

The fourteenth annual

soundON Festival

SURREALITY

San Diego New Music is thrilled to present the soundON Festival, 2022. Though we are not able to be joined by every member of NOISE, the excitement and sense of community of an in-person festival is a welcome moment for us all. Thank you to our generous donors and to the Athenaeum Music & Arts Library for their continued support, to Ann Craig and Garna Muller for housing musicians, and to San Diego State University for providing rehearsal space.

We dedicate this year's soundON Festival to Erika Torri, with gratitude for her many years of enthusiastic support.

Thursday, January 6, 2022, 7:30 p.m.

Friday, January 7, 2022, 7:30 p.m.

Saturday, January 8, 2022, 7:30 p.m.

NOISE

Christopher Adler, piano and khaen
Franklin Cox, cello
Robert Zelickman, conductor

Lisa Cella, flute
Colin McAllister, guitar and conductor

WITH GUEST ARTISTS

Russ Callison, guitar
Bernadette Mondok Keller, soprano
Annabelle Terbetski, viola

Derek Keller, countertenor
Ryan Nestor, percussion

SURREALITY, Part I

Saturday, January 6, 2022, 7:30 p.m.

Chimera (2017)

Mikel Kuehn

Lisa Cella, flute, and Christopher Adler, piano

Here's the Sun (2015)

Stuart Saunders Smith

Franklin Cox, cello

Paysage on Danube (2018)

Jinhee Han

Christopher Adler, khaen

Broken Drum (2003)

Matthew Burtner

Ryan Nestor, percussion

Obsessive Compulsive [dis] Order (2017)

Uri Kochavi

NOISE

Athenaeum Music & Arts Library
Joan & Irwin Jacobs Music Room

SURREALITY, Part 2

Friday, January 7, 2022, 7:30 p.m.

In nomine (2020) • *world premiere*

Christian Carey

Franklin Cox, cello

Rapt (2021) • *world premiere*

Derek Keller

Bernadette Mondok Keller, soprano

Bardo (2018)

Will Brobston

Russ Callison, guitar

A Seasonal Rain (2021)

Peter Hager

Christopher Adler, khaen

Racines (2019)

Lukas Schulze

I. Début

II. Pour un brin d'olivier

III. L'avenir, en couleur/Quand j'y pense

IV. Talonner le printemps

Derek Keller, countertenor

Colin McAllister and Russ Callison, guitars

Athenaeum Music & Arts Library
Joan & Irwin Jacobs Music Room

SURREALITY, Part 3

Saturday, January 8, 2022, 7:30 p.m.

Tempus Imperfectum (2020)

Christopher Adler

Colin McAllister, guitar, and Christopher Adler, keyboard

Cineshape I (2003)

Amy Williams

Lisa Cella, flute, and Ryan Nestor, percussion

Revealing the Divide (2021)

Anthony Tan

Colin McAllister, electric guitar

— *intermission* —

This Will Not Be Loud and Relentless (2017)

Lansing McLoskey

II. This Will Not Be Loud

Christopher Adler, piano, and Ryan Nestor, percussion

Reflect (2021) • *world premiere*

Franklin Cox

Lisa Cella, flute, and Franklin Cox, cello

Tension-deformation (2019)

João Pedro Oliveira

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Program notes (selected works)

Paysage on Danube, by Jinhee Han
A Seasonal Rain, by Peter Hager

These are two works for *khaen*, the bamboo free-reed mouth organ from Laos and Northeast Thailand. Both works were first performed on-line, while the performances at soundON will be their in-person concert premieres. Jinhee Han is a Korean composer based in New York. Her work was inspired by a landscape work by Moo Jae and by her travels. Sections of the piece have subtitles in the score that hint at the magical world view of many of her works: Shine over the river; a movement arose spontaneously; souls are underwater; gentle Danube, forever. In 2021, I held a call for scores for solo *khaen* pieces by Southeast Asian composers, to bring greater attention to the *khaen* among composers from its region of origin. The winning selection by Philippines-based composer Peter Hager, is a reflection and meditation on the rainy season in the Philippines. He writes: "The changes in tempo and rhythm mime the melancholic ruminations in those moments of clarity as well as the ebb and flow of the rain's strength as it pours. At the same time, the constantly recurring motifs and clusters help convey a sense of permanence to these troubled emotions—but it's important to remember that the rain, inevitably, does end."

Rapt, by Derek Keller

"Rapt" is one song from Derek Keller's developing one-act operatic multimedia work NEUROTICA, which explores the relationship between ourselves and our mobile devices, and the way in which the information that passes through them influences our very being. The title is a play on words: neurosis and erotica. Neurosis can be loosely defined as our inability to cope with our surroundings. When we can't cope, some of us display neurotic behavior. These behaviors are displayed in myriad ways, usually accompanied by phobias and anxieties. Yet, speaking for myself and society's own 'mobile' reflections, there are particularly (morbidly) interesting ones amplified in the cybernetic spaces, and our concomitant obsessions withal. I have uncountable neuroses, and they are all amplified in the cybernetic spaces and the way in which I experience them through my cell phone, particularly "fomo," or 'fear of missing out'...pretty sure I'm not alone here: voyeuristic tendencies that lead one down a wormholes that leads to angst-ridden shame spirals; the vanities of "likes" and "hearts" after posting something about ourselves; the horrors of being called out in our human inconsistencies and mere existences; the allure of the seemingly inconsequential cyber universe, and its feigned affinities. To these spaces, I offer Neurotica: a set of songs for a sole performer and multimedia. The songs will be sung in any order, between which other neuro-spaces may be discovered through improvisation and the player's engagement with their mobile device and the audience(s) set of songs for a sole performer and multimedia. The songs will be sung in any order, between which other neuro-spaces may be discovered through improvisation and the player's engagement with their mobile device and the audience(s).

Lyrics (adapted from the original poetry by Bradley Buchanan)

Verse 1:

The Möbius strip of technology
feeds our amnesia so endlessly
Widdershins, twisted forms
We scroll and rewind
The tidal waves of linear time
Like the Dead Sea manuscripts
dragged out of their darkened pits
To dissolve in plain sight
How obliquely the will to power
manifests itself upon the hour

Chorus:

LMAO, LMAO
Désolé pas désolé
LMAO, LMAO
Sounds so much kinder en français

LMAO, LMAO

Désolé pas désolé

Verse 2:

How easily we overlook its central adage
that we forget both good and bad(age)
Necessity still might be the mother of invention
But you can bet that she is unwed
Powerful as Amazon or Beyoncé and JayZed
Congratulations on leaving your phone
for a minute or so, wish I could disown
Here again, I break that fourth wall
Make reality both immersive and virtual
dissolute and untruthful

Verse 3:

Absolution? who is asking for that anyhow, anymore,

anyway
When Ockham's razor has rusted away
By God's grace I may have adverb
I am myself, ergo must be, unlike one sitting so nearly
May I not describe my state in greater detail

What the devil wrought and made you ail
Spell it out and accept
Post a gargoyle perched on your crypt
Now you're dead
Seems you slipped

Bardo, by Will Brobston

According to the beliefs of Tibetan Buddhism, *bardo* is the transitional period between two lives on Earth. What occurs during this time is a sequence of events that can be broken into three phases: *Chikhai bardo* (beginning at the moment of death), *Chönyi bardo* (an intermediate state characterized by visual and auditory hallucinations), and *Sidpa bardo* (the process of rebirth). The form of this composition is loosely based on the Tibetan *bardo*. The three movements (Departure, Wandering, and Awakening) correspond to the three *bardo* states, taking inspiration from the concepts and emotions associated with each one. Elaborating on the transitional element of the *bardo*, in between the movements are two short interludes, both captioned with the word [bardo]. These segments can be regarded as reflective spaces among the overall progression of music, and are meant to function as segues into each new movement.

Racines, by Lukas Schulze

Racines was written for Derek Keller, Colin McAllister, and Russ Callison in 2019. At that time, I had just begun to familiarize myself with the compelling poetry of Cynthia Hahn, who teaches at Lake Forest College, where I did my undergraduate studies, and where my father taught for decades. "Racines" means "roots," and numerous aspects of this project evoked the idea of roots, or origins: from the way that idea animates many of Hahn's poems, to the opportunity to collaborate with colleagues and friends from my past, to the fact that Racine Street in Chicago was a regular destination for me and my dad, who passed away just at the time the piece was being completed. Lukas Schulze (b. 1967) received his M.A. and Ph.D. in composition from UCSD. Originally from Chicago, he lives in San Diego, where he directs an award-winning choral program at Thurgood Marshall School. In addition to composing, he works as a pianist, improviser, writer, and teacher, as serves as the assistant conductor of the La Jolla Symphony Chorus. His music has been commissioned and performed internationally, and is published by Tetractys Music.

Pour un brin d'olivier

Le ciel est enflammé
tous les nids brûlés,
aucune colombe à l'horizon.

L'Étoile du Nord filé
au ciel sombre; des nuages de cendre
descendant sur l'olivieraie.

Sur un canot clapotant
en mer, libre de ses amarres,
une colombe respire longue et bleue
sur un brin de vert retrouvé.

For a Sprig of Olive

The sky is scorching,
all the nests have burned;
no dove on the horizon.

This somber sky has lost the North star;
clouds of ash settle
over the olive grove.

On an unmoored boat,
clapping out to sea,
dove perches long and blue
on a sprig of unspoiled green.

L'avenir, en couleur

La vie me retourne sur la brise, en dédale, en
spira-lira-line, abeille noire en tourbillon.
Mon amour montant embarque sur des pétales
aux airs blonds: ses frêles ailes rougissantes en
si peu de temps me ramement au bleu-vert de
terre-mer,
au sol ensoleillé.

Ma mort s'épanouira à la longue et prendra sa
fugue orange en une envolée d'ailes grisantes et
de feu-follet.

Coeur plié à mes pieds, je fais cadeau de cette
tendresse qui reste à la longue tige du tournesol
en mouvement bourdonnant de juin,
aux racines puissant des
tunnels au temps des vers,
au visage en grains,
qui suit un soleil de nouveau rajeuni.

Quand j'y pense

Au centre de la nuit.
Une tristesse pas si simple.
Une pause avant l'aspiration.

Tenant les pierres du moment, ici.
Le baiser suspendu,
L'entourant d'une lourde Lumière.

La vie est à côté et dans moi,
Au-dessus, autour de moi.
L'amour, voltigeant.

J'attends la glissade.
Mon couer niché,
Immobile sur la branche.

Talonner le printemps

C'est un autre poids
sur mes os, arbes
nus, attendant.

Une ruée de rouge cardinal
traversant le jardin
envolée printanière.

Or, une pluie de bourgeons
tout blancs,
reverdisant la boue.

Un autre poids
sur mes os, une petite
poussière, un soupçon de rose.

The Future, in Color

Life turns me over on the breeze,
a-swirling-a-spiraling black bee in storm.
Climbing, my love embarks upon petals' blond
airs: its frail reddening wings so quickly
return me to green-blue earth-sea,
To sunny soil.

My death in the end will blossom and take flight,
orange in a spread of heady wings and will o' the wisp.

Heart folded at my feet, I gift this tenderness,
left to the long-stemmed sunflower in
buzzing June movement,
to roots welling tunnels
to the rhythm of worms, to this seeded
face turning to follow a newly renewed sun.

When I Think it

In the center of night.
A not so simple sadness.
A pause before breath.

Holding the stones of now, here.
Kiss suspended,
surrounding it with heavy light.

Life beside, inside me,
above, around me.
Love, hovering.

I wait for the fall,
my nested heart,
still on the branch.

Snagging Spring

A different weight
on my bones, bare
trees waiting.

Cardinal red splash
across the garden,
a fleet of spring.

Now the buds will
rain down white,
greening the mud.

A different weight
on my bones, light
silfering, a touch of pink.

Tension-deformation (Tensão-deformação), by João Pedro Oliveira

About this piece, the composer writes: "This piece is inspired in the laws of deformation in mechanics. In a continuous body, a deformation is induced by some applied forces. Deformations which are recovered after the applied forces have been removed, are called elastic deformations. In this case, the continuous body completely recovers its original configuration. On the other hand, irreversible deformations remain even after forces have been removed. These are called plastic deformations. These occur after stresses have attained a certain threshold known as the elastic limit." The era of COVID is one of social tensions and drastic deformations to social life. Over time, which will be irreversible?

Artist Biographies

Christopher Adler piano and khaen

Christopher Adler is a composer, performer and improviser living in San Diego, California. His music draws upon twenty-five 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. His recent projects include *Zaum Box*, a collection of ten settings of transrational Russian futurist poetry for solo speaking percussionist, and *Aeneas in the Underworld*, a concert-length oratorio for guitar and ensemble recounting the sixth book of Vergil's *Aeneid*. He has recorded compositions by Derek Keller (Tzadik), Nathan Hubbard (Circumvention/Accretions), Matthew Burtner (Innova Recordings), Stuart Saunders Smith (Centaur), David Loeb (Centaur), Christopher Burns, and Juan Campoverde Q. (Liber Pulveris), and his compositions have been recorded on Tzadik, Innova, Blue Griffin, Blue Leaf, and Rattle Records. He recently released *Triangulations: new music for khaen, volume 1* (Liber Pulveris), available on Bandcamp. Christopher Adler is currently Professor of Music and Director of Asian Studies at the University of San Diego. He received Ph.D. and Master's degrees in composition from Duke University and Bachelor's degrees in music composition and mathematics from the Massachusetts Institute of Technology. www.christopheradler.com

Russ Callison guitar

At the tender age of 16 Russ Callison sold a pig to buy his first guitar. A Texas native transplanted to Colorado, Russ actively performs and teaches in the Denver metro area. Russ has performed extensively in the US & internationally, including a residency in France with his guitar & cello duo Solazur, a tour of Scotland with guitar duo Derelict Hands, and in 2019 performed at the Bali Arts Festival (PKB) as a member of Gamelan Tunas Mekar. Solazur's debut album Mercurial features new works for guitar & cello, several commissioned by the duo.

Lisa Cella flute

A champion of contemporary music, Lisa Cella has performed throughout the United States and abroad. She is co-Artistic Director of San Diego New Music's soundON Festival and a founding member of its resident ensemble NOISE. With NOISE she has performed the works of young composers all around the world. Lisa co-founded the flute collective inHALE, a group dedicated to developing challenging and experimental repertoire for two and three flutes. As a soloist, she has performed both nationally and internationally and is a faculty member of the Soundscape Festival of Contemporary Music in Cesena, 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.

Franklin Cox cello / composer

Dr. Franklin Cox is Associate Professor of Theory, Composition, and Cello at Wright State University. He studied at Indiana University (B.M. degrees in composition and cello), Columbia University (M.A., composition), and the University

of California, San Diego (PhD, composition). He studied composition with Fred Ler Dahl, Brian Ferneyhough, and Harvey Sollberger, and his main cello teachers were Gary Hoffman, Janos Starker, and Peter Wiley. Dr. Cox has received numerous awards as composer as cellist, including the highest awards from the Darmstadt Festival for both composition and cello performance, and his works have been performed throughout North America and Europe. Since 1993 he has presented a solo recital entitled "The New Cello," focusing on original works for the cello, more than a hundred times throughout Europe and North America. He is founding co-editor of the international book series, *New Music and Aesthetics in the 21st Century*, and is also founding co-editor of *Search*, a peer-reviewed on-line/print journal focused on new music and culture. In 2008, he founded the annual American Innovators series of concerts and symposia. His works are published by Rugginenti Editions and Sylvia Smith Publications, and they can be heard on Rusty Classica, Neuma Records, Solitude Edition, and Centaur Records.

Bernadette Mondok Keller soprano

Bernadette Mondok Keller is the Owner-Director of Mondok Music Scholars, LLC. As a music educator, she teaches her own private piano and voice students as well as the students of other client music schools, such as Music Stream Center (MSC) in California. She directs the MSC Sings vocal ensemble and conducts vocal clinics with local school choirs. She is a certified Harmony Road Music Course teacher and a member of the Music Teachers Association of California (MTAC), the National Association of Teachers of Singing (NATS), the Music Teachers National Association (MTNA), and the American College of Musicians (ACM). Her students participate in prestigious annual evaluations such as MTAC's Certificate of Merit (CM) exam and ACM's National Guild of Piano Teachers Audition. They frequently earn lead roles in productions with Davis Musical Theater Company and win national and international competitions such as the American Protege International Competition, International Grande Music Competition, and the Hal Leonard Vocal Competition. She has graduated students into theater and music programs at New York University and California State University Long Beach. When not teaching, she is the Community Outreach Branch Chair and Recording Secretary for the Yolo County Branch of MTAC and a CM Voice Exam evaluator. She also enjoys stage directing and performing; recent such creative projects have included Sacramento Baroque Soloists' production of Bach's *Coffee Cantata, BWV 211*, her solo recital titled *Celestial Beings* on the Trinity Cathedral Music Series, and singing as soprano soloist for Handel's *Messiah* with the Roseburg Concert Chorale and the Umpqua Chamber Orchestra. As a new resident to the Rogue Valley, her upcoming projects include singing as a professional member of the Southern Oregon Repertory Singers, music directing Camelot Theater Company's production of *Matilda the Musical*, evaluating for the SOMEA Vocal Solo and Ensemble Festival, and teaching at Umpqua Community College, Rogue Community College, and Southern Oregon University.

Derek Keller composer

Born from his uncommon versatility as an award winning composer and performer (guitar/voice), Keller's music explores the myriad of possibilities in the coexistence, inter-mingling and hybridity between contemporary concert music, jazz and rock. Keller has received commissions from John Zorn (Tzadik), Loadbang, SACRA/PFOFANA, the Empyrean Ensemble (UC Davis), Fondation Royaumont, Redfish-BlueFish, NOISE, Colin McAllister (guitar), JitaZax, City Water, Cantoria (Truman University), Cappella Gloriana, the Athens Master Chorale, Mark Menzies (violin), and Morris Palter (percussion). His music has been performed in the Americas, Europe, and Australia, and at notable festivals such as The World Saxophone Congress, June in Buffalo, SoundOn (La Jolla, CA), and the Festival of New American Music (CSUS). In addition to being a composer, Keller is an accomplished guitarist. He has won and placed in numerous state, regional and national competitions and performed in notable master classes, such as those with Christopher Parkening. With his own ensemble, he has performed at music festivals, including the Festival of New American Music (2013, 12, 07), In The Flow (2006, 08, 11), and the 2007 SRING festival of New Music at the University of California, San Diego. Of late Keller has been making regular use of his vocal talents. While in San Diego, he was a member of Cappella Gloriana, with which he performed in Europe, and for which Keller composed extensively. Some of Keller's recent performances include singing his own arrangements of Schubert, Dowland, and Gesualdo for guitar and voice with the McAllister Keller Duo, and the world premiere of Lukas Shultze's *Racines* on the Peak Frequency concert series at University of Colorado, Colorado Springs. Keller is an Assistant Professor of Music at Southern Oregon University where he directs the Music Industry & Production Program. His music and performances are available on the Tzadik and Centaur labels. He holds a Ph.D. in music composition from the University of California, San Diego (2004).

Colin McAllister guitar / conductor

Colin McAllister is an Assistant Professor in the Department of Visual and Performing Arts at the University of Colorado, Colorado Springs, where he is a 2021-22 Daniels Fund Ethics Initiative Fellow. His performances as a guitarist have been hailed as “sparkling...delivered superbly” (San Francisco Chronicle), “ravishing” (San Diego Union Tribune) and “an amazing tour de force” (San Diego Story), and he has recorded on the Summit, Innova, Centaur, Naxos, Albany, Old King Cole, Vienna Modern Masters, Carrier and Tzadik labels. His research interests include contemporary music performance and pedagogy, musical modernism, and the apocalyptic paradigm as manifested in various phenomena—literature, music, and art. His new book, *Dies irae, dies illa: Music in the Apocalyptic Mode*, will be published later this year by Brill.

Ryan Nestor percussion

Ryan Nestor is a percussionist based in San Diego, California. Currently on faculty at the University of San Diego, 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.

Annabelle Terbetski viola

Annabelle Terbetski is a violist based in San Diego, CA. Originally from New York, she studied at Ithaca College where she earned a Bachelor's in Music Education and Viola Performance and then received a M.A. in Viola Performance from Florida State University. A passionate chamber musician, she has been a member of the Escalante Quartet, Eppes Quartet, Aidan String Quartet, and currently Quartet Nouveau. She attended the prestigious Chamber Music Program at Kent State University and earned a Master's in Chamber Music. She has played with the Youngstown Symphony, Tallahassee Symphony, Classics Philharmonic, Fresno Philharmonic, San Diego Symphony, and the California Chamber Orchestra. Notable recent performances include Pierre Boulez's *Le Marteau sans Maître* and the premier of Elena Ruehr's String Quartet No. 7. Also, a sought-after teacher, Annabelle is adjunct faculty at Point Loma Nazarene University and has a private studio of over 15 students. For the last 10 years Annabelle coaches weekly viola sectionals at Mira Mesa High School and has served as viola faculty at Casa Romantica Music Academy for the past four summers. Occasionally, Annabelle has played for musicals at the Old Globe Theatre and La Jolla Playhouse.

Robert Zelickman clarinet

Robert Zelickman 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. 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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