



## Déjà Vu

Curated by Eric Starr, trombone

Rachel Allen, trumpet

Elizabeth Howard, trumpet

Jane Zwerneman, horn

Kyle Mendiguchia, bass trombone

Sonya Schumann, piano

Civil Discourse

Rachel Allen

Erratic Peaks\*

Varun Rangaswamy

Adaptation for conch shells (+electronics)\*

Maddi Baird

*World Premiere*

Composition 1960 #13

La Monte Young

*"The performer should prepare any composition and then perform it as well as they can".*

Ascents and Flourishes

James Lee III

Tuning Meditation

Pauline Oliveros

*\*Falk Commission*

*This concert has been generously underwritten by Julia S. Falk, PhD.*

Wednesday, November 3, 2021, 7:30 p.m.

Athenaeum Music & Arts Library

## About this Program

What day is this? What month are we in? These questions echoed through the minds of many during the early stages of this pandemic. “The next month will be a challenge for musicians” was something I wrote in an email during March, 2020, as if we could have been so lucky. We all felt blindsided as jobs and lifestyles changed overnight. Concerts were canceled and entire universities moved online (for better or worse if one teaches music). Nearly all professional and social interactions took place on a screen with restaurants closed and social gatherings now taboo. When getting into the depths of my mind during the early stages of the pandemic—and there was plenty of time for that—it was a challenge to think about the reality of the moment. We were all certain that we would “back soon”, though concrete answers were hard to find and plans seemed to change daily. Even for those who were fortunate to maintain employment and household happiness, there were some difficult and confusing moments.

It is from this place of uncertainty in which we all found ourselves that we offer, “Déjà Vu”. This program presents music that may be confusing, either the sounds or the presentation. Is that notated? Are they improvising?? What is going on with those trombone sounds??? Should this piece be on a new music concert? Can I allow myself to enjoy a piece when I have no idea what it is??

Déjà Vu echoes the experiences of myself and many others since March, 2020. Surely, I am not the only person to have had dreams where I was hanging out with friends who I had not seen in ages? There were, and continue to be bright spots through all of this. We appreciated our experiences, friends and colleagues, even if it was retroactive. New ways of working together demonstrated our collective resourcefulness. The simple act of making music with my colleagues or hearing my students play together again brought a response that was incredible, and one I had never considered. We close this concert with a very appropriate group activity in the *Tuning Meditation* by Pauline Oliveros. We are together again, and let us share the space, each other’s company, and a joyful moment among friends.

~Eric Starr

## About the Performers

**Eric Starr** maintains a multi-faceted musical career as a faculty member at SDSU, Executive Director for San Diego New Music, Trombonist for Westwind Brass and Community Engagement Partner with Art of Elan. At SDSU, Eric serves as Studio Artist Teacher, Lecturer, Brass Coordinator, Internship Coordinator and Program Advisor for the Music, Entrepreneurship and Business degree. He was named “Most Influential Faculty” in 2018. Dubbed a “Trombone Champion” with “Stunning Style” (UT San Diego), Eric is a passionate advocate for contemporary music who has premiered dozens of solo and chamber works for the trombone. He has been a featured soloist at venues such as Copley Symphony Hall, the Athenaeum Music & Arts Library, Spreckels Organ Pavilion, San Diego Museum of Art, and with the SDSU Symphony Orchestra and Wind Symphony. Eric has performed with the San Diego Symphony, San Diego Opera, La Jolla Symphony, Renga, Palimpsest and has appeared at the Ojai Music Festival, SoundON Festival, and Music Prisms Festival among others. Eric earned a B.M. from the University of Southern California, an M.M. and A.D. from the Cleveland Institute of Music and a D.M.A. from Stony Brook University with additional studies at the Aspen Music Festival and Tanglewood Music Center. He lives in Ocean Beach with his wife, oboist Sarah Skuster, where he watches the waves daily, is becoming a better cook, and has continued interests in fine wines, cycling, and body surfing.

**Rachel Allen** is a trumpet performer and educator from San Diego, California. Her current performance activities focus on solo and ensemble repertoire from the last century, but she is equally at home playing the standard repertoire. She collaborates frequently with local composers and improvisers and has performed with the San Diego Symphony, Orquesta de Baja California, San Diego Winds, Renga, Westwind Brass, and Pacific Sound Brass Quintet. She can be heard with the San Diego New Music Ensemble on Decca Records' *Hysteresis*. Rachel holds a Bachelor of Music from the Oberlin Conservatory, Master of Music from McGill University, and a Doctor of Musical Arts degree from the University of California San Diego. She is on faculty at San Diego State University and MiraCosta College.

**Elizabeth Howard** is a native of San Diego, California. She holds a Bachelor of Music from Boston University and a Master of Music from Yale University. She has performed with the San Diego Symphony, Orchestra Nova, and at the Old Globe. Outside the classical music scene, she can be found playing with various salsa bands, including The Manny Cepeda Orchestra, Sexteto Classico del Caribe, and Sabrosas Latin Orquesta—an all female salsa band. She is a music instructor at Southwestern Community College, where she currently has the honor of directing the Mariachi Ensemble. She lives with husband, son, daughter, and 100 houseplants.

**Kyle Mendiguchia** - San Diego Symphony bass trombonist Kyle Mendiguchia, a San Diego native, was formerly the bass trombonist with the Pacific Symphony, and the Naples Philharmonic in Florida. He has served one-year appointments with the New York City Ballet Orchestra, the Utah Symphony and, before winning the full-time position through audition, the San Diego Symphony. Kyle also served as bass trombonist for the Hollywood Bowl Orchestra and has performed extensively throughout the United States.

Kyle has performed with ensembles such as the New York Philharmonic, Metropolitan Opera, Cleveland Orchestra, San Francisco Symphony, Pittsburgh Symphony, Seattle Symphony, Atlanta Symphony, and the Verbier Festival orchestra in Switzerland. In 2013 he recorded Sibelius' Symphonies No. 6 and No. 7 with the Atlanta Symphony and has recorded movie sound tracks in both Los Angeles and New York City.

Kyle earned a Master of Music degree from the Juilliard School, where he studied with James Markey, and a Bachelor of Music degree from the San Francisco Conservatory of Music, where he studied with John Engelkes.

**Dr. Sonya Schumann** is an expressive and imaginative pianist, both in solo and collaborative performance. She is sought after as a lecturer and masterclass clinician at festivals such as Keys Fest, the Cornish-American Song Institute, the Red Rocks Music Festival, and the Gilmore. Deeply involved in outreach and inclusion work within the arts, she serves as a faculty founder of Keys to Inclusion, a cross-collegiate initiative to expand the standard piano repertoire, elevating works of marginalized composers. Sonya is also internationally recognized as a founding member of Piano Theatre, an artist group formed to engage audiences with innovative combinations of classical music, theatre, literature, art and technology. Her publications as an editor, compiler, and producer can be found under publishers such as Hal Leonard, Schirmer, and Schott Music.

Dr Schumann currently teaches at San Diego State University, where she also serves as Piano Coordinator within the Community Music School.

**Jane Zwerneman** has been an active recitalist, teacher and freelance musician in the San Diego area since 1987, performing regularly with the San Diego Symphony and Opera, San Diego New Music, Palimpsest at UCSD, Pacific Lyric Opera, the Grand Pacific Band, and in productions at the La Jolla Playhouse and the Old Globe Theater. As horn soloist with the Orquesta de Baja California from 1992-2000 she performed extensively throughout Mexico and helped establish conservatories in Tijuana, Ensenada and Mexicali. She holds a Bachelor's degree from Saint Mary's College, and a Master's and Doctorate from the Eastman School of Music where she studied horn with Verne Reynolds and composition with Samuel Adler and Joseph Schwantner. Dr. Zwerneman was a member of the faculty at Grossmont College from 1989 to 2009. In her spare time, she works as Assistant Director of the Stuart Collection at UC San Diego, commissioning new public art for the campus.

## About the Composers

**Maddi Baird** is a Los Angeles-based composer and sound artist who combines creative activity (performance and installation-based works) with empirical forms of research to explore connections between nature, human experience, and sound. Working with archives of extinct and endangered sounds, Baird adopts a multi-disciplinary approach to create immersive, textured soundscapes that use the evocative power of sounds to elicit “mood,” an experience that the artist distinguishes from emotion by its affective potential to be shared by both human and non-human agents. Maddi’s recent release, “Holobiont,” focuses on biological collectivism by sonically imagining the experiences of humans and nonhumans on Earth. Maddi is currently pursuing an MFA in Experimental Composition and Sound Practices with an emphasis In Integrated Media from California Institute of the Arts.

**James Lee III**, born 1975 in St. Joseph, Michigan cites as his major composition teachers Michael Daugherty, William Bolcom, Bright Sheng, Betsy Jolas, Susan Botti, Erik Santos and James Aikman. He graduated with a Doctor of Musical Arts degree from the University of Michigan in 2005. As a composition fellow at the Tanglewood Music Center in the summer of 2002, he added Osvaldo Golijov, Michael Gandolfi, Steven Mackey and Kaija Saariaho to his roster of teachers, and studied conducting with Stefan Asbury. Dr. Lee was a Fulbright Scholar and Visiting Professor to the State University of Campinas in Campinas, São Paulo, Brazil and is currently an associate professor at Morgan State University in Baltimore, Maryland. His orchestral works have been commissioned and premiered by the National Symphony Orchestra, Detroit Symphony Orchestra, Baltimore Symphony Orchestra, New World Symphony Orchestra, and the orchestras of Philadelphia, Indianapolis, Omaha, Pasadena, Memphis, Grand Rapids, Cincinnati, and Atlanta, among others.

**Pauline Oliveros’** life as a composer, performer and humanitarian was about opening her own and others’ sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the 1950s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the 1960’s she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual.

She founded “Deep Listening ®,” which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one’s own thoughts as well as musical sounds. Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College.

**Varun Rangaswamy** is a composer, scholar, bassoonist, and Karnāṭak musician. Their music, which has been performed across North America and Europe, focuses on the interstices between different identities within a single body. He engages with the instability of cultural processes—like the formation and reconfiguration of identity—by deconstructing normative cultural associations between sonic, visual, and spiritual signifiers within a highly representational compositional setting. To achieve this, Rangaswamy performs distortive transformations of musical practice, whether through physical experimentation with instrumental convention or relocation of the body in musical action, conjuring a chaotic degree of viscosity. Rangaswamy was originally trained in Karnāṭak music. He has studied voice with C.M. Venkatachalam, Chitraveena N. Ravikiran, and Balu Balasubrahmaniam, and is currently studying mridangam with Rajna Swaminathan. He has also studied bassoon performance with George Sakakeeny and Valentin Martchev. Rangaswamy is currently a graduate student in composition at UC San Diego.

**La Monte Thornton Young** (b. 1935) is an American composer, musician, and artist recognized as one of the first American minimalist composers and a central figure in post-war avant-garde music. He is best known for his exploration of sustained tones, beginning with his 1958 composition *Trio for Strings*. His works have called into question the nature and definition of music, most prominently in the text scores of his *Compositions 1960*. The *Compositions 1960* includes a number of unusual actions with each deliberately examining a certain presupposition about the nature of music and art.



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