

The fifteenth annual

soundON Festival

SPOLIA

Inspired by the title of a featured composition by Katherine Balch (*musica spolia*), this year's soundON Festival explores the musical material of the past recast into newer works. Spolia are stone fragments of older architecture incorporated into later construction, and are a common feature in historical stone architecture, especially in antiquity. In contemporary music, the past is sometimes manifest explicitly through fragments, quotations, variations on historical themes, and the re-use of older techniques of musical construction. Living composers are often asked "who are your influences?", but with this program, we investigate not the lineage of names, but the material trace of influence manifest in the music. We invite you to listen as an archaeologist, with ears open to seeking traces of the past within the present.

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.

Part I: Thursday, January 5, 2023, 7:30 p.m.

Part II: Friday, January 6, 2023, 7:30 p.m.

Part III: Saturday, January 7, 2023, 7:30 p.m.

NOISE

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

Lisa Cella, flute
Morris Palter, percussion

WITH GUEST ARTISTS

Adam Borecki, guitar and composer
Mark Menzies, violin (via remote link)
Grace Talaski, clarinet

Myra Hinrichs, violin
Eric Starr, trombone

SPOLIA, Part 1

Thursday, January 5, 2023, 7:30 p.m.

On the Rime of a Fading Forest (2017)

Kay He

Lisa Cella, flute, and Eric Starr, trombone

Integrations (2019)

Adam Borecki

Mark Menzies, violin, and Adam Borecki, guitar

Message to a Distant Star (2022) • world premiere

Christopher Adler

Lisa Cella, alto flute

— intermission —

Cowries (2021)

Christopher Adler

Christopher Adler, khaen

Emergence (2017)

Alyssa Aska

NOISE

broad call (2016)

D. Edward Davis

NOISE

Athenaeum Music & Arts Library
Joan & Irwin Jacobs Music Room

SPOLIA, Part 3

Saturday, January 7, 2023, 7:30 p.m.

Kvarteto (2017)

Adrián Demoč

NOISE

Pali-Pali!! (2018)

Texu Kim

Myra Hinrichs, violin, and Franklin Cox, cello

— intermission —

A set of miniatures dedicated to Erika Torri on the occasion of her retirement from the
Athenaeum Music & Arts Library

For Erika (2022) • world premiere

Christopher Adler

An Oasis in the Moment (2020)

Neda Nadim

Gingersnap (1959)

John S. Pratt

Pedagogical etude in D major (2022)

Franklin Cox

Solos performed by the members of NOISE

In Nomine – Five Images (2018-19)

Yu Kuwabara

NOISE

Athenaeum Music & Arts Library
Joan & Irwin Jacobs Music Room

Program notes (selected works)

Additional program notes and introductions will be presented from stage.

Part I

Composer **Alyssa Aska** is a freelance composer and researcher based in Graz, Austria. Currently accepting commissions and especially interested in projects dealing with alternative intonation. Current trajectories include studying performance practice of early music and how it can relate to current intonation practices and researching and developing new performance techniques on the organ.

Part II

On the Rime of a Fading Forest, by Kay He

On the Rime of a Fading Forest, for flute, trombone, and electronics, was commissioned by musicians Shelley and Philip Martinson. Forests are a part of our everyday life. They cover about thirty percent of our planet. The ecosystems they create play an essential role in supporting life on earth. They give us shelter, protect us as we grow, and clean the air we breathe. They give us water, food, and health. Deforestation, however, is clearing these essential habitats on a massive scale. At the current rate of destruction, the world's rainforests will completely disappear within one hundred years. Without the forests, our planet cannot breathe. Forest destruction will exacerbate global warming and climate change, and result in a loss of biodiversity. Flute and trombone are two instruments that are infrequently played together as a duet because of the different ranges and distinguished timbre. In this piece, they represent the diversity of life in the world, especially the diversity found in the forests. The sounds of the instruments tangle together, in and out from phrases, to transfer the melody from one to another. They also overlap with the electronics. The electronic sounds mold the instruments and shift them between imagination and reality, like how a forest can be so real, but the sights, sounds, and smells can make your imagination run wild. Throughout the piece, the flute, trombone, and electronics become increasingly distorted until they collapse. Just like mankind's activities affect nature when left unregulated, the earth will collapse in the future if we cannot control our development. If human beings still exist at that time, all we will have left are pictures of the forests. I hope this piece will improve environmental awareness about deforestation, which is a global issue affecting every single person on the planet. Sustain forests. Sustain life.

Yuanyuan (Kay) He is a composer and multimedia artist with roots in China. She is currently an assistant professor at the University of Arizona Fred Fox School of Music.

musica spolia, by Katherine Balch

musica spolia seeks to capture the mischief, playfulness, and microcosmic world-building of childhood. I wrote this piece when living in Rome, Italy and found my own meanderings around the city as reminiscent of my dawn-til-dusk explorations of the desert canyon outside my house growing up in San Diego, California. The city of Rome is a pastel rendering of the brown and sage-green scraggly desert flora of my childhood. It is overgrown with spolia, like the campanula and ivy that spill out of the walls, statues and ornate treasures decorate the ancient monuments haphazardly, sometimes frantically. These found, recycled, or stolen materials and their misplaced, agitated energy find their way into this short piece, which I composed like my childhood hunter-gather self, collecting scraps and mementos from miniature adventures. This piece was co-commissioned by L'Instant Donné and Young Concert Artists, Inc., and exists as both a trio for flute, viola, and piano, and a quartet for flute, violin, piano, and percussion. It is dedicated with affection to Saori Furukawa and Anthony Trionfo.

Katherine Balch is currently Visiting Assistant Professor of Composition (adjunct) at Yale School of Music and was the 2017-2020 composer-in-residence for the California Symphony.

iridescent shadows, by Yan Ee Toh

iridescent shadows is a work inspired by the subjective and volatile nature of human perspective. It refers to the human processing of memory, particularly the revisiting of unpleasant experiences are later viewed in a more positive light, as well as the selective filtering of moments of pleasure, joy and/or happiness from an unpleasant experience. The piece also seeks to explore the concept behind iridescence, where surfaces appear to undergo a gradual shift in color by varying our angle of perspective due to multiple reflections from two or more semi-transparent surfaces which overlap, interfere, and cause a modulation of light. In this work, the Flute and Bass Clarinet interact through series of convergence forming a collective timbral color, and divergence of voices into separate entities. The music also undergoes constant movement, driven by the shifting between timbres and episodes of tension and release.

Yan Ee Toh is a Singaporean composer currently pursuing a Bachelor's Degree in Composition at the Yong Siew Toh Conservatory of Music.

***Multiplicity*, by Adam Greene**

Memos is a book of short piano pieces, each titled after an essay in Italo Calvino's *Six Memos for the Next Millennium*. In each of his essays in the collection Calvino identifies a critical value in literature and explores it by citing a dizzying array of writings from the Classics to the modern, from Latin to Arabic to modern European languages. It has often seemed to me that these values: lightness, quickness, exactitude, visibility, and multiplicity, were well suited to music as well as literature.

Multiplicity was written for my longtime friend and colleague Christopher Adler. In Calvino's essay of the same name, works are cited that exemplify multiplicity through their length, complexity, formal innovation, and exhaustive, encyclopedic detail. Calvino celebrates the representation of a multiplicity of relationships, between people, ideas, and epistemologies. "Overambitious projects may be objectionable in many fields, but not in literature," he writes; and while some of the works he mentions are of epic dimensions (such as Proust's *A la recherche du temps perdu*), he also cites his own *If on a winter's night a traveler* as an example of a 'hypernovel' in which each of its relatively brief 10 chapters is a new beginning. He also discusses Borges' short story "El jardín de senderos que se bifurcan" (The Garden of Forking Paths) as an early (c. 1941) setting of what has come to be commonly known as the multiverse. Narrative density is not incompatible with brevity.

It is with that in mind that I decided to respond to Calvino's essay with a series of miniatures, each with different compositional approaches and formal strategies. While I make no attempt to quote or reference earlier musics in this piece, I have embedded a metrical structure that is derived from Messiaen's durational series for his "Livres d'orgue I, one of many rather obscure architectural features in this work.

Adam Greene is a composer and writer based in San Diego whose creative work references interests in literature, linguistics, and cognitive science in music that explores multiplicity, fragility, and instability, often through intensive examination of instrumental practice.

Part III

***Pali-pali!!* by Texu Kim**

Pali-pali is a common Korean expression, which is similar to 'chop-chop' in English but much more present, almost as a lifestyle – hard working AND efficient. Many South Korean people seem to believe this to have played a significant role in South Korea's rapid economic growth in the late 20th century. The title of this piece "Pali-pali!!" came from the situation in which I actually had to compose the piece very quickly, due to the last-minute commission. I did not just accept but ENJOYED this challenge (all thanks to this Pali-pali spirit I inherited), by making this piece about a composer dealing with deadlines! The opening of this piece is somewhat auspicious and contemplative, as when one begins a new composition project. Then, the music becomes anxious, depicting the moment when the composer becomes aware of the deadline approaching but tries to stay calm and focused. The music becomes tumultuous as the composer's inner turmoil grows more frenetic and frantic, eventually to explode! Will the composer make it to the deadline? We will figure it out!

Texu Kim is an assistant professor of music at San Diego State University. His music draws on his personal affinity for humor, his background in science, and his fascination with everyday experiences

In Nomine – Five Images, by Yu Kuwabara

For me, creation connects several things that exist very far from each other. Linked in my mind the Renaissance concept of “In Nomine” with the term “image” in Henri Bergson’s *Matière et Mémoire, Five images-In Nomine* was created. “In Nomine” was a title given in the sixteenth and seventeenth centuries to a genre of instrumental compositions based on the Gregorian chant *Gloria Tibi Trinitas*. In this composition, *Five images-In Nomine*, the cantus firmus is held very freely as a framework on each of the five pieces. The term “image,” which Henri Bergson means, is still challenging to understand for me. I have kept reading *Matière et Mémoire* and trying to find the nature of “image.” Thinking about “image” must give me new perspectives to construct sounds as energy and to construct time.

Tokyo-based Japanese composer **Yu Kuwabara** (b. 1984) is a lecturer at Kunitachi College of Music and Senzoku Gakuen College of Music. For several years, she has been researching and learning traditional Japanese music, arts, and thought to extend as far back as possible to her origins and to confirm her own sense of being.

Artist Biographies

Christopher Adler *piano / composer*

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 *Science Fictions* for two pianos, based on mathematical sequences explored in a co-authored paper with mathematician Jean-Paul Allouche, 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. His collaborative improvisational work on khaen and piano with the ensemble Gunther’s Grass is featured on the new CD *Ur* (Titicacaman Records, Bandcamp), and his new CD *Landscape Traces: New music for khaen, volume two*, will be released on Bandcamp in early February. 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

Adam Borecki *guitar / composer*

Adam Borecki is a music technology specialist based in Los Angeles. He works as the Director of Music Technology at Chapman University, manages his live concert recording business Recording Dot LA (recording.LA), and creates music as a composer & guitarist. As a composer, Adam specializes in electro-acoustic concert music. His recent works include collaborations with Mark Menzies, Spacepants, Nadia Shpachenko, and more. In addition to acoustic works, Adam has composed multi-media works with live projection, real-time animation, audio effects pedals, integrated LED lights, and live sound processing. Adam studied composition at USC with Stephen Hartke, Donald Crockett, & Sean Friar and at Chapman University with Vera Ivanova, Sean Heim, & Jeffery Holmes. His music has been performed at the Hear Now Festival, across southern California, across the United States, in Italy (at the Cortona Sessions) and in Paris (European American Musical Alliance). As a guitarist, Adam has been awarded fellowships to perform outreach concerts at schools and senior homes across Los Angeles. He regularly plays with the Kaleidoscope Trio (kaleidoscopetrio.com), as well as for weddings & receptions in Orange County and has performed for figures

such as the late Elie Wiesel (Nobel Laureate) and George Argyros (U.S. Ambassador to Spain). As a recording engineer, Adam is the founder and owner of Recording Dot LA, an audio/video recording company in Los Angeles that specializes in concert recording and videos for musicians. He has produced recordings for clients including: Aspen Music Festival, Martin Chalifour (LA Philharmonic concertmaster), USC Thornton Symphony Orchestra, Colburn School of Music, Chapman University, Orange County School of the Arts, USC School of Cinematic Arts, The Moth podcast, the American Composers Forum, HowlRound Theater Commons, the M.A.R.S. Festival (Los Angeles), and the Consulate General of the Republic of Poland. Adam graduated from Chapman University in 2012 summa cum laude with a double major in Music Composition and Guitar Performance. After earning his masters degree in Music Composition from the University of Southern California in 2015, he returned to Chapman and started teaching music technology. In 2019, Adam Borecki became the Director of Music Technology in the Hall-Musco Conservatory of Music.

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 Lerdahl, 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.

Myra Hinrichs *violin*

Myra Hinrichs, violinist, is currently enrolled at the University of California, San Diego in the doctoral program. Before that she lived and worked in Chicago after graduating from the Oberlin College and Conservatory and the Civic Orchestra training program. In performance, she is a member of Chartreuse, a string trio devoted to performing the music of living composers from around the world. In the coming year Chartreuse is collaborating on new pieces with composers Pablo Chin and Bergrún Snœbjörnsdóttir. Myra appears with many other ensembles including 3+1 Quartet, Mucca Pazza, the Morton Feldman Chamber Players, and a.pe.ri.od.ic.

Morris Palter *percussion*

Born in Canada, Morris's wide range of musical interests have found him performing throughout North America, Asia, and Europe at some of the most prestigious festivals and concert venues including Carnegie Hall, Disney Hall, and IRCAM (Paris). Morris's early success came as the founding member and drummer for the famed Canadian Alternarock band, treble charger (RCA/BMG Records, multiple Juno Award nominations). In 2000, Morris co-founded

NOISE (San Diego New Music), and from 2007-2016, he was the director of the percussion program at the University of Alaska Fairbanks (Associate Professor of Music, 2011-2016) where he directed Ensemble 64.8 (resident percussion lab). From 2016 to present, Morris has been the director of the percussion program at the University of Arizona. Morris is endorsed by Black Swamp Percussion, Sabian Cymbals, REMO drumheads, and is a Malletech performing artist. He can be heard on Sony/BMG, Mode Records, New World Records, Tzadik Records, Innova Recordings, and Vienna Modern Masters. Morris holds degrees from the University of Toronto (BM), the Koninklijk Conservatorium (Artist's Diploma - The Hague, NL), and the University of California, San Diego (MM, DMA) Please visit www.morrispalter.org.

Eric Starr *trombone*

Eric Starr maintains a multi-faceted musical career as a faculty member at SDSU, trombonist for Westwind Brass and Board Member for San Diego New Music where he was executive director from 2012 - 2022. 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 soloist at venues such as Copley Symphony Hall, 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, Pacific Symphony, San Diego Opera, La Jolla Symphony, Renga, Palimpsest and has appeared at the Ojai Music Festival and soundON 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. He lives in Ocean Beach with his wife, Sarah, where he watches the waves daily and has continued interests in fine wines, cooking, cycling, and summer body surfing.

Grace Talaski *clarinet*

Grace Talaski is a clarinetist and composer originally from Caro, Michigan. Grace specializes in twentieth and twenty-first century clarinet repertoire, especially pieces involving electronics and extended techniques. She enjoys free improvisation and creating clarinet-based sound worlds with electronics. Grace also composes music for solo clarinet that focuses on exploring the vast sonic possibilities that the clarinet has to offer, especially through experimentation with multiphonics. Grace received a Bachelor of Arts degree in Music Performance and Chemistry from Albion College in Albion, Michigan in 2017. Grace received a Master of Music in Performance from Southern Illinois University, Carbondale in 2021. She is currently pursuing a D.M.A. in Contemporary Performance at UC San Diego.

Robert Zelickman *clarinet / conductor*

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, which was founded in 1991 with vocalist Deborah Davis. 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 Bob Thomas, Hugo Raimondi, Michele Zukovsky and Ronald Rueben.



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