



San Diego New Music and the Athenaeum Music & Arts Library present

## Digital Dose #3

A Virtual Concert Featuring

Robert Zelickman, clarinets  
Lisa Cella, alto and bass flutes  
Ryan Nestor, percussion

April 17, 2021  
7:30 p.m. Pacific time

### Robert Zelickman, clarinets

*Sagitta* (2018/2021), by Zane Shrem-Besnoy  
winner of the 2021 Falk Prize for emerging composers

*Togaku* (*sleeping tiger dreams in the light of the moon*), (2018) by Jack Van Zandt

Recorded April, 2021, by Christopher Adler in San Diego, California

### Lisa Cella, alto and bass flutes

*Desert Places* (2020), by Florence Anna Maunders

*a escada estreita* (1999), by João Pedro Oliveira

Recorded March 2021, by Alan Wonneberger in Baltimore, Maryland

### Ryan Nestor, percussion

*RATTLE watch* (2021), by Ryan Nestor (*world premiere video*)

## Program Notes

### **Sagitta, by Zane Shrem-Besnoy**

Sagitta means arrow in Greek. This piece is dedicated to Michelle Fischthal, the first great musician of my life. Thank you for showing me classical music and for being a constant source of humor, wisdom, and strength.

### **Lisa Cella's Low Flutes Project**

Exploration, devotion, and creation are at the core of my performance philosophy. My path as a flutist has been one of continuous exploration, seeking works that challenge and stretch my abilities and presenting these works to the public with the utmost care and devotion. I embrace the process of creation; I find it satisfying and exhilarating to bring a new work into existence. I would like to turn my attention to two instruments in particular: the alto and bass flutes. I am drawn not only to the beauty of the instruments embodied in their core tone, but their seemingly endless capacity to create sound worlds that extend their technical and expressive capabilities. The Low Flutes Project seeks to find and create new works that shatter boundaries in sound and technique. Through commissioning, performing, and recording, I will add my voice to the body of repertoire, helping to inspire the new generation of composers to explore deeply these two instruments that have captured my passion.

### ***RATTLE watch***

A multimedia work by Ryan Nestor  
Created in April 2021

Throughout its noisy history, the wooden ratchet has been used for a variety of purposes. A fairly common sound effect in classical music, the ratchet is performed by percussionists for a frenetic, quirky, or comedic effect. Beyond the concert hall, the ratchet is whirled in contexts ranging from sporting events, religious ceremonies, and children's play.

Almost entirely unknown today, however, is the ratchet's portentous history as a warning device. Predating the whistle or siren, the ratchet's cacophonous noise served as a warning signal dating back to 1658, when Peter Stuyvesant formed the "Rattle Watch," an overnight street patrol that prevented crime and served as a fire brigade who rang the town bell at the sight of smoke and flames. On uneventful nights, the Rattle Watch marked the passage of time, spinning their ratchets every hour, on the hour, throughout the night. Years later, soldiers during WWI used the ratchet as an alert signal for the presence of poison gas. At the sound of the ratchet, soldiers quickly donned their cumbersome gas masks in preparation of the noxious vapor.

The ratchet's forgotten semiotic significance as a sonic defense mechanism inspired my multimedia work, *RATTLE watch*. This piece begins by recalling the sounds of the Watch, indicated by the measured clicks of the ratchet, moving nearer and farther, faster and slower. As the ratchet's presence accelerates and intensifies, its urgent outbursts evoke the violence of wartime. Later, the Watch shines powerful lights towards the sky where danger certainly lurks. The searchlights illuminate dark clouds. Or are those billows of smoke? Long bell tones echo the lights that scan the night sky. It is now late in the evening, the hour marked by its peals. The air is filled with poison and chaos. Bell and ratchet, pitch and noise. Masks on. Seek shelter.

## Artist Biographies

A champion of contemporary music, **Lisa Cella** has performed throughout the United States and abroad. She is a founding member of the San Diego New Music resident ensemble NOISE. With NOISE she has performed the works of young composers all around the world. Lisa is artistic director of NOISE's annual festival of modern music entitled soundON. Lisa co-founded the flute collective inHALE, a group dedicated to developing challenging and experimental repertoire for two and three 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 both nationally and internationally and is a faculty member of the Soundscape Festival of Contemporary Music in Maccagno, Italy and Nief Norf based in Knoxville, Tennessee. Her undergraduate work was completed at Syracuse University and she received a Master of Music degree and a Graduate Performance Diploma from Peabody Conservatory. She received a Doctor of Musical Arts degree in contemporary flute performance at the University of California, San Diego. Her main teachers include John Oberbrunner, Robert Willoughby, and John Fonville. She is a professor of music at the University of Maryland, Baltimore County and a founding member of its faculty contemporary music ensemble, Ruckus.

**Florence Anna Maunders** started to compose music when she was a teenager, and her early tape-based pieces from this time reveal an early fascination with the unusual juxtapositions of sounds and collisions of styles which have been a hallmark of her music-making ever since. This is perhaps a reflection of the music which interested and excited her from a very young age—medieval dance music, prog-rock, electronic minimalism, bebop jazz, Eastern folk music, the music of Stravinsky and Messiaen, and the grand orchestral tradition of the European concert hall. Flori started out young, as a chorister, clarinetist and saxophone player, but following an undergraduate degree at the Royal Northern College of Music, where she studied with Anthony Gilbert, Adam Gorb, Simon Holt and Clark Rundell, she's enjoyed a mixed and international career as a jazz pianist, orchestral percussionist, vocalist arranger, electronic music producer and teacher. Since 2018 she's had a bit of a radical transformation of her self and her career, and returned to composition as a main artistic focus, winning a series of awards and competitions, and with her music performed across the UK, Europe, the USA and the rest of the world—performances and collaborations with leading ensembles, orchestras and soloists.

**Ryan Nestor** is a percussionist based in San Diego, California. Currently on faculty at the University of San Diego and MiraCosta College, Nestor teaches applied percussion and a variety of music courses. As a performer, Nestor has commissioned and premiered numerous works and has performed with groups such as Red Fish Blue Fish, International Contemporary Ensemble, and The Bang on a Can All-Stars. Performance highlights include appearances at Walt Disney Concert Hall, Cervantino Music Festival, Ojai Music Festival, and the Old Globe Theater, where he served as music director for the 2014 production of Othello. Nestor earned the DMA degree from the University of California, San Diego, the MM from Stony Brook University, and the BMME from the University of Kentucky.

**João Pedro Oliveira** began his music studies at the Gregorian Institute of Lisbon where he studied organ performance. From 1985 to 1990 he moved to the US as a Fulbright student, with a fellowship from Gulbenkian Foundations, where he completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. Recently he has been exploring the possibilities of interaction between instrumental and electroacoustic sounds, and most of his recent works use both media. He has received over 50 international prizes and awards for his works, including, among others, the Giga-Hertz Award and the Magisterium Prize from the IMEB (Bourges). His music is played all over the

world, and most of his works have been commissioned by Portuguese and foreign groups and foundations. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal) where he teaches composition, electroacoustic music and analysis.

**Zane Shrem-Besnoy** is a senior at the University of San Diego studying Music Composition and English. Zane has served the San Diego music community as a concert organizer, promoter, and sound engineer in the independent rock and folk scenes throughout high school and college. His compositions and songs can be found under the name Zane Alexander on Spotify, Apple Music, and Bandcamp <https://zanezanezane.bandcamp.com/>

**Jack Van Zandt** (b. 1954, Honolulu) is a Los Angeles and Ireland-based composer of music for concerts, public spaces, gallery installations, television, film, and advertising. He studied composition at Cambridge University with Alexander Goehr; the Dartington Summer School of Music with Peter Maxwell Davies; and at University of California Santa Barbara with Thea Musgrave, Peter Racine Fricker, and electronic music with Emma Lou Diemer. He was Alexander Goehr's teaching, personal and musical assistant from 1978-1984. He has composed more than 300 works. His concert music has been performed in the USA, Canada, Asia and Europe, and his commercial music is regularly heard on broadcast, internet, and cable TV. He has scored documentary and silent films, and his electronic music has been used for installations, multimedia presentations, TV, and meditation videos and workshops. He is a co-Grammy winner in the Best Classical Compendium category for his piece "Sí an Bhruí" for solo piano and electronics on pianist Nadia Shpachenko's CD "Poetry of Places."

**Robert Zelickman**, clarinetist, has been teaching and performing in San Diego since 1982. He is a member of the bass clarinet quartet JAMB and co-director of Second Avenue Klezmer Ensemble. He is the clarinetist with NOISE Contemporary Music Ensemble. Robert was a member of the San Diego Chamber Orchestra for 23 seasons and has performed with the San Diego Symphony and the San Diego Opera. Recently, Robert retired from UC San Diego (1983-2015) where he lectured on Jewish Music, conducted the Wind Ensemble and performed regularly, premiering many new compositions. He currently performs in recitals and chamber music concerts throughout San Diego. Zelickman earned his BA at UCLA and a MFA at Cal Arts. He studied with Hugo Raimondi, Michele Zukovsky and Ronald Rueben.



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