetic eschewing formal unity. The piece begins with the percussionist writing on a piece of paper, a fragment of text from French political philosopher, Jacques Ranciere: “Dissensus is a modification of the coordinates of the sensible, a spectacle of a tonality that replaces another.” The scripted rhythms of the written text elaborate through an interactive computer part, expanded by the percussion in *Sxape*. Each of the longer movements – *Sxape*, *(vio)Lens*, and *ianopianop* –feature either the saxophone, violin or piano and in all three the percussionist plays the role of a disruptor, playing a saxophone mouthpiece, a bowed piece of metal, or a toy keyboard at key moments in those movements. The percussionist superficially complements the other instruments while also refusing to conform to a shared aesthetic. He/she introduces an aesthetics of dissent. The two *Modifications* set the snare drum at the center of system of interaction articulated by graphic notation. In these short pieces, the ensemble tightly aligns. The final movement, *Sensus*, also treats the ensemble as a unity, oscillating between highly detailed scored ensemble playing and a series of “tonalities”, sustained sounds freely chosen by the performers and not found elsewhere in the score. *(dis)Sensus* was commissioned by Ensemble Integrales to whom it is dedicated. The piece is part of a series of works on embodiment politics including *(dis)Appearances* (2003) for (dis)embodied string trio, *(dis)Locations* (2007) for alto sax, video and computer, *99.99 (in)Stances* for two performers, and *(dis)Integrations* (2004) for cello, piano and computer. —MB

**Polyrhythmicana** for flute, cello, guitar and percussion creates musical structure from the contrapuntal interaction of polyphonic time. Form arises from macro-level geometric relationships applied as rhythmic interplay between the individual instruments. In the piece geometric forms expressed as poly-tempi among the instruments create a stratified time-scale. The performers can precisely follow the constantly changing tempi with the help of a computer program producing independent multi-channel click tracks under one global clock. The program ensures that while the performers play independently they will arrive at points of coincidence in unison. The composition is a tribute to Henry Cowell’s work with extended rhythmic counterpoint. Cowell wrote two quartets, the *Quartet Romantic* and *Quartet Euphometric* (the so-called *Rhythm-Harmony Quartets*), that he believed to be “unplayable.” His work for Rhythmicon and orchestra, *Rhythmicana*, was performed only once, at Stanford University by Leland Smith and the Stanford Symphony. *Polyrhythmicana* was commissioned by San Diego New Music for Ensemble Noise with partial funding provided by the American Music Center. —MB

**Missa cum Jubilo** uses as its foundation plainchants taken from the Roman Catholic *liber usualis*. These chants are modified (“re-composed”) and become obscured to varying degrees. Each instrument carries a specific chant as follows:

Kyrie	piano
Gloria	flute
Credo	percussion (rhythm only)

*Sanctus*      cello  
*Agnus Dei*    guitar

Instead of presenting these chants successively, they are performed simultaneously, framed by an Introit and a Postlude. Each individual part proceeds independently from the others, except for crucial points of alignment. The constant pulse (though not constant tempo) provided by the percussion provides the unifying reference point for the five parts, just as faith (as conveyed through *Credo*) is the foundation for the belief in a divine/spiritual being. Written originally in 2005 for the members of NOISE at the time, I added a violin part, freely composed and not based on a plainchant, though structured similarly as the other parts. This sextet version was premiered by the ensemble in September 2010 as part of the 6<sup>th</sup> Chihuahua International Festival. —SMB

#### **String Quartet #4, In the Diaspora / String Quartet #5**

As a trumpeter, composer, and improviser, Ishmael Wadada Leo Smith's own search for spontaneous sound and the exploration of color has led to an output of string quartets, which challenge the conventions of this instrumentation. Smith has developed a notation which allows the ensemble to function both as one rhythmic and melodic voice and as a collection of four individuals connected only by the passing of time. Spontaneity in the form of improvisation is balanced with detailed written structure creating a work that suspends time through grand energetic gestures.

—Ashley Walters

Trumpeter, multi-instrumentalist, composer and improviser **Ishmael Wadada Leo Smith** has been active in creative contemporary music for over forty years. His systemic music language *Ankhrasmation* is significant in his development as an artist and educator. He has taught at the University of New Haven (1975-'76), the Creative Music Studio in Woodstock, NY (1975-'78), and Bard College (1987-'93). He is currently a faculty member at The Herb Alpert School of Music at California Institute of the Arts. Mr. Smith's awards and commissions include: Fellow of the John Simon Guggenheim Memorial Foundation (2009-2010), Other Minds residency and *Taif*, a string quartet commission (2008), Fellow of the Jurassic Foundation (2008), FONT(Festival of New Trumpet) Award of Recognition (2008), Jazz Journalists Association Jazz Award (2005), Islamic World Arts Initiative of Arts International (2004), and National Endowment for the Arts Music Grants (1972, 1974, 1981). Mr. Smith's music philosophy *Notes (8 Pieces) Source a New World Music: Creative Music* has been published by Kiom Press (1973), translated and published in Japan by Zen-On Music Company Ltd. (1976). Mr. Smith currently has three ensembles: Golden Quartet, Silver Orchestra, and Organic. His compositions have also been performed by other contemporary music ensembles: AACM-Orchestra, Kronos Quartet, Da Capo Chamber Player, New Century Players, San Francisco Contemporary Music Players, Contemporary Chamber Players (University of Chicago), S.E.M. Ensemble, Southwest Chamber Music, Del Sol String Quartet, New York New Music Ensemble, ne(x)tworks, and California E.A.R. Unit.

**Cleopatra** and **Mastodon** are extensively notated compositions for improvisers, allowing for the integration of improvisation into elaborate compositional structures. For the ruthless and guileful queen of the Nile, a labyrinth of sinuous melodies are a basis for simultaneous elaboration. Setting the scene for the giant of the Pleistocene, solos over grooves give way to a striated terrain of rhythmic cycles with perpetually shifting polyrhythmic relationships, until the beast himself makes an appearance.—CA

**Montana** began as an etude that I composed which then expanded into its own work. It's a nice little piece that is able to satisfy the improviser and supporting ensemble at the same time.—AL

# Saturday, June 18

**10:00 a.m.**

**COMMUNITY WORKSHOP**

**12:15 p.m.**

**COMMUNITY WORKSHOP PERFORMANCE**

<b>Clapping Music</b> (1972)	Steve Reich b. 1936
<b>Rigor Vitus</b> (1973)	David Koblitz
<b>Infinite Melodies II</b>	Tom Johnson
<b>B/P+IG(10)</b> (2009) * Part I: The Dark Organic Substance Part II: The Impossible Stillness Part 3 Part III: The Forbidden Dance of the Ocarinas: The Expanse of Dark Matter	Justin Writer

**2:00 p.m.**

**OPEN REHEARSALS**

*works by Thomas DeLio, Juan Campoverde Q., Mauricio Meza*

**7:00 p.m.**

**PRE-CONCERT DISCUSSION WITH NOISE AND COMPOSERS-IN-RESIDENCE**

**7:30 p.m.**

**DREAMS AND PRAYERS**

**THE FORMALIST QUARTET**

**Mark Menzies**, violin

**Andrew Nathaniel McIntosh**, viola

**with Robert Zelickman**, clarinet

**Andrew Tholl**, violin

**Ashley Walters**, cello

**The Dreams and Prayers of Isaac the Blind** (1994)

Oswaldo Golijov  
b. 1960

**8:30 p.m.**

**CHAMBER FINALE PART I**

**NOISE** Christopher Adler, piano

**Lisa Cella**, flute

Franklin Cox, cello

**Colin McAllister**, guitar and conductor

Mark Menzies, violin

**Morris Palter**, percussion

*with* Robert Zelickman, clarinet

**Andrew Nathaniel McIntosh**, viola

**Torus / N** (2011) \*\*

Juan Campoverde Q.  
b. 1964

**transients / images** (2006)

Thomas DeLio  
b. 1951

**Pouring Etiquette** (2009) \*

Rei Munakata  
b. 1976

**9:30 p.m.**

**CHAMBER FINALE PART II**

**Cenotaph** (2010) \*\*

Nathan Brock  
b. 1977

**transients / interferences** (2010) \*\*

Thomas DeLio  
b. 1951

**Confabulation 1.7** (2009) \*

Mauricio Meza  
b. 1971

\* Selection from the 2010 NOISE international call for scores

\*\* World premiere

## **B/P+IG(10)**

The title of this work is an abbreviation for “Bass/Piano plus an Indeterminate Group.” The number ten refers to the number of musicians in the group that premiered the work. The piece explores many ideas, textures, and techniques that the composer found interesting while performing improvisatory and experimental music. These techniques range from twelve-tone composition (mvmt one) to graphically notated chance music (mvmt three). The whole piece can be thought of as moving from strictness to freedom.—JW

### **The Dreams and Prayers of Isaac the Blind**

I have this image of my great-grandfather, who shared my bedroom when I was seven. I’d wake up and see him by the window, praying with his phylacteries in the early light. I think of him always praying, or fixing things, his pockets full of screws. I remember thinking, three of his children are dead; why does he still pray? Why does he still fix things? But we were taught that God had assigned that task of repairing the world to the Jewish people—*Tikkun Olam*. Incomprehensible.

About eight hundred years ago, Isaac the Blind—who was the greatest Kabbalist rabbi of Provence—dictated a manuscript saying that everything in the universe, all things and events, are products of combinations on the Hebrew alphabet’s letters.

*The Dreams and Prayers of Isaac the Blind* is a kind of epic, a history of Judaism. It has Abraham, exile and redemption. The movements sound like they are in three of the languages spoken in almost 6,000 years of Jewish history: the first in Aramaic, the second in Yiddish, and the third in Hebrew. I never wrote it with this idea in mind, and only understood it when the work was finished. But while I was composing the second movement, for example, my father would sit out on the deck with the newspaper—the sports pages, and every once and a while he would shout, “There you go! Another Yiddish chord!”

In the prelude, the music is like a celestial accordion, rising and falling like breathing, like praying... like air... then the air is transformed into a pulse and heart.

The whole first movement is a heartbeat that accelerates wildly, becoming frantic. It’s built on a single chord, rotating like a monolith. The Quartet obsesses in eighth notes, the clarinet starts a huge line in long notes, but zooms in and is caught up in the gravitational spin. The forces of God and man, they never unite, but they do commune, you can hear the *dybbuk* and the *shofar*, searching for a revelation that is always out of reach.

The second movement opens with a hesitating, irregular pulse—a skipping heartbeat, the rhythm of death. The violin and the clarinet hold forth in monologue at the same time, like those Bashevis Singer stories told in a poorhouse on a winter night. The same four notes, the same theme, playing in endless combinations.

The String Quartet is an accordion in the prelude, a klezmer band in the second movements; now, in the third movement, it’s a shepherd’s magic flute. The last movement was written before all the others. It’s an instrumental version of *K’VAKARAT*, a work that I wrote a few years [before this one] for the Kronos Quartet and Cantor Misha Alexandrovich. In this final movement, hope is present but out of reach. There is a question woven into the hardening, incense: why this task? Repairing a world forever breaking down, with pockets full of screws. The question remains unanswered in the postlude.—Osvaldo Golijov

### **Pouring Etiquette**

Japanese sake can be tasted in various temperatures, and each sake has its own optimum temperature and personality just like there are many different ways of living life and experiencing different types of feelings and expressions. *Pouring Etiquette* explores constant transformations of musical gestures and events depending on different temperatures and situations with sake as a metaphor. While the musical condition keeps changing its phase by boiling, evaporating, and cooling down, each instrument’s personality also transforms constantly as if searching for its own identity and purpose.—RM

### **transients**

Several years ago, at the request of publisher Sylvia Smith, I wrote a short marimba solo entitled *Transparent Wave IV* (2000, Sonic Art Editions) (one of a series of études for various solo instruments entitled *Transparent Wave*). Later, at the request of the brilliant percussionist Tracy Wiggins I expanded that solo into a larger work for percussion entitled *wave / s*. In *wave / s* the original marimba solo is repeated almost verbatim while other percussion instruments are added to it, surrounding it and bathing it in a new sonic context. In a sense, *wave / s* is a mini-concerto for solo marimba and percussion. A few years later, this time at the request of Tracy Wiggins, I created a short solo for vibraphone entitled *Transparent Wave VI* (2003). Once again, I repeated the process started with the marimba work and expanded this vibraphone solo into a series of new works, each of which builds upon its predecessor:

*transients / waves* for percussion solo (2006, Silent Editions)

*transients / images* for percussion and piano (2006, Silent Editions)

*transients / resonances* for chamber ensemble (flute, clarinet, violin, cello, piano, percussion; 2006, Silent Editions)

*transients / interferences* for chamber ensemble (flute, guitar, violin and percussion; 2010, Silent Editions)

*transients / refractions* for chamber orchestra (forthcoming)

The titles refer basic aspects of sound that are central to all music: attack transients, sound waves, and resonance. Each of these works is built upon a nearly verbatim repetition of its predecessor. *Transparent Wave VI* is common to all of them and is heard in all (with occasional, slight variation as context demands). In *transients / waves* the original vibraphone solo is surrounded by other percussion instruments. In *transients / images* we hear a repetition of *transients / waves* but with a piano added to the mix. Then, in *transients / resonances* we find a repetition of *transients / images*, but with a small chamber ensemble of string and wind instruments added (resonating with the piano sounds), etc... —TD

### **Torus / N**

With this piece, written with feelings of admiration and gratitude for the members of NOISE, I revisit ideas and poetic images evoked by architectural designs and forms that have frequently accompanied my creative adventures. A torus, a convex molding found at the base of classic columns, offers me the creative space in which ideas of permanence, of constant rotation and circularity, are embedded within the fleeting projection of sounds through time. An image I have been unable to resist.—JCQ

**Cenotaph** for flute and cello is a memorial piece for Iannis Xenakis, a composer whose music has had a profound effect on me. I took several elements common to Xenakis' works, including a block-like formal structure, the use of scales that repeat at intervals other than octaves, and a sense of forward momentum caused by the accumulation of detail instead of development, and combined them with elements of my own music. In this piece, the flute and cello alternate between several different musical environments, changing abruptly from one to the next. These environments are like the traditional three movements of a chamber piece, but are jumbled together into a single continuous movement. At times, the two instruments behave like a single meta-instrument, and at others are completely independent entities. The musical language is sometimes harsh, but also keeps pushing into incongruous flights of lyrical fantasy. See if you can spot the reference to Xenakis' friend and fellow-traveler, Morton Feldman!

—NB

### **Confabulation 1.7**

"Bowling to the fact that all phenomena lack inherent existence,  
avoids the pitfall of absolutism and leads towards  
the realization of the emptiness of all phenomena." <sup>1</sup>

Scientific research on the subject of cognition is a source of inspiration for my work. Two important notions in this field have had some relevance in regard to my recent efforts. On the one hand, the notion of autopoiesis or self-organization, on the other, the notion of emergence. This project focuses on exploring the tension between the finely structured and the emergence of sound matter designed from the perspective of a global prediction. In this sense, Confabulation 1.7 can be defined as a finely structured strategy focused on inducing a disturbance in a medium, as a way to dive into a universe of sound with a torch, itself sensitive to many other coexistence factors. Hence the title, which refers to a delirium and its index.—MM

<sup>1</sup> Translated from : Hopkins, Jeffrey, *Meditation on Emptiness*, Londres, Wisdom Publications, 1983, p. 168. Cited by Varela, Thompson and Rosch in *L'inscription corporelle de l'esprit*.



# GUEST COMPOSERS AND PERFORMERS

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## **Sidney Marquez Boquiren** *composer*

Sidney Marquez Boquiren's compositional work and performance activities typically involve multi-disciplinary collaborations that explore a range of creative expression. As a pianist, singer, and dancer, he designed and performed *The Civilized Captivity of a Primitive Existence* (2008) with choreographer Trebien Pollard. For the premiere of *Four Songs* (2009), set to poetry by Jacqueline Jones LaMon and composed for tenor and guitar, he designed *Last Seen*, an interdisciplinary event that explored the issue of "disappearance" (from missing African-American youths to the *los desaparecidos* of Argentina) through the performance of songs and readings of texts. Most recently he premiered two new works on a double-bill: *We Will Not Be Silent* (2010), an improvised work for piano and electronics assisted by Bryan Teoh, written in response to the recent surge of cyber-bullying; and *Odes to Earth and Air* (2010), a semi-staged multi-media chamber opera with lyrics by Daniel Neer, and video and direction by Ted Gorodetzky. This past spring at Adelphi University included the premiere of *Babaylan* as well as the performance of a version of "Paul's Aria" from *Odes to Earth and Air* for harpsichord and Baroque flute. He is currently working on music for a short film by Jane Pickett entitled *Cuttlefish*. As a pianist and vocalist, Sidney regularly performs with the composer-performer collective pulsoptional, for which he has written several works. Sidney's honors include an award from Gaudeamus New Music Week (2000), a Mellon Postdoctoral Fellowship with the Penn Humanities Forum at the University of Pennsylvania (2003-04), and a National Endowment for the Arts Access to Artistic Excellence Fellowship (2008) which supported his residency at MacDowell Colony. He is an Assistant Professor in the Department of Music at Adelphi University where he teaches theory and composition.

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## **Nathan Brock** *composer, electronics*

Nathan Brock (b. 1977) is an emerging composer of chamber and orchestral works. A student of Roger Reynolds at UC San Diego, Brock has developed a reputation for his work combining modernist rigor with romantic lyricism, and familiar musical gestures with novel forms. His work often deals with language, both as an impulse for dramatic development and as an object for critical inquiry. Outside of the compositional realm, Brock is a researcher in networked audio, where he develops systems for cinema post-production and distributed musical performance, and a professor of composition, music theory, and music technology. His composition *Geworfenheit* was featured on the 2009 soundON Festival. [www.nathanbrock.org](http://www.nathanbrock.org)

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## **Matthew Burtner** *composer, alto saxophone*

Matthew Burtner is a composer and sound artist specializing in concert chamber music and interactive new media. His work explores ecoacoustics, (dis)embodiment, and extended polymetric and noise-based systems. First prize winner of the Musica Nova International Electroacoustic Music Competition (Czech Republic) his music has also received honors and awards from Bourges (France), Gaudeamus (Netherlands), Darmstadt (Germany), Prix d'Ete (USA), Meet the Composer (USA), ASCAP (USA), Luigi Russolo (Italy), and Hultgren Biennial competition (USA). Burtner's music, often combining acoustic instruments and new technologies with video, dance or theatre, has been performed in major festivals and venues throughout the world. Canada's *Exclaim! Magazine* writes that his music "blurs the distinctions between acoustic and electronic idioms in fascinating ways." The *Norwegian Nordlandsposten* writes that his music "evokes ice crystals and wind that transform into a blinding light. You can sense running water, waves, and an overwhelming movement!" And *La Liberté* of Switzerland described his music as "the mystical evocation of a magician of sonorous spaces." He is the composer of three multimedia operas -- *Ukiuq Tulugaq* (*Winter Raven*), *Kuik*, and *Auksalaq*. Ensembles and organizations commissioning Burtner's music include Ensemble Integrales (Germany), San Diego New Music and NOISE (USA), Trio Ascolto and the German Ministerium for the Arts (Germany), MiN Ensemble (Norway), Musikene (Spain), Spiza (Greece), Jerome Foundation (USA), CrossSound (Alaska), and others. He has also had the opportunity to work with virtuosic soloists such as Phyllis Bryn-Julson, Dimitris Marinos, Morris Palter, Haleh Abghari, Lukas Ligeti, Michael Straus, Madeleine Shapiro, Wu Wei and others. Among published recordings for Summit (US) DACO (Germany), The WIRE (UK), MIT Press (US), Innova (US), ICMA (US), Centaur (US), EcoSono (US) and Euridice (Norway), his music appears on three critically acclaimed solo recordings: "Portals of Distortion", "Metasaxophone Colossus" and "Signal Ruins". Of his 2008 "Signal Ruins" sound art-works DVD France's *Sonhars* writes "Matthew Burtner plays with beauty, coolness and space, halfway between chamber music and sound sculpture -- dialogues, modulations, swirl, noise, dissonance, metallic roar, crackle: nothing can break the expressive unity." And London's *Further Noise* describes it as "a dissonant, ecstatic anti-chorus of metallic shrieking, stresses, and crackle... cementing this audio-visual project as a most trenchant

experience in ritual." A 2009 Howard Foundation Fellow of Brown University, and the 2010 Provost Fellow at the Center for 21<sup>st</sup> Century Studies at UWM, Burtner has also conducted major artist residencies at the Banff Centre for the Arts (Canada), Phonos Foundation/Pompeu Fabra Universidad (Spain), Musikene (Spain), Cite des Arts (France), IRCAM/Centre Pompidou (France), The University of Missouri Kansas City (USA) and the University of Washington (USA). Since 2001 he has taught at the University of Virginia where he is Associate Professor with tenure, Director of the Interactive Media Research Group (IMRG), and Associate Director of the VCCM Computer Music Center. He studied composition, computer music, saxophone and philosophy at St. Johns College, Tulane University (BFA, *summa cum laude*), Iannis Xenakis's UPIC-Studios, the Peabody Institute/Johns Hopkins (MM), and Stanford University/CCRMA (DMA). At Stanford he worked closely with Jonathan Harvey, Max Mathews, Brian Ferneyhough and Jonathan Berger. [www.burtner.net](http://www.burtner.net)

### **Madelyn Byrne** *composer*

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Madelyn Byrne is an active composer whose work frequently combines acoustic instruments with computer-generated sounds. Some compositions in this area include *In A Winter Landscape* (commissioned by Peter Sheridan), *For ANWR* (commissioned by Yoon Jeong Heo), *Rain, Sea, and Sky* (commissioned by NOISE), and *Dream Tableaux* (commissioned by Colin McAllister). Past honors include ASCAP Plus Awards, honorable mention in the "Suoni di Legno" competition, winner of the Friends and Enemies of New Music Composition Competition, and recordings on Innova, Everglade, and New World/CRI Records. Madelyn's music has also been selected for a wide range of new music festivals including several International Computer Music Conferences, Electronic Music Midwest, WIU's New Music Festival, Imagine II, and Merging Voices among others. Her music has received additional national and international performances and broadcasts on television, radio, and the internet. Madelyn completed her DMA in Composition at The Graduate Center in 1999 and joined the Palomar College Faculty in the Fall 2000 semester. Madelyn has also been a guest composer at Columbia University's Computer Music Center.

### **Thomas DeLio** *composer*

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Thomas DeLio is a composer and theorist, internationally renowned in both fields. He has composed music for soloists, chamber ensembles and orchestra, and is especially noted for his work in computer music. His compositions have been performed worldwide and are recorded on numerous labels including Wergo (Germany), 3D Classics (France), Neuma, Centaur, Capstone, ERMMedia and Spectrum. Most recently, his composition *en l'espace de...* was recorded by the Prague Radio Symphony. His compositions are published in the US by Sonic Art Editions and Silent Editions, and in Italy by Semar Editore. He has published over thirty essays in such journals as *The Journal of Music Theory*, *Perspectives of New Music*, *Interface*, *Artforum*, *Contemporary Music Review* (London), *Revue d'Esthetique* (Paris), and *MusikText* (Cologne). A number of his essays have been anthologized, and translated into German, French and Italian. His books include *Circumscribing the Open Universe* (University Press of America; Italian translation, Semar Editore, Rome), *The Music of Morton Feldman* (Greenwood Press), and *The Amores of John Cage* (Pendragon Press). He has participated in conferences, festivals and residencies throughout the world. A book about his work, entitled *Essays on the Music And Theoretical Writings of Thomas DeLio* was published by The Edwin Mellen Press (2008). It contains essays by leading composers and scholars from Europe and the United States. Contributors to this volume include: Herman Sabbe, Professor, Ghent State University (Belgium); Robert Morris, Professor, Eastman School of Music; Agostino di Scipio, Professor, University of Bari (Italy); Christopher Shultis, Regents Professor, University of New Mexico; Wesley Fuller, Professor Emeritus, Clark University; Morris Palter, Professor, University of Alaska. A companion volume entitled *Thomas DeLio: Collected Essays Vol. I (1980-2000)* will be published by the Mellen Press in 2012. [www.silenteditions.com/delio.htm](http://www.silenteditions.com/delio.htm)

### **David Toub** *composer*

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David Toub has been described as a postminimalist composer. Largely self-taught, his only formal composition education consisted of attending music school during weekends while in high school. He received his AB and MD degrees from the University of Chicago and a MBA from Drexel University. Formally a practicing gynecologic surgeon at Pennsylvania Hospital, he currently works for a medical device startup (Gynesonics) in Silicon Valley. His music is freely available for download through his music site (<http://homepage.mac.com/dtoub/dbtmusic.html>), and has been heard on radio programs such as Music from Other Minds on KALW-FM and Classical Discoveries on WPRB-FM as well as Internet radio (Postclassic Radio, Contemporary Classical Radio). The Rangzen Quartet recorded his string quartet work *mf* for OgreOgress Productions and the composer Steve Layton has recorded both an extended piano work (textbook: music of descending landscapes in hyperspace) and the open instrumentation piece *darfur pogrommen*; all are available on iTunes and Amazon.com. Toub's music has been increasingly performed in the past few years, including performances by the Diverse Instrument Ensemble, the first Sequenza 21 concert in New York City and by the percussionists Bill Solomon and Mike Lunoe at Hartt College of Music. He lives in Wyncote, Pennsylvania with his wife and two children, and is active in a number of social causes..

### **Frances White** *composer*

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Frances White composes instrumental, vocal, and electronic music. She studied composition at the University of Maryland, Brooklyn College, and Princeton University. She has received awards, honors, grants, commissions, and fellowships from organizations such as the Guggenheim Foundation, Meet the Composer, the Alice M. Ditson Fund, the Mary Flagler Cary Charitable Trust, the Aaron Copland Fund, Prix Ars Electronica, the Institut International de Musique Electroacoustique de Bourges, the International Computer Music Association, Hungarian Radio, ASCAP, the Bang On A Can Festival, the Other Minds Festival, the New Jersey Symphony Orchestra, the Dale Warland Singers, the American Music Center, the MacDowell Colony, and the Djerassi Resident Artists Program. Recent commissions include one from the Third Practice Festival at the University of Richmond to write *The ocean inside* for the acclaimed ensemble Eighth Blackbird; from the Fromm Foundation to write *A flower on the farther side* for the viol consort Parthenia; and from the University of North Carolina at Chapel Hill to write a chamber opera, *Maurice Remembered*, for pianist/baritone Thomas Otten. She is currently working on *Tracing*, a piece commissioned by the MAP Fund for trombonist Monique Buzzarté. Ms. White's music can be heard on CD on the Wergo, Centaur, Nonsequitur, Harmonia Mundi, and Bridge Records labels. A CD devoted to her electroacoustic chamber works, *Centre Bridge*, was released in August of 2007 on the Mode Records label. A forthcoming CD of her work will be released on the Pogus label in the fall of 2011. Ms. White's music was featured as part of the soundtrack of three of Gus Van Sant's award-winning films: *Elephant*, *Paranoid Park*, and *Milk*. Ms. White studies the shakuhachi (Japanese bamboo flute), and finds that the traditional music of this instrument informs and influences her work as a composer. Much of Ms. White's music is inspired by her love of nature, and her electronic works frequently include natural sound recorded near her home in central New Jersey. [www.rosewhitemusic.com](http://www.rosewhitemusic.com)

**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.F.A. at Cal Arts.

## THE FORMALIST QUARTET



*Andrew Nathaniel McIntosh • Ashley Walters • Andrew Tholl • Mark Menzies*

The Formalist Quartet is an ensemble dedicated to the performance of adventurous and relevant repertoire focusing on contemporary pieces and world premiers as well as exploring a diverse spectrum of early music and the standard repertoire. The quartet was born on the 100th birthday of Dmitri Shostakovich and since then has been playing frequently across the United States in concert halls, festivals, art galleries, cafes, and houses, including the Roy O. Disney Hall at CalArts; REDCAT at the Walt Disney Concert Hall, Los Angeles; the Wulf, Los Angeles; University of California, San Diego; Stanford University; University of Wisconsin, Milwaukee; the Flatfile Galleries, Chicago; University of Nevada, Reno; Cornelia Street Cafe, New York; MOSA Concert Series, New York; Princeton University; the Eagle Rock Center for the Arts; the Villa Aurora, Pacific Palisades; and the Et Cetera New Music Festival. Their recordings include the epic 100 Cadences of Arthur Jarvinen, music for several small films and pop records, a forthcoming release of Kristian Ireland's *Clearing on the -541-* series through Innova records, and an upcoming CD including works by Aaron Helgeson, Carsten Hennig, Tim McCormack, and others.

**Andrew Nathaniel McIntosh** *viola*

Violinist, violist, and composer Andrew McIntosh focuses primarily on performing and expanding the repertoire of compelling and experimental music. However, he enjoys music from throughout the last 800 years and can sometimes be found playing baroque and renaissance music on period instruments as well. McIntosh is a member of the Formalist Quartet, 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, inauthentica, and many others. He has been a guest artist at the Other Minds Festival (San Francisco), Reykjavik Arts Festival (Iceland), Dartington Music Festival (England), Dilijan Concerts (Los Angeles), Sunriver Music Festival (Oregon), and the Mammoth Lakes Music Festival (California). As a solo artist he has appeared at venues such as Stanford University, REDCAT, the Wulf, Hamburger Klangwerkstage (Hamburg), Zwielficht (Berlin), the Pianola Museum (Amsterdam), the Hammer Museum, and KPFC 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 Gérard Grisey's *Les Espaces Acoustiques*, for which performance the LA Times said he "played with commanding beauty". Recent and upcoming engagements include performances on Monday Evening Concerts, a festival of Sofia Gubaidulina's music at REDCAT and solo concerts at Unruly Music in Milwaukee and at UC San Diego. 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. A native of rural Northern Nevada, McIntosh is currently based in the Los Angeles area where he teaches violin at Pomona College and enjoys a large and frequently unexpected variety of performing, recording, teaching, and composing activities.

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

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### **Andrew Tholl** *violin*

Andrew Tholl is a violinist and composer from Phoenix, Arizona. As a soloist and chamber musician he is dedicated to the performance of new music as well as the collaborative process between composer and performer. Andrew is a member of the ensembles TempWerks, wildUp, and the formalist quartet, which he co-founded in 2006. Compositionally, his interest lies in the exploration of the passage of time, the physicality of making music, noise, nostalgia, memory, and the merging of diverse musical styles. Both his performances and compositions have been heard across the United States and Europe. He holds degrees from Arizona State University, the University of Michigan, and the California Institute of the Arts. Additionally, he maintains a second musical life as a drummer and improviser having played with the bands Paper Tiger Trio and The Teeth. He is currently pursuing a D.M.A in composition and performance at the California Institute of the Arts. Andrew lives in Los Angeles where he is involved with music for concert halls, art galleries, films, puppet shows, bars, garages, bedrooms, and coat closets.

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### **Ashley Walters** *cello*

Cellist Ashley Walters has gained attention as an interpreter of experimental music, a prodigious performer in chamber music, and a dedicated teacher. 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 where she has been twice awarded for excellence in teaching for her work with undergraduate students. 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 and that focuses on adventurous contemporary repertoire. In addition, she is a member of inauthentica, a Los Angeles based new music ensemble. Ashley has served on the cello faculty of the Oakwood School and the California State Summer School, and currently serves as faculty at the Academy of Creative Education. Ashley's primary teachers have been Charles Curtis, Felix Wang, John Kochanowski, Erika Duke-Kirkpatrick, and Barbara VanPatten. Upcoming events include a solo recital featuring the music of Rachmaninoff and contemporary composers, a performance as part of the Monday Evening Concert series, the chamber music of Sofia Gubaidulina at REDCAT, and a solo CD featuring the works of Luciano Berio, Nicholas Deyoe, Kaija Saariaho, and Wolfgang von Schweinitz.

## **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, Adelphi University, and the University of San Diego and was featured at the 2010 Festival Internacional Chihuahua in Mexico.

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.



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

### **Christopher Adler** *piano and composer-in-residence*

Christopher Adler is a composer, performer and improviser living in San Diego, California. His music draws upon fifteen years of research into the traditional musics of Thailand and Laos and a background in mathematics. 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 and recently presented *New Musical Geographies*, a national tour of new compositions written specifically for him. As a pianist and conductor, he has performed with many of the West coast's finest improvisers and is active in performing and recording 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, Juan Campoverde Q., Christopher Burns, Jeff Herriott, David Lipten, David Loeb, Alan Lechusza and Gustavo Aguilar. As a composer, Christopher has been commissioned by the Weill Music Institute at Carnegie Hall and the Silk Road Project, by a consortium of percussion ensembles led by the University of Kentucky, and by San Diego New Music, 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, percussionists Andy Bliss and Morris Palter, 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, Innova Recordings, pfMENTUM, Nine Winds Records, Vienna Modern Masters, Artship Recordings, Accretions, Circumvention, and WGBH's Art of the States, and his retrospective analysis of his first ten years of cross-cultural composition has been published in John Zorn's *Arcana II: Musicians on Music* (Hips Road, 2007). Christopher joined NOISE in 2003 after appearing as a guest in 2002. [www.christopheradler.com](http://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. 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. As a soloist, she has performed around the world and is a faculty member of the Soundscape Festival of Contemporary Music in Maccagno, Italy. She is an associate professor of music at 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.

### **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 Lerdaahl, 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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**Colin McAllister** *guitar and conductor*

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Via a diverse range of musical interests and an uncommon versatility, Colin McAllister maintains an active performance schedule throughout the United States, Mexico and Europe. Originally from the small mountain town of Chipita Park, Colorado, he now divides his time between San Diego and Mexico City. His repertoire spans the gamut of historical periods and styles: from the late fourteenth-century polyphony of the *ars subtilior* to recent modernist works. He is especially active as an ensemble player and works regularly with many groups, including NOISE, the SpeakEasy ragtime duo, Delenda Est Carthago, the Sonora Chamber Ensemble and Art of Élan. A compassionate advocate for the contemporary repertoire, Colin has premiered over fifty new works and has worked closely with many leading composers. Recent performances include contemporary music festivals in Germany, Mexico City, Los Angeles, San Francisco, Dallas and Chicago; jazz festivals in Alaska, Hungary and the Netherlands; and visiting artist residencies at Colorado College and the Oberlin Conservatory of Music. He has recorded for the Innova, Albany, Old King Cole, Vienna Modern Masters, Carrier and Tzadik record labels, and his transcriptions and compositions are published by Les Productions d'Oz. Highlights for the 2010-2011 season include *albus/ater* (a solo tour featuring works by Christopher Adler and Matthew Burtner), a performance of *Le marteau sans maître* at the Dallas Festival of Modern Music, the XVII Festival Hispanoamericano de Guitarra, concertos in Illinois and San Diego, NOISE at the Festival Internacional Chihuahua, the Fifth SoundON Festival of Modern Music, a Colorado tour with the Sonora Chamber Ensemble, and releases of new CDs by Christopher Burns, Peter Edwards and Stuart Saunders Smith. Colin earned the Doctor of Musical Arts from the University of California, San Diego in 2004. Colin is a founding member of NOISE and the former Executive Director of San Diego New Music. [www.colinmcallister.com](http://www.colinmcallister.com)

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**Mark Menzies** *violin and viola*

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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 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.

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**Morris Palter** *percussion*

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Born in Canada, Morris's wide-range of musical interests have found him performing throughout North America, Asia, and Europe at some of the most prestigious festivals and concert venues including his Carnegie Hall, Weill Recital Hall debut under famed conductor/composer Pierre Boulez in 2001. Morris is a frequent guest at universities and conservatories worldwide and has commissioned and/or premiered over 100 new works, collaborating with



prominent composers and performers including Christopher Adler, Roger Reynolds, Chou-wen Chung, John Luther Adams, Scott Deal, Evelyn Glennie, David Lang, Bob Becker, Stewart Saunders Smith, Thomas DeLio, Michael Roth, Philip Manoury, Iancu Dimitrescu, Christopher Tonkin, and Chinariy Ung. Over the past ten years, Morris has worked closely with noted composer/technology artist, Matthew Burtner, premiering the majority of his percussion-based works including two operas and numerous individual pieces. Both are also co-founders of the duo group Metasax/DRUMthings. As a Novelty Jazz Xylophonist, Morris founded the Speak-Easy Duo (Colin McAllister, guitar) in 2003 and together the two have performed at numerous jazz and ragtime festivals in California, as well as in Colorado, Holland, and throughout Hungary. 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 a member of the Percussive Arts Society New Music/Research Committee and is the PAS Alaska Chapter President. Morris has been published in PAS Magazine and on Mellen Press, and is currently endorsed by Black Swamp Percussion, and Paiste Cymbals and Gongs. Morris is also a Yamaha Performing Artist and can be heard on New World Records, Tzadik Records, Mode Records, Innova, Vienna Modern Masters, and RCA/BMG, and his solo CD was released on Centaur Records in 2006. Morris has received degrees from the University of Toronto, the Royal Conservatory, The Hague, 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 will be the host for the Focus Day of Percussion at the 2010 Percussive Arts Society International Convention. Morris is a founding member of NOISE.

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