



*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

## **The Formalist Quartet**

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

*with guest artists*

**Mark Dresser, Contra-Bass**  
**Stephanie Aston, mezzo soprano**  
**Robert Zelickman, clarinet**  
**Justin DeHart, percussion**  
**Susan Barrett, oboe**

*and guest composers*

**Evan Johnson**  
**Judd Greenstein**

# Thursday, June 14

**10:00 a.m.**

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## OPEN REHEARSALS

*works Frederic Rzewski, Evan Johnson, and Erik Griswold*

**2:00 p.m.**

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## OPEN REHEARSALS

*Work by Judd Greenstein*

**7:00 p.m.**

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

**7:30 p.m.**

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## *Groovy and Sensual part I*

**Lisa Cella**, flute  
**Colin McAllister**, guitar  
**Mark Dresser**, bass

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

<b>Song and Dance</b> (1976)	Frederick Rzewski b. 1938
<b>Clutch</b> (2005)	Evan Johnson b. 1980
<b>Quintet, camera lucida *</b> (2009)	Evan Johnson b. 1980
<b>Multiplicity MAD</b> (2012)	Mark Dresser b. 1952
<b>Quintet, camera lucida</b> (2009)	Evan Johnson b. 1980
<b>Clutch</b> (2005)	Evan Johnson b. 1980
<b>K-tude</b> (2007)	Mark Dresser b. 1952

\* Selection from the 2010 NOISE international call for scores

**8:30 p.m.**

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***Groovy and Sensual part II***

**Yellow Fog** (2010)

Erik Griswold  
b. 1969

**Bacachaonne** (2002)

Mark Dresser

**Ausschnitte** (2003)

Evan Johnson  
b. 1980

1.

2.

3.

**Change** (2009)

Judd Greenstein  
b. 1979

## **Song and Dance**

*Song and Dance* was written in December 1977 for *Speculum Musicae*. The title refers to two kinds of time that reappear in alternation throughout the piece. The first, “song” time, is slow and lyrical; the second, “dance” time, is fast and rhythmical. Generally, in the “song” the instruments are treated as soloists (with or without accompaniment), and the individual expressive qualities of each are emphasized; whereas in the “dance” it is the harmonic and contrapuntal relationships between them that tend to dominate. The rhythmic textures of the “dance” are based on patterns of 21 beats. After an initial section in which the two ideas are presented, there is a transitional vibraphone solo that starts out in the time of the “dance” and gradually merges into “song”. There follow an extended “song” for bass clarinet a partly improvised “dance” with a steady contrabass ostinato in the basic meter of 21/8, and a more strictly written “dance” that becomes a four-part canon and then culminates in a repeated unison figure. At this point the musicians are offered a reservoir of nine melodic figures which may be played any number of times in any order and may be transposed by any interval. The players are also given the option of passing into a totally free improvisation. This section ends with the return to the initial figure and a transition to the coda, ending with echoes of the very first sounds of the piece.—Frederic Rzewski

## **Clutch**

*Clutch* was written for the New York Miniaturist Ensemble, which requires that works consist of 100 notes or fewer. It is rare for a composer to have such a rigid numerical stipulation, and, as much of my own compositional work is based on manipulations of various proportional structures, the a priori fact of 100-ness meant that a good deal of my work was done for me. This small piece is entirely based on the fact of its exactly 100 notes and two other axioms: a single 6:8 proportional division, whose multifarious ramifications completely provide the piece’s temporal and rhythmic structure, and the interval of the 11th, which has for years held for me a particular fascination, and which emerges in this piece as a result of the reuse of the pitch universe of the 2002 percussion work *hyphen*, also premiered by NYME.—Evan Johnson

## **Quintet, camera lucida**

Roland Barthes is besides the point; I mean the camera lucida, the optical device that allows an image or scene to be superimposed upon a blank drawing surface for tracing purposes. Here, the two ensembles – the string trio basso and the guitar/percussion duet – are in a state of equilibrium, projected image upon black surface, trading stripped-down, more or less repetitive gestures that each make their own attempts at transparency and traceability but are each also resigned to a fundamental obscurity that will not lift.—Evan Johnson

## **Yellow Fog**

I’ve often come back to the poetry of T.S. Eliot over the years, especially his mystical ruminations on time in *The Four Quartets*, pondering evocative phrases such as “the music from a farther room,” or “you are the music while the music lasts.” Without drawing conscious connections, I sometimes recognize phenomena in his poetry which I strive to create in my own works. When I began composing the sound textures of *The Yellow Fog*, some lines from “The Love Song of J. Alfred Prufrock” popped into my head: “The yellow fog that rubs its back upon the window-panes / The yellow smoke that rubs its muzzle on the window-panes.”—Erik Griswold

## **Ausschnitte**

The metaphor of viewing a solid object from different angles in three-dimensional space is an overused one in the discussion of musical form, but it is overused because it is apt. Because of the relentlessly linear canvas in which composers are forced to work, whether they call their forms “circular” or “spiral” or “nonlinear”, repetition is the only basic mechanism we have to expose and explore the various potentialities of a single material locus. Repetition, in *Ausschnitte*, is linearized heterophony. Given the repetitive framework and the short duration of the piece, the “trailing-off” form seemed to me to be a necessity; the definite harmonic region expostulated by the piano in minutely different ways, followed inevitably by the lyrically unfocused, failed response in the other two instruments, is not so much an object in three-dimensional space but an object trailed by its anti-object, from which it will not be separated. The title locates this small piece in a series of works reacting to paintings of Gerhard Richter.—Evan Johnson

## **Change**

In times when people seem ready to entrust our broken systems with their hopes of making positive change, it’s most important to step up and, as Gandhi said, ‘be the change you want to see in the world’. This piece represents my own reminder to myself to always keep that fire lit. —Judd Greenstein

# Friday, June 15

**7:00 p.m.**

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

**7:30 p.m.**

## ***SOLOS AND DUOS***

**NOISE** Christopher Adler, piano  
Franklin Cox, cello  
Mark Menzies, violin

Lisa Cella, flute  
Justin DeHart, percussion

**Incompatibile(s) iii-b** (2009)

Nicolas Tzortzis  
b. 1978

**A Dancer on a Tightrope** (1993)

Sofia Gubaidulina  
b. 1931

**Etude No. 5 for solo cello** (2012)

Franklin Cox  
b. 1961

**Pax** (2005)

Sonia Bo  
b. 1960

**Suite for Solo Cello** (2010)

Prelude  
Sarabande

Andrew Meade  
b. 1952

**A Secular Calvinist Creed** (2011)

Andrew McIntosh  
b. 1985

**XY** (1998)

Michael Gordon  
b. 1956

**8:30 p.m.**

## ***The Music of Christian Wolff***

### **THE FORMALIST QUARTET**

**Mark Menzies**, violin

**Andrew Nathaniel McIntosh**, viola

**Andrew Tholl**, violin

**Ashley Walters**, cello

**For E. C.** (2003)

"for Elliott Carter's 95<sup>th</sup> birthday"

Christian Wolff

b. 1934

**Four Small Duos** (2011)

Christian Wolff

from **String Quartet Exercises out of Songs** (1976) Christian Wolff

Prelude: "Workers and Peasants are one Family" followed  
by First and Third movements

### **Incompatibles iii-b**

Written between March and April 2009, the work is taken from a musical theatre piece centered around a female flutist, tortured by something in her head that she needs to reveal. She can no longer hold it in. The whole work is based on the idea of "going towards something else", coming back each time, leaving again, and so on, before reaching the moment of the revelation. Although she is getting rid of the "load" she's been carrying, this revelation sends her into another vicious circle. —Nicolas Tzortzis

### **A Dancer on a Tightrope**

The title stems from a desire to break away from the confines of everyday life, inevitably associated with risk and danger. It is the desire to take flight, for the exhilaration of movement, of dance, of ecstatic virtuosity. A person dancing on a tightrope is also a metaphor for this opposition: life as risk, and art as flight into another existence. In this piece what interested me was to create the circumstances for the play of contrasts, where the precise dance rhythm of the violin overcomes its inclusion in the eventful course of the piano part. For example, this is achieved by the deformation of this rhythm by playing on the strings of the piano with a glass tumbler; by the gradual transformation of these transparent harmonic sounds into aggressive fortissimo on the bass strings by the serrated bottom of the tumbler; by the menacing sound of this rhythm when it is performed by the pianist using metal thimbles and, finally – the main event in the form of the piece by the transition by the pianist from strings to keyboard. All these events are overcome by the violinist in an ecstatic dance that ascends finally to the upper register of the instrument to tremolo double harmonics; risk, overcoming, the flight of fantasy, art, dance. Sofia Gubaidulina was born in Chistopol in the Tatar Republic of the Soviet Union. Her compositional interests have been stimulated by the tactile exploration and improvisation with rare Russian, Caucasian, and Asian folk and ritual instruments collected by the "Astreia" ensemble, of which she was a co-founder, by the rapid absorption and personalization of contemporary Western musical techniques (a characteristic, too, of other Soviet composers of the post-Stalin generation including Edison Denisov and Alfred Schnittke), and by a deep-rooted belief in the mystical properties of music.

### **Etude No. 5**

*Etude No. 5* for solo cello belongs to a series of short etudes for the cello, each exploring a characteristic textural and sonic world, and each followed by its Double, or reflection. This etude is primarily concerned with the slow unfolding of layered melodic lines. The preliminary version presented on this concert has precisely-noted pitches but improvised rhythms.—Franklin Cox

**Sonia Bo** is an Italian composer of orchestral, chamber, choral, vocal, piano, organ, and electroacoustic works that have been successfully performed across Europe and in Asia and the USA. Ms. Bo received her diploma in piano in 1981 and in choral music and conducting in 1983. She studied composition under Renato Dionisi and Azio Corghi at the Conservatorio di Milano, where she received her diploma with full marks in 1985. In 1988, she completed the postgraduate studies at the Accademia di Santa Cecilia in Rome with Franco Donatoni. She has received many awards and her compositions have been performed at many international and national festivals. Since 1997, she has taught composition at the Conservatorio di Milano and has previously taught at universities in Ferrara, Verona, Pesaro, and Piacenza.

#### **Suite for Solo Cello**

**Andrew Mead** holds degrees from Yale and Princeton Universities, and has published articles on a variety of topics, including the music of Milton Babbitt, Elliott Carter, Arnold Schoenberg and Anton Webern, as well as on abstract twelve-tone theory and rhythmic theory. His works have appeared in *Music Theory Spectrum*, *Perspectives of New Music*, *The Journal of Music Theory*, *Theory and Practice*, and elsewhere. His book, *An Introduction to the Music of Milton Babbitt*, is published by Princeton University Press, and he helped edit *The Collected Essays of Milton Babbitt*, also published by Princeton. He is a recipient of the Young Scholar Publications Award from the Society of Music Theory.

#### **A Calvinist's Secular Creed**

There are many unusual similarities between Mark Menzies (for whom *A Secular Calvinist Creed* was written) and myself, and one of them is that we were both raised in Calvinist families. Neither of us is religious, but I feel there are a few aspects of that heritage that have profoundly affected the way that I write and perform music. For instance: a commitment to an idealistic and abstract perfection, a belief in human fallibility, a love of community, a fascination with nature and that which is vast and unknowable yet seemingly ordered – also, a belief that the world in which we live does not fundamentally change much over time. In *A Secular Calvinist Creed*, the viola is tuned in a somewhat more obscure tuning than in *Voice and Echo I* and the intervals are used in such a way that the harmonic function is irrelevant. However, order and wonder prevail in the end. —Andrew McIntosh

#### **XY**

"I am speaking of the hands of the performer as if they were independent beings, and indeed they practically are. When I was imagining the music of XY, I thought of the double helix of DNA, which wraps around itself and spirals upwards."—Michael Gordon. Michael Gordon's music merges subtle rhythmic invention with incredible power embodying, in the words of *The New Yorker's* Alex Ross, "the fury of punk rock, the nervous brilliance of free jazz and the intransigence of classical modernism." Over the past 25 years, Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles to major orchestral commissions to works conceived specifically for the recording studio. Transcending categorization, this music represents the collision of mysterious introspection and brutal directness.



# Saturday, June 16

**9:30 a.m.**

**COMMUNITY WORKSHOP**

**2:00 p.m.**

**OPEN REHEARSALS**

*works by Judd Greenstein and Christopher Adler*

**7:00 p.m.**

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

**7:30 p.m.**

**CHAMBER FINALE PART I**

**NOISE** Christopher Adler, piano      **Lisa Cella**, flute  
Franklin Cox, cello      **Colin McAllister**, guitar and conductor  
Mark Menzies, violin      **Justin DeHart**, percussion  
*with* Stephanie Aston, mezzo soprano      **Susan Barrett**, oboe  
Robert Zelickman, clarinet      **Andrew Nathaniel McIntosh**, viola

*Performance of Workshop piece*

<b>At the End of a Really Great Day</b> (2008)	Judd Greenstein b. 1979
<b>The Cindars</b> (2006)	Sidney Corbett b. 1960
<b>Della Pietà</b> (1993)	Sidney Corbett b. 1960
<b>Once, in a Grove of Tamarisk</b> (2012)	Christopher Adler

**8:30 p.m.**

## **CHAMBER FINALE PART II**

**Infinito Nero (1998)**

Salvatore Sciarrino  
b. 1947

### **At the End of a Really Great Day**

The title of this piece comes from something that my friend Eve said about our friend Emily, who was killed in a tragic accident. Emily was a talented person with a beautiful, infectious spirit, and was an inspiration to everyone who knew her. The community that rallied around her life, once it was taken away, was incredible, and its attitude and energy wound up making its way into the piece. Eve said that she died the way you'd expect her to, "at the end of a really great day." It was true for the day itself and for her life, and is an inspiring thought to me about how I would like to live all my days, and how it becomes possible to live with the unavoidable tragedies that life presents. *At the end of a really great day* was commissioned by the Seattle Chamber Players, and is dedicated to Eve and to Josh on the happy occasion of their wedding, in memory of Emily.—Judd Greenstein

### **The Cindars**

This trio was commissioned by the Council for the Arts in Stuttgart and was written for the ensemble Trio Con Brio, who premiered it in Toronto in 2006. In its instrumentation and also perhaps in the works' stance it bears traces of Debussy's famous trio for harp, viola and flute. Perhaps a word on the spelling of the title is appropriate: I came across this spelling on a poster on a wall in Berlin, I think it was advertising a heavy metal group but I am not entirely sure, because part of the poster was torn away so that only „...the cindars“...was visible. I suppose I can only plead poetic license here, but I just liked the way it looked. —Sidney Corbett

### **Della Pietà**

This short adagio, Della Pietà, was composed in the winter of 1993 and is dedicated to Bernard Rands in honor of his 60th birthday. Originally composed for string trio, the cello takes on the roles of cello and viola as it presents a two-voiced accompaniment texture comprised of a chain of sighing appoggiaturas, above which the flute floats, commenting on the lamenting duo. The character of the work - *lento doloroso, ma sempre tranquillo e riservato* (slow and painful, yet always tranquil and reserved) - must always be heeded. This work does not refer directly to Michaelangelo's masterpiece, but rather is intended as a meditation on the concept of mercy, a concept which to me seems as necessary in our times as it is forgotten. —Sidney Corbett

**Sidney Corbett** was born in Chicago in 1960, studied music and philosophy at the University of California, San Diego, and continued his study of composition at Yale University, where he earned his doctorate in 1989, and at the Hamburg Academy of the Arts with György Ligeti. Corbett has been active primarily in Europe since 1985. His output includes works for the stage, orchestral compositions, instrumental chamber music and a large amount of vocal music. His works have earned him numerous national and international awards and prizes and have been performed and broadcast worldwide. Corbett has been professor of composition at the University of the Performing Arts in Mannheim, Germany, since 2006. He is also the director of the Forum for New Music there, which he founded.

## Once, in a Grove of Tamarisk

FESTUS

Best ope the casement: see,  
The night, late strewn with clouds and flying stars,  
Is blank and motionless: how peaceful sleep  
The tree-tops altogether! Like an asp,  
The wind slips whispering from bough to bough.

PARACELSUS    Ay; you would gaze on a wind-shaken tree  
                      By the hour, nor count time lost.

FESTUS    So you shall gaze:  
Those happy times will come again.

PARACELSUS                               Gone, gone,  
Those pleasant times! Does not the moaning wind  
Seem to bewail that we have gained such gains  
And bartered sleep for them?

— from Paracelsus, by Robert Browning

*Once, in a Grove of Tamarisk* was composed for the 2012 nief-norf Summer Festival.

## Infinito Nero

*Infinito Nero* (1998) for mezzo-soprano and eight instruments, sets fragments of texts by the late Renaissance mystic Maria Maddalena de' Pazzi (1566-1607). Her writings have been curiously neglected by both scholars of Christian history and Italian literature, perhaps due to the fact that, unlike Catherine of Siena or Catherine of Genoa, she had no public persona in her own age. She spent all of her adult years, from the age of 16 until her death at 41, in strict enclosure in the convent of Santa Maria degli Angeli in Florence. She was canonized in 1669 by Pope Clement IX. Her life was characterized by recurring ecstasies: torrents of words would burst forth from her, which were then transcribed by the novices. Her visions, in which Christ (whom she refers to as the "Word") and St. Augustine were recurring presences, center around three key terms: sangue (blood), risguardo (contemplation), and amore (love). Maria synthesizes the goal of her mystical experience through the expression "eructavit cor meum verbum bonum, dico ego opera mea Regi" ("My heart belched forth the good Word, I speak my works to the King", Vulgate, Ps. 44:2).

Sciarrino's setting evokes the brooding atmosphere of long periods of silence and stasis, punctuated by the rapid-fire utterances of the mystic. The composer states: "Silence is not empty, it gives birth to sound. Not only in music. That is also part of the experience you gain in life. Perhaps I will find my dark silence now. This is very important for me. I would have never thought that I could write this. This beginning with the rhythm of breathing, you don't know whether what you hear is your own heart or your breath. That is the beginning. I don't want any amplification for this because the listener's ear must feel the difference between the breath and the heartbeat of the silent Maria Maddalena." —Colin McAllister

**Salvatore Sciarrino** boasts of being born free and not in a music school. He started composing when he was twelve as a self-taught person and held his first public concert in 1962. There is something really particular that characterizes his music: it leads to a different way of listening, a global emotional realization, of reality as well as of one's self. And after forty years, the extensive catalogue of Sciarrino's compositions is still in a phase of surprising creative development. After his classical studies and a few years of university in his home city, the Sicilian composer moved to Rome in 1969 and in 1977 to Milan. Since 1983, he has lived in Città di Castello, in Umbria.

### **Infinito Nero**

estasi di un atto

di Salvatore Sciarrino (da Maria Maddalena de' Pazzi)

l'anima si trasformava nel sangue,  
tanto da non intendere poi altro che  
sangue, non vedere altro che sangue,  
non gustare altro che sangue, non  
sentire altro che sangue, non pensare  
altro che di sangue, non potere  
pensare se non di sangue. E tutto  
ciò che operava la sommergeva e  
profondava in esso sangue  
influirsì influissi influiva rinfluiva e il  
sangue influiva rinfluiva influissi rinfluire  
rinfluisce rinfluisce influissi  
rinfluivono influissi rinfluivono  
superesaltando  
allora il Santo mi versò sul capo un  
vaso e il sangue mi coprì tutta.  
Anche la Santa versò. Il latte  
mescolandosi col sangue mi fa una  
bellissima veste. Obumbrata la faccia  
o, o, o, o, o, o.  
o se le piante potessino avere amore,  
non griderebbero altro  
o, io non lo so.  
timui timore amoris. Timui timore  
amoris. Timui timore amoris.  
ma dillo, ma dillo  
mors intravit per fenestras. Ma tu  
perché  
figure immagini e facce, aspirazione,  
inspirazione e respirazione in te  
vieni  
sul corpo tuo aperture a noi  
incognite. Usci, finestre, buche,  
celle, forami di cielo, caverne.  
Senza fondo stillanti. Sono le  
piaghe dentro cui mi perdo  
vieni, vieni  
con la corona: le sue spine, lunghe,  
trapassano il Padre Eterno in cielo  
egli scrive su di me con il sangue.  
Tu con il latte della Vergine. Lo  
Spirito con le lagrime  
vieni  
non si aprino le nuvole, sì bene il  
vergineo ventre sì ma  
vieni, vieni, deh, vieni, o, vieni  
vieni  
ohimé, vivendo muoio o, o, o  
orsù eccomi in terra non  
posso ir più giù io. e sì. o  
savia pazzia  
io non intendo  
è meglio il tuo, sì, sì  
ohimé  
tu sei senza fine, ma io vorrei  
veder in te qualche fine

### **Infinite Black**

ecstasy in one act

by Salvatore Sciarrino (based on the writings of Maria Maddalena de' Pazzi)

The Spirit was transformed into  
blood, so much so that it understood nothing but blood,  
saw nothing but blood,  
tasted nothing but blood,  
felt nothing but blood,  
thought nothing but blood,  
was able to think of nothing but blood.  
And all that it does, it submerges  
and profuses in his blood.  
Flowing in in-flows influx outflux and the blood  
influx outflux in-flow out-flow out flows  
outflows inflow  
outflowing  
overexalting  
then the Saint poured a cup over my  
head and the blood covered all of me.  
And so did the woman Saint pour. The  
milk mixed with the blood makes a beautiful  
gown for me..Covering my face  
oh, oh, oh. oh, oh, oh.  
oh if the plants could have love, they  
would shout of nothing else  
oh, I do not know  
You fear they fear they love. You fear they fear they love.  
but say it, but say it  
Death come  
in through the windows.  
But you because figures, images and faces,  
aspiration, inspiration and respiration  
in you in you.  
come  
openings on your body unknown to  
us. Doors, windows, holes, cells,  
pierces me in the sky, caverns.  
Bottomless dripping. They are the  
wounds in which I lose myself  
come, come  
with the crown: its long thorns pierce  
the Eternal Father in heaven  
he writes on me with his blood. You  
with the Virgin's milk.  
The Spirit with the tears  
come  
the clouds do not open, but the virginal  
womb does. yes but  
come, come, ye, come, oh, come  
alas, I living die. oh, oh, oh.  
now here I am on earth. I can  
no longer go further down  
and yes. oh wise madness  
I don't understand  
yours is better, yes, yes  
alas  
you are without end, but I would like to  
see in you some end

## GUEST COMPOSERS AND PERFORMERS

### **Stephanie Aston** *mezzo soprano*

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Stephanie Aston, soprano, is a committed performer of contemporary music. She has participated in several American and world premieres, including Luigi Nono's *Guai ai gelidi mostri* and Michael Gordon's *What To Wear* (both at REDCAT) as well as Georges Aperghis's *Sextuor: L'origine des espèces*. She has premiered the works of many up and coming composers, including Nicholas Deyoe, Daniel Tacke, Nicholas DeMaison, Anna Thorvaldsdottir, Clinton McCallum, Trevor Grahl, Leah Reid, Alexandra Hay, Kurt Isaacson, Kevin Mendoza, Michelle Lou, Jacob Sudol, Chen-Hui Jen, and Adam Fong. Stephanie has performed at the CalArts Creative Music Festival, in John Zorn's *Rituals*, as well as the UCSD Spring Festival of New Music, which has included performances of Jason Eckardt's *Tongues*, Phillipe Manoury's *Cruel Spirals*, Chris Dench's *the blinding access of the grace of flesh*, and the west coast premier of Pascal Dusapin's *To Be Sung*, directed by Susan Narucki. She has also performed at the Norfolk Chamber Music Festival with the Norfolk Contemporary Ensemble and pianists Lisa Moore and J.J. Penna. Most recently she has performed at the Campbell Recital Hall at Stanford University in a concert of graduate student composers' works for voice and string trio, performing with Scott St. John, Charlton Lee, Stephen Harrison, and Christopher Jones. Ms. Aston has appeared with the CalArts New Century Players, 18-squared, and the La Jolla Symphony and Chorus, performing Varèse's *Offrandes* and Kueiju Lin's *Snow in June*. Stephanie has performed frequently with Red Fish Blue Fish, most notably in the performance of Alberto Ginastera's *Cantata para America Magica* at the Walt Disney Concert Hall on the Los Angeles Philharmonic Green Umbrella Series. Stephanie has worked with the conductors Christopher Jones, Rand Steiger, Steve Schick, David Rosenboom, Mark Menzies, Julian Pellicano, Nicholas DeMaison, Lisa Sylvester, Jerry McCoy, Stephen Dubberly and Nick Strimple. She has performed in master classes with renowned artists Tony Arnold, John Duykers, Christina Zavalloni, Ali England, and Thomas Quasthoff. Ms. Aston holds a D.M.A. from the University of California San Diego, where she studied with Susan Narucki and Carol Plantamura. She also holds an M.F.A. from California Institute of the Arts, where she studied with Jacqueline Bobak, and a B.M. from University of North Texas, where she studied with Julie McCoy.

### **Susan Barrett** *oboe*

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Susan Barrett is Principal Oboe of Orchestra Nova and Classics for Kids Philharmonic. She has performed extensively as a solo and chamber musician in the United States and Europe. Susan has been featured on Radio France, Kol Israel Radio, German Radio and Yugoslavian Radio. From 1980-84, she was Principal Oboe Soloist of the Israel Sinfonietta. Susan has performed regularly in all substitute positions with the San Diego Symphony and Opera Orchestra. From 1991-95, Ms. Barrett was the artistic director of MUSE, a summer chamber music series in La Jolla. Susan has toured the U.S. with guitarist Randy Pile and they have two recordings: *Songs of Forbidden Love and Forgotten Dances*, and *Duo Cantilena*. She currently tours in Millennia Too! as a duo with organist Alison Luedecke. Their CD called *Paradise Found* can be ordered from [www.cdbaby.com](http://www.cdbaby.com).

### **Justin DeHart** *percussion*

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Dr. Justin DeHart is a dedicated performer of a wide variety of musical styles. Recent activities span from subbing with the San Diego Symphony, to solo performances, chamber music, and electronic music production. In 2011, he became the newest member of the Los Angeles Percussion Quartet (LAPQ), who recently debuted their landmark 7.1 Surround Sound percussion DVD on Sono Luminus Records. DeHart has studied Indian classical percussion extensively with T.H. Subash Chandran in South India as a Fulbright scholar in 2001, and Pandit Swapan Chaudhuri at the Ali Akbar College of Music and California Institute of the Arts. He has recordings released by Sono Luminus, Innova, Albany, Mode, New World, MCA, Skunk, Anicca, and Sub Pop record labels. As a native of California, he has earned a B.M. in percussion performance from CSU Sacramento, a M.F.A. from California Institute of the Arts, and a D.M.A. from UC San Diego. DeHart currently teaches percussion and improvisation classes at Chapman University Conservatory of Music. [www.justindehart.com](http://www.justindehart.com)

### **Judd Greenstein** *composer*

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Judd Greenstein is a Brooklyn-based composer of structurally complex, viscerally engaging works for varied instrumentation. A passionate advocate for the "indie classical" community in New York and beyond, much of Judd's work is written for the virtuosic performers who make up that community, and is tailored to their specific talents and abilities. His work has been heard at venues such as the Tanglewood Festival of Contemporary Music,

Amsterdam's Musiekgebouw, the Bang on a Can Marathon, and the MusicNOW festival; major recent commissions include those from Carnegie Hall, Present Music, ETHEL, the Seattle Chamber Players, yMusic, and Roomful of Teeth, as well as a 30-minute work for the Minnesota Orchestra's Inside the Classics series. His work, "Change", for NOW Ensemble, was recently chosen as one of NPR Music's "100 Favorite Songs of 2011". In addition to his work as a composer, Judd is active as a promoter of new music in New York and around the country. He is the co-director of New Amsterdam Records/New Amsterdam Presents, an artists' service organization that supports composers and performers whose work is open to all influence, regardless of genre. He is the curator of the Ecstatic Music Festival in New York's Merkin Hall, an annual showcase of new collaborative concerts between artists from different musical worlds, and he is a founding member of NOW Ensemble, a performer/composer collective that develops new chamber music for their idiosyncratic instrumentation of flute, clarinet, electric guitar, double bass, and piano. Judd has studied at the Tanglewood Music Center and the Bang on a Can Summer Institute and holds degrees from Williams College, the Yale School of Music, and Princeton University.

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### **Evan Johnson** *composer*

Evan Johnson is an American composer whose music focuses on the physical and bodily underpinnings of instrumental performance, extreme notational situations, and the structural potential of conflicting repetitive and canonic structures. He received his Ph.D. in composition from the State University of New York at Buffalo, where he studied with David Felder as a Presidential Fellow; other teachers include Johannes Schöllhorn, Chaya Czernowin, Richard Barrett and Brian Ferneyhough. A 2002 graduate from Yale University, Johnson has been invited to numerous composition seminars and festivals in the USA, Canada and Europe. The recipient of a 2011 Meet the Composer Commissioning Music/USA commission, Johnson also received a 2010 Aaron Copland Award and 2009 Carlos Surinach Commission from BMI and the Concert Artists Guild. Other awards include those from ASCAP, BMI, Columbia University (2006 Joseph H. Bearns Prize), the Rhode Island Foundation (2008 Robert and Margaret MacColl Johnson Fellowship in Composition), the Rhode Island State Council for the Arts, the Society for New Music, and Yale University, among others. In 2011 he held residencies at Copland House and the Millay Colony for the Arts. His music has been performed throughout North America, Europe and beyond by ensembles such as ELISION, ensemble mosaik, Ensemble SurPlus, EXAUDI, 175 East, the Quatuor Bozzini, the New London Chamber Choir, the Art Ensemble NRW, the Cantus Ensemble, and the Society for New Music; pianists Ian Pace, Mark Knoop and Sebastian Berweck; flutist Richard Craig; clarinetist Gareth Davis; and soloists from the National Symphony Orchestra, among others. His work has been programmed at American and international festivals of contemporary music, including the Darmstadt Summer Courses, Wittener Tage für neue Kammermusik, Huddersfield Contemporary Music Festival, Klangwerkstatt Berlin, Bludenzer Tage zeitgemäße Musik, Acht Brücken (Cologne), the Spitalfields Festival, the Ensemblia Festival, June in Buffalo, and others, and has been featured on the Monday Evening Concerts series in Los Angeles. In June 2012 he will be a featured composer at the soundON Festival in San Diego. Current and upcoming projects include works for nine instruments (for *dal niente*, to be premiered at Darmstadt in July 2012); for four high voices (commissioned by EXAUDI for their tenth anniversary); for soprano and cello (his fifth work for ELISION); for piccolo (*L'art de toucher le clavecin, 1*, for Richard Craig); and for guitar, bassoon and cello (for Magnus Andersson, Pascal Gallois and Rohan de Saram). Recordings of his work are available or forthcoming on the HCR, Metier, and Mode labels. Also active as a writer on music, Johnson has contributed to *Tempo*, *Contemporary Music Review*, *Music Theory Spectrum*, *GroveMusic Online*, and *NewMusicBox*, and provided the booklet essay for Peter Ablinger's 33-127 on Mode Records and for a disc of works by Aaron Cassidy on NEOS (forthcoming). From 2007 to 2010, Johnson was a postdoctoral teaching associate in music theory and composition at Northwestern University, in Boston. He currently resides in Arlington, MA.

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### **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 was a member of Orchestra Nova San Diego for 23 years and has performed with the San Diego Symphony and the San Diego Opera. Robert is also well known throughout California as the co-director of the Second Avenue Klezmer Ensemble. Zelickman earned his BA at UCLA and a MFA at Cal Arts. He has studied with Hugo Raimondi, Michele Zukovsky and Ronald Rueben. Robert was Bass Clarinetist with the Mexico City Philharmonic (1978-1979) and the Vera Cruz Symphony (1980-1982).

# THE FORMALIST QUARTET



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

The Formalist Quartet is an ensemble dedicated to the performance of adventurous repertoire focusing on contemporary pieces and world premiers as well as exploring a diverse spectrum of early music and the standard repertoire. Heralded as "superb" by the Los Angeles Times and and praised for their "great discipline an conviction" (sandiego.com), the Formalist Quartet has established itself as the preeminent new music string quartet of Southern California. The quartet was born on the 100th birthday of Dmitri Shostakovich (September 25th, 2006) and since then has been playing frequently across the United States in concert halls, festivals, art galleries, cafes, homes, and on the radio including venues such as 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; University of Maryland, Baltimore County; LISTEN/SPACE, New York; Hamiltonian Gallery, Washington DC; ArtSpace Herndon, Virginia; Beyond Baroque, Venice, CA; and the Villa Aurora, Pacific Palisades. In 2010, the quartet appeared at the Reykjavic Arts Festival, Iceland and was noted for their "outstanding performance and incisive interpretation" by the Reykjavik Morgunblaðið. Their recordings include the epic *100 Cadences* of Arthur Jarvinen, music for several films and pop records, Kristian Ireland's *Clearing* on the <541> series through Innova records, and composer Nicholas Deyoe's *Images from a sleepless night* and ... *for every day is another view of the tentative past* (both of which were written for the Formalist Quartet) on his Populist Records debut release, *with throbbing eyes*. They recently received the following review for the Deyoe CD in A Closer Listen: "Clearly invested in the material, they've risked emotional drain in order to infuse it with blood and fire."

## **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), Zwielflicht (Berlin), the Pianola Museum (Amsterdam), the Hammer Museum, 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 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.andrewnathanielmcintosh.com](http://www.andrewnathanielmcintosh.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 new music, a prodigious performer in chamber music, and a dedicated teacher. After a performance in Los Angeles, Mark Swed of the LA Times said: "Ashley Walters, a cellist finishing her doctorate at UCSD, played Berio's late *Sequenza XIV* with the kind of brilliance that beckons a major new performer on the new music scene." A native of Oak Hill, Virginia, Ashley 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 Los Angeles based new music 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 new music ensemble. Ashley has served on the cello faculty of the California State Summer School, and currently serves as faculty at the Oakwood School, the Academy of Creative Education, the Academy at Harmony Project, and as an Associate-in-Music at UCSD. Ashley's primary teachers have been Charles Curtis, Erika Duke-Kirkpatrick, Felix Wang, John Kochanowski, and Barbara Van Patten.



# 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 a Professor at the University of San Diego. His work may be heard on *Tzadik*, Innova Recordings, *pMENTUM*, 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 Lerdahl, Roger Reynolds, Joji Yuasa, Brian Ferneyhough, and Harvey Sollberger. Dr. Cox has received numerous fellowships, prizes, and commissions from leading institutions and festivals of new music, including fellowships from the Schloss Solitude, Künstlerhaus Wiepersdorf, and the Sacher Stiftung, and commissions from the 1998 Berliner Biennale and 2001 Hannover Biennale. He is the only person in the history of the Darmstadt Festival to be awarded the highest awards for both composition and performance. From 1988-1992 he attended the Darmstadt Festival on scholarship, and in 1994 served on the faculty. As a cellist, he has performed for over thirty years with a wide variety of classical chamber ensembles and orchestras. He has played with many leading new music groups, including the Group for Contemporary Music, *Exposé*, *Surplus*, Kammerensemble Neue Musik Berlin, and Ensemble Köln. For Chaya Czernowin's opera, *See under Love*, he was selected to perform as solo cellist at the 2000 Munich Biennale, and he has also performed as soloist in the 2005 Maerzfest (Berliner Biennale). He has also founded and directed numerous groups, including the Extended Vocal Resources Ensemble from 1990-1993. In January 2006 he formed the duo *C-squared* with flautist Lisa Cella. Together they have commissioned numerous new works from composers and have performed throughout the United States and in Mexico. Since 1993, he has presented a solo recital entitled "The New Cello," focused on original new works for the cello, more than 100 times throughout Europe and North America. This recital includes a large number of notoriously difficult works written for the instrument, and has received great acclaim from a wide variety of audiences. As a lecturer on new music, he has given more than 50 presentations over the last decade, and as a theorist, he has published 15 articles on new music since 1997. He is co-editor of the international book series, *New Music and Aesthetics in the 21st Century*, which has published six volumes of essays by theorists and leading younger composers. He is also founding co-editor of *Search*, an on-line/print journal focused on new music and culture. In 2002 he began teaching on the faculty of the University of Maryland, Baltimore County, and in 2007 he joined the faculty of Wright State University. His works are published

by Rugginenti Editions and Sylvia Smith Publications and can be heard on Rusty Classica, Neuma Records, Solitude Edition, and Centaur Records. He has recorded as well for Mode Records, TEXTxtend, Einwurf, and CRI. Franklin joined NOISE in 2008 after appearing as a guest in 2002, 2006 and 2007.

### **Colin McAllister** *guitar and conductor*

Via a diverse range of musical interests, an uncommon versatility, and a dynamic stage presence, guitarist Colin McAllister maintains an active performance schedule throughout the United States, Mexico and Europe. 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 a chamber music performer and works regularly with many groups. He is the guitarist and conductor for the new music ensemble NOISE, and a co-founder of the SoundON Festival of Modern Music in La Jolla, California. A compassionate advocate for the contemporary repertoire, Colin has premiered over fifty new works and has worked closely with many leading composers including Helmut Lachenmann and Tristan Murail. Past performances include contemporary and chamber 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 been privileged to work under the baton of leading conductors including Antonello Allemandi, Johannes Kalitzke and Steven Schick. Colin's recordings may be found on 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 2011-2012 season include *albus/ater* (a solo concert featuring new works by Christopher Adler and Matthew Burtner, as well as *Carmina Obscura* – a collection of fourteenth and fifteenth century polyphony), a residency at the Centro Mexicano para la Música y las Artes Sonoras in Michoacan, soloist in a live performance of Steve Reich's *Electric Counterpoint* at Miracosta College, the XVIII Festival Hispanoamericano de Guitarra in Tijuana, the Sixth SoundON Festival of Modern Music, and releases of new CDs by Christopher Burns and Stuart Saunders Smith. Colin earned the Doctor of Musical Arts from the University of California, San Diego in 2004 where he studied guitar with Celin Romero and Stuart Fox, conducting with Rand Steiger, and interpretation with Bertram Turetzky. He is the newly appointed Coordinator of the Music Program at the University of Colorado, Colorado Springs.

### **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 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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