

## the soundON Flute Project

Lisa Cella – flute

*There is within sound  
Meaning itself  
And within meaning  
Its devotion<sup>1</sup> — Anonymous*

*In a Winter Landscape was commissioned by Peter Sheridan and completed in 2011. It is an introspective composition intended to convey an austere Winter landscape, after a powerful storm. The storm, having cleared out the old growth, has made room for new life. — Madelyn Byrne*

**In a Winter Landscape**

**Madelyn Byrne**  
(b. 1963)

*In every domain of art, a work that corresponds to the need of its day carries a message of social and cultural value. Preceding ages show us that changes in art occur because societies and artists have new needs. New aspirations emanate from every epoch. The artist, being always of his own time, is influenced by it and, in turn, is an influence. It is the artist who crystallizes his age – who fixes his age in history. Contrary to general notion, the artist is never ahead of his own time, but is simply the only one who is not way behind.<sup>2</sup> — Edgar Varese*

**010 machine states (2012)** west coast premiere

**Christopher Adler**  
(b. 1972)

*Ripples was written for Reiko Manabe. It is a small gesture of compassion in response to the tragic events surrounding the earthquake and tsunami that struck Northern Japan on March 1, 2011. I am awed and humbled by the strength and courage of the people who have met the many challenges facing them with grace. — Adam Greene*

**Ripples (2011)** U.S. premiere

**Adam Greene**  
(b. 1970)

*I compute the air.  
My breath is the code.  
I compile the sound.  
The flute is a computer.  
My force is the processor.*

*I compute the air.  
The flute is the code.  
I compile the sound.  
My breath is a computer.  
My force is the processor.*

*I change the music.  
Flute Code. - Matthew Burtner*

**Flute Code (2013)** world premiere

**Matthew Burtner**  
(b. 1970)

*A set of brightly colored threads, sometimes easily separated into individual strands,  
at other times tangled together in fiercely complex knots. — Christopher Burns*

**Knot Theory (2010)**

**Christopher Burns**  
(b. 1973)

*The sun takes back its shadows  
The air contains its breath  
The dream brings out the green pupils of the cat  
With its nocturnal gold.<sup>3</sup> — Sia Ching*

**Nocturno (1982)**

**Mario Lavista**  
(1943)

*What seek you? Say! And what do you expect?—  
I know not what; the Unknown I would have!  
What's known to me, is endless; I would go  
beyond the end: The last word still is wanting.<sup>4</sup> — Adam Oehlenschläger*

intermission

**A Liturgy of the Hours (2012)** world premiere

**Stuart Saunders Smith**  
(b. 1948)

Friday, June 14, 2013, 7:30 p.m.

Athenaeum Music and Arts Library  
Joan & Irwin Jacobs Music Room

1. Anonymous quote from the materials of the ensemble KIVA
2. Varese, Edgard, "The Liberation of Sound", *Contemporary Composers on Contemporary Music*. ed. Elliott Schwartz and Barney Childs. New York: Da Capo Press, 1998, p. 200
3. Poem by Sia Ching, translated by Dana Frye
4. From Ferruccio Busoni's *Der Mächtige Zauberer* quoted in: *Composers on Modern Musical Culture*, ed. Bryan R. Simms, Belmont: Schirmer, 1999, p. 11

# the soundON Flute Project Workshop

Lisa Cella, Rachel Beetz, Marion Garver Frederickson and Elena Yárritu, flutes  
Melissa Creider, piano

and members of the soundON Project Flute workshop: Joyce Hayutin, Erica McDaniel, Eugene  
Mortison, September Payne, Carlos Aguilar, Jean Lewis, Breann Jewel

*Scaglie*, by Caterina Calderoni

*Le Merle Noir* by Oliver Messiaen

*Vermont Counterpoint* by Steve Reich

*The Heist*, Chris Fulford-Brown

and additional works to be announced from the stage

Saturday, June 15, 2013, 7:30 p.m.

Athenaeum Music and Arts Library

Joan & Irwin Jacobs Music Room

## Performer Biographies

As a champion of contemporary music, **Lisa Cella** has performed throughout the United States and abroad. She is a founding member of the ensemble NOISE, resident ensemble of San Diego New Music. With NOISE she has performed the works of young composers all around the world including at the Acousmania Festival in Bucharest, Romania, the Pacific Rim Festival at the University of California, Santa Cruz, and as ensemble-in-residence at the University of Wisconsin, Milwaukee. NOISE also presents a three-day festival of modern music entitled soundON. Lisa performs with Jane Rigler in the flute duo inHale, a group dedicated to developing challenging and experimental repertoire for two flutes. inHale was an invited ensemble at the National Flute Association Convention in San Diego in August of 2005. She, along with Franklin Cox, is a founding member of C2, a touring flute and cello duo. C2 has commissioned and premiered many new works in their short history. 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 the University of Maryland, Baltimore County and a founding member of its faculty contemporary music ensemble, Ruckus. Her undergraduate work was completed at Syracuse University under the tutelage of John Oberbrunner and she received a Master of Music degree and a Graduate Performance Diploma from Peabody Conservatory where she studied with Robert Willoughby. Lisa received a Doctor of Musical Arts degree in contemporary flute performance under John Fonville at the University of California, San Diego.

Flutist **Rachel Beetz** is an active performer of contemporary music. She has been a featured performer in the SoundSCAPE Music Festival in Maccagno, Italy, the Ojai Music Festival in California, and Los Angeles' Monday Evening Concert Series, a volunteer at the soundON Music Festival, and a guest artist/lecturer at Santa Clara University. She is also an Affiliated Artist of San Diego New Music. Miss Beetz has given premieres of new chamber music by Paul Hembree, Aaron Helgeson, and Max Duykers. She has premiered orchestral works of Mark Applebaum and Missy Mazzoli and a solo flute work by Roger Reynolds. An active chamber music musician, Miss Beetz has given definitive performances of Morton Feldman's multi-hour works *For Philip Guston* and *For Christian Wolff* in addition to uncondensed performances of Arnold Schoenberg's *Pierrot Lunaire*, Gérard Grisey's *Talea*, and Pierre Boulez's *Dérive*. She is also a long-term member of UCSD's *Palimpsest* contemporary chamber music ensemble. She was also a founding member of the Knell Contemporary Chamber Ensemble and has played with the Ruckus Contemporary Chamber Ensemble in Baltimore, MD. She has also worked extensively on the flute works of Roger Reynolds. She recorded an updated version of his early chamber work, *Ping*, with the composer playing piano, to be released on Mode Records, as well as giving the premiere of his latest flute solo, *imagE* in 2012. She has also worked closely with composers Chaya Czernowin, Rick Burkhardt, Beat Furrer, and Stuart Saunders Smith. With a background in orchestral performance, Miss Beetz has been performing in orchestras since 2003. She has played with the Illinois Valley Symphony Orchestra, Rome Festival Orchestra, Indiana University Orchestras, Camerata Orchestra in Bloomington, IN, and the La Jolla Symphony Orchestra. She graduated with a Bachelor in Music with distinction from Indiana University in 2009, in the studio of Kathryn Lukas, and then from University of Maryland-Baltimore County, with a Certificate in American Contemporary Music with Dr. Lisa Cella. Miss Beetz now holds a Master of Arts in Contemporary Music Performance from the University of California, San Diego, where she studies with John Fonville. Rachel is currently a teaching assistant at the University of California, San Diego where she is pursuing her Doctorate in Musical Arts in Contemporary Music Performance.

**Marion Garver Fredrickson** is an American-Canadian flutist, educator, composer and low flutes specialist based in San Diego. She began her flute studies in Texas where she studied with Connie Chapman. She moved to Edmonton, Alberta where she attended Grant MacEwan Community College and the University of Alberta and studied with Jonathan Bayley, Gord Towell and Shelley Younge. She also began a collaboration with electroacoustic composer Shawn Pinchbeck, Ph.D. in 1990 which resulted in the album *Resonance* (1995). She hosted the contemporary classical radio program 'Opus .357' at CJSR's campus station from 1988 to 1990. She was a member of the J Jonah Jamesons alternative band and the Four Flutes of the Apocalips jazz Flute Quartet during her years in Edmonton. In 1992, she was accepted into the flute performance program at California Institute of the Arts where she studied contemporary, baroque and jazz music with Rachel Rudich, Steve Kujala and Paul Novros. She received her BFA in 1995. She moved to San Diego to attend the University of California at San Diego's graduate music program in 1997. She studied with John Fonville and received her MA in flute performance in 1999. Marion began working with Kingma Flutes and Eva Kingma in 1999. Kingma built a Kingma-system (quartertone) contrabass flute for her in 2001. Marion performs exclusively on Kingma-system instruments, from concert to contrabass. She has commissioned works for low flutes by Mike Mower and Shawn Pinchbeck and has had composers Chris Fulford-Brown, Lukas Schulze, Karen Gourlay and Gene Kosowan(fl3m) write pieces for her. Currently, she is working with

pianist John Mark Harris on a concert of pieces for low flutes and piano/electronics for their performance at the Coronado Library, Coronado, CA August 2, 2013. She will also perform with composer Adam Gilberti June 1, 2013 in Los Angeles. She will perform her 7th annual Eisner Awards after party July 19th with pianist Chris Fulford-Brown. She will also be performing on a concert introducing members of the flute family on contr'alto flute for the National Flute Association Convention in August 2012 in New Orleans, Louisiana.

**Elena Yarritu** enjoys an active career as soloist, chamber musician, conductor and teacher. She has earned a MM degree from Yale University School of Music, a DMA from Stony Brook University in New York and has worked and studied in Paris. She performs principal flute in the La Jolla Symphony, is a regular performing artist for the Silicon Valley Music Festival and serves as the North American coordinator for Tango Para Músicos, an international tango festival for musicians, to be held in Buenos Aires in July 2014. Always busy and looking for new challenging projects, she is currently conducting a freelance chamber orchestra. In March, she performed a recital at the Seoul Arts Center in Seoul, Korea and conducted flute master classes for young, talented Korean flutists. Dr. Yarritu can be heard on the MSR Classics label in her CD, *Scree*, featuring works by Mike Mower and Samuel Zyman. More information is available on her website at [www.elenayarritu.com](http://www.elenayarritu.com).

**Melissa Creider** received her Bachelor of Music Degree in Piano Performance from Baylor University in Waco, Texas. Ms. Creider studied with Van Cliburn winner Antonio Pompa-Baldi, Alon Goldstein, Kum Sing Lee and Jerome Rose, and has performed in recitals in Austria, Italy, Belgium and Israel. She received her Postgraduate Diploma at the Koninklijk Vlaams Conservatorium in Antwerp, Belgium, studying with Levente Kende and Heidi Hendrickx. Currently, she is collaborating with Joanna Murphy, a new composer from Belgium. Ms. Creider received a Masters Degree in Piano Performance in May 2010 at the Cleveland Institute of Music, studying with Antonio Pompa-Baldi. She currently resides in San Diego, CA, teaching a wide range of piano students, performing duo concerts with pianist, Chetan Tierra, and collaborating with several flutists. She is also creating her own music with her band, The Mosaic Quartet, as a way to bridge contemporary and classical genres, and they are currently recording an album!

### Composer Biographies

**Christopher Adler** is a composer, performer and improviser living in San Diego, California. His compositions encompass cross-culturally hybrid forms drawn from contemporary concert music and traditional musics of Thailand and Laos, the application of mathematics to composition, and the integration of improvisation into structured composition. He is a foremost performer of traditional and new music for the khaen, a free-reed mouth organ from Laos and Northeast Thailand. He is the pianist and composer-in-residence for the ensemble NOISE, the composer-in-residence of the nief-norf Summer Festival, an Affiliated Artist with San Diego New Music, and he co-organized the soundON Festival of Modern Music for six years. He studied with Scott Lindroth, Evan Ziporyn, Steven Jaffe and Sidney Corbett and is currently Professor of Music at the University of San Diego. His work may be heard on Tzadik, Innova, pfMENTUM, Nine Winds Records, Artship Recordings, Vienna Modern Masters, Circumvention, Accretions, and WGBH's Art of the States. [www.christopheradler.com](http://www.christopheradler.com)

**Christopher Burns** is a composer, improviser, and multimedia artist. His instrumental chamber works weave energetic gestures into densely layered surfaces. Polyphony and multiplicity also feature in his electroacoustic music, embodied in gritty, rough-hewn textures. As an improviser, Christopher combines an idiosyncratic approach to the electric guitar with a wide variety of custom software instruments. Recent projects emphasize multimedia and motion capture, integrating performance, sound, and animation into a unified experience. Across all of these disciplines, his work emphasizes trajectory and directionality, superimposing and intercutting a variety of evolving processes to create form. He uses algorithmic procedures to create distinctive pitch and rhythmic structures and elaborate them through time. Christopher is also an avid archaeologist of electroacoustic music, creating and performing new digital realizations of classic music by composers including John Cage, György Ligeti, Alvin Lucier, Conlon Nancarrow, Luigi Nono, and Karlheinz Stockhausen. He has studied composition with Brian Ferneyhough, Jonathan Harvey, Jonathan Berger, Michael Tenzer, and Jan Radzynski.

**Matthew Burtner** is an Alaskan-born composer, sound artist and technologist specializing in concert chamber music and interactive new media. His work explores ecoacoustics, embodiment, and extended polymetric and noise-based systems. First Prize Winner of the Musica Nova International Electroacoustic Music Competition (Czech Republic), a

2011 IDEA Award Winner, and a recipient of the Howard Brown Foundation Fellowship, Burtner's music has also received honors and awards from Bourges (France), Gaudeamus (Netherlands), Darmstadt (Germany) and Luigi Russolo (Italy) international competitions. He is Associate Professor of Composition and Computer Technologies in the Department of Music at the University of Virginia where he directs the Interactive Media Research Group (IMRG) and Associate Directs the VCCM Computer Music Center. He is the composer of three evening-length multimedia opera/theater works — *Ukiuq Tulugaq (Winter Raven)*, *Kuik*, and *Auksalaq*. He studied composition, computer music, saxophone and philosophy at St. Johns College, Tulane University (BFA), Iannis Xenakis's UPIC-Studios, the Peabody Institute/Johns Hopkins (MM), and Stanford University/CCRMA (DMA). Among published recordings for DACO (Germany), The WIRE (UK), Innova (US), Summit (US) Centaur (US), EcoSono (US) and Euridice (Norway), his music appears on three critically acclaimed solo recordings.

**Madelyn Byrne** is an active composer of both acoustic and computer music. Her music frequently combines acoustic instruments with computer-generated sounds. Some compositions in this area include *First Flight*, *Early Spring* (commissioned by Peter Sheridan), *For ANWR* (commissioned by Yoon Jeong Heo), and *Dream Tableaux* (commissioned by Colin McAllister). Madelyn's music has been performed on a wide range of new music festivals and recorded on CRI (New World), Innova, Everglade Records, and MOVE Records. She has also been a guest composer at Columbia University's Computer Music Center. Madelyn is currently on the faculty of Palomar College.

**Adam Greene** is a composer of instrumental works intended to re-explore the nature of engagement between composer and performer. His compositions have been commissioned and presented by performers and institutions committed to the promotion of new and innovative musical experiences, including SONOR, Ensemble Resonanz, the Formalist Quartet, János Négysesy, and Speculum Musicae. His collaborations with adventurous and generous soloists have been vital in forging an approach towards the musical score that places extreme physical and technical demands in a meaningful dramatic and expressive context. While several of his compositions are extended from concepts where no particular text exists, many works have emerged from an encounter with writings, such as those by Calvino, Beckett, Joyce, and Lewis Carroll. His orchestral work *In Winter* takes as a point of departure a haiku from Basho. Recently he has been engrossed in Classical texts, which have formed the basis for several ongoing projects. An occasional poet, his own words have found their way into musical projects as well, often as a means of offering an alternate, poetic commentary to musical figures that simultaneously aids and complicates the performer's interpretation. Adam Greene's music has been performed throughout the United States as well as in Europe and Asia. He has participated in several festivals and residency programs that have featured his works, such as UCROSS, the Atlantic Center for the Arts, the International Ferienkurse für Neue Musik (Darmstadt), the Composers Conference at Wellesley, the Summer Institute for Contemporary Piano Performance (at the New England Conservatory of Music), and the Long Beach Summer Arts program. As a student of Franco Donatoni in the mid-1990's he was enrolled in courses in composition and contemporary music at the Civica Scuola, Milan. His awards include a commission grant from the Fromm Music Foundation at Harvard, as well as prizes from ASCAP, American Composers Forum, and NACUSA. Recordings of his music can be found on Aucourant Records.

**Mario Lavista** was born in Mexico City in 1943. He studied piano with Adelina Benítez and Francisco Gyves in Mexico City as a child. He studied analysis with Rodolfo Halffter and composition with Carlos Chávez and Héctor Quintanar at the Conservatorio Nacional de Música in Mexico City from 1963-67, on a grant from the Secretaria de Educación Pública. In addition, he worked at the electronic music studio of the Conservatorio Nacional de Música in Mexico City in 1970 and of NHK in Tokyo in 1971-72. Among his many honors are the Diosa de Plata from the Asociación de Periodistas y Críticos de Cine (1978, for *Flores de papel*, shared with Raúl Lavista), a grant from the Guggenheim Foundation (1987-88), the Premio Nacional de Artes y Ciencias (1991), and the Medalla Mozart (1991). He founded the music journal *Talea* at the Universidad Nacional Autónoma de México in 1975 and edited it in 1975-76 and later founded the influential music journal *Pauta* in 1982 and has since served as its editor. He has been a member of the board of editors of Ediciones Mexicanas de Música since 1979 and a regular collaborator with the Ballet Nacional de México since 1988. He also co-founded the Asociación de Amigos del Museo Nacional de Virreinato in 1988 and served as a musical advisor to the Consejo Nacional para la Cultura y las Artes from 1990-98 and to the Instituto Cultural Domecq from 1994-98.

San Diego New Music is pleased to announce that we are embarking on a new long-term project. We are now developing a roster of Affiliated Artists who are talented performers of contemporary music based in San Diego. We will invite these artists to present on our concert series, and they will become the featured performers for most of our events. With this project, we hope to tap into the tremendous talent and vibrant energy of artists living and working here in San Diego. Many of our local performing artists have a national or international reputation and yet they go unrecognized here at home. With our Affiliated Artist program, we hope to bring attention to these artists and to build stronger relationships between our artists and the community of music lovers here in San Diego. Please look for news about concerts featuring our Affiliated Artists coming soon, and sign up on our mailing list below so you don't miss anything.

We offer annual benefits with your donation, applied to the concert season following your donation:

**MAESTRO CIRCLE: \$1000 and up**  
*a pair of tickets to every event in the season with reserved seats*

**COMPOSER CIRCLE: \$500-\$999**  
*a free pair of tickets to one event of your choice, and reserved seats for all concerts*

**CONNOISSEUR CIRCLE: \$100-\$499**  
*reserved seats for all concerts*

**ARTIST CIRCLE: up to \$99**  
*your name will be printed in our concert programs*

If you would like to make your contribution by check, made out to San Diego New Music, please send it to:  
San Diego New Music  
PMB 316  
9700 Gilman Drive  
La Jolla, CA 92093-5010

THANK YOU

and thank you to those of you who have already supported us this year

**MAESTRO CIRCLE**  
Nathan Brock

**COMPOSER CIRCLE**  
Christopher Adler  
Mark Dresser  
David Gregson  
Christian Hertzog

**CONNOISSEUR CIRCLE**  
Madelyn Byrne  
Thomas & Julia Falk  
Nancy Gebler \*  
Daniel Konar  
Jeremy Kurtz-Harris \*  
Henry Powell and Mary Johnson  
Helen and Derek Lee-Keller \*  
Carol Plantamura & Felix Prael  
Thomas & Deborah Sharp \*  
Sarah Skuster  
Eric Starr  
Jonathan and Mary Szanto \*  
Robert and Joan Zelickman

**ARTIST CIRCLE**  
Karen Ammons \*  
Richard and Ann Blum \*  
Lisa Cella \*  
Ben Cormney \*  
Peter Gach  
Marcia & Elwood Gruschow \*  
Jeff Herriott  
Helen Knouf \*  
Christie Lewis \*  
Michael Oyster  
Kitty Pappas  
Benjamin Stewart \*  
Bart Ziegler  
anonymous

*\* donation in memory of Nathan Brock, Executive Director emeritus (1977-2012)*

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

Madelyn Byrne, President | Eric Starr, Executive Director | Lisa Cella, Artistic Director of the soundON Festival  
Christopher Adler, secretary/treasurer | Christian Hertzog, board member and program editor  
Michael Oyster, board member and recordist