

## NOISE

NOISE is an ensemble of accomplished soloists with a deep commitment to chamber music. NOISE presents concerts that are energetic and engaging as well as intellectually stimulating and technically sophisticated. We believe that music which is sometimes called complex, difficult, or avant-garde is accessible to any audience when performed with passion and conviction. The repertoire of NOISE is focused on three artistic trajectories, their histories, and their intersections: complexism, high notation precision, threshold performative challenges, experimental notation and performative techniques; high-intensity grooves demanding of focused concentration, minimalism, postminimalism; and evocative aural soundscapes.

Founded in 2000 as the ensemble-in-residence with San Diego New Music, NOISE presents an annual festival, the soundON Festival of Modern Music at the Athenaeum Music & Arts Library in La Jolla, California. NOISE has also performed at Stanford University, the California Institute of the Arts, the University of Virginia, the University of Wisconsin-Milwaukee, the University of California, Santa Cruz, the University of Maryland-Baltimore County, the University of California, San Diego and the University of San Diego.

NOISE appears on Christopher Adler's 2008 CD *Ecstatic Evolutions in a Neon Haze* (Innova) and on Derek Keller's 2007 CD *Impositions and Consequences* (Tzadik).



Morris Palter • Colin McAllister • Franklin Cox • Christopher Adler • Lisa Cella

### Colin McAllister *guitar*

Guitarist Colin McAllister is widely recognized for his innovative concert programming, versatility, and dedication to adventurous contemporary repertoire. He is currently on the faculty of the music department at the University of California, San Diego, where he directs the classical and jazz guitar programs and teaches a course in western music history. In performance, Colin plays both classical and electric guitars, as well as the 11-string altgitarre. He maintains an active performance schedule throughout the United States, as well as in Europe and Mexico. Recent highlights include the XIII Festival Hispanoamericano de Guitarra (Tijuana, Mexico), Pacific Rim Music Festival in Santa Cruz, Monday Evening Concerts in Los Angeles, San Francisco sfSoundSeries, Unruly Music (Milwaukee), Breda Jazz Festival (NL), Bohem Ragtime and Jazz Festival (HU), Fairbanks Summer Arts Festival, and the Colorado College New Music Symposium. As a devotee of new music, Colin has given the world or U.S. premieres of over 50 works, including pieces by Chaya Czernowin, Brian Ferneyhough, Vinko Globokar, Helmut Lachenmann, and Stuart Saunders Smith. As an educator, he has presented performances, seminars and masterclasses at major universities including CIEM in Mexico City, DePaul University, Stanford University, California Institute of the Arts, University of

Maryland, Arizona State University, University of Virginia, University of Wisconsin, and the Oberlin Conservatory, where he was a visiting artist-in-residence. With xylophonist Morris Palter, he performs in the SpeakEasy jazz and ragtime duo. His transcriptions and compositions are published by Les Productions d'Oz (Saint-Romuald, Québec), and he has recorded for the Innova, Old King Cole, and Tzadik record labels. Colin earned the Doctor of Musical Arts in Contemporary Music Performance from the University of California, San Diego in 2004. Colin is a founding member of NOISE and the Executive Director of San Diego New Music. [www.colinmcallister.com](http://www.colinmcallister.com)

### **Lisa Cella** *flute*

As a champion of contemporary music, Lisa Cella has performed throughout the United States and abroad. She is Artistic Director of San Diego New Music and a founding member of its resident ensemble NOISE. With NOISE she has performed the works of young composers all around the world including at the Acousmania Festival in Bucharest, Romania in May of 2004, the Pacific Rim Festival at the University of California, Santa Cruz in May of 2005 and as ensemble-in-residence at the University of Wisconsin, Milwaukee, 2007. Lisa is also 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 at least seven new works in the 2006-2007 season. As a soloist, she has performed in Hong Kong, Frankfurt, and is a faculty member of the Cortona Festival of Contemporary Music in Cortona, Italy. She is an assistant professor of music at the UMBC 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. Lisa is a founding member of NOISE and the Artistic Director of San Diego New Music.

### **Morris Palter** *percussion*

Born in Canada, Morris's wide range of musical interests have found him performing throughout North America, Asia, and Europe at various festivals and concert venues. Some of these have included the Acousmania Festival in Bucharest, the Agora Festival (IRCAM) in Paris, Disney Hall in Los Angeles, and the Seoul International Computer Music Festival, as well as at the Lincoln Center and Carnegie Hall's Weill Recital Hall under famed conductor/composer Pierre Boulez. Morris has also performed solo recitals and guest lectures at various conservatories and universities including the University of Birmingham, UK, Arizona State University, Stanford University, and the Oberlin Conservatory. As a Novelty Jazz Xylophonist, Morris founded the Speak-Easy Duo (Colin McAllister, guitar) in 2003, and in 2006, co-founded the duo group Metasax/DRUMthings with composer/saxophonist/technology artist Matthew Burtner. Morris is the Artistic Director of Ensemble 64.8 (UAF percussion ensemble), the Artistic Director for the University of Alaska Fairbanks New Music Festival, and the World Music Artistic Coordinator for the Fairbanks Summer Arts Festival. Morris is dedicated to commissioning both solo and chamber works and has collaborated with artists such as Bob Becker, Pierre Boulez, Roger Reynolds, Cho-wen Chung, John Luther Adams, Scott Deal, Evelyn Glennie, David Lang, Stewart Saunders Smith, Thomas DeLio, and Philip Manoury. Morris is a member of the Percussive Arts Society New Music/Research Committee and has been published in PAS Magazine and the San Diego Troubador Newspaper and is currently endorsed by Black Swamp Percussion and Paiste Inc., and is a Yamaha Performing Artist. Morris can be heard on New World Records, Tzadik Records, Mode Records, Innova, and RCA/BMG. His solo CD was released on Centaur Records in 2006. He has received degrees from the University of Toronto, the Koninklijk Conservatorium, Den Haag, and the University of California, San Diego where he received his Doctorate of Musical Arts in 2005. Morris was a Lecturer in Music at UCSD during the 2006/07 academic year and is currently an Assistant Professor of Music at the University of Alaska Fairbanks. Morris is a founding member of NOISE. [www.morrispalter.com](http://www.morrispalter.com)

**Christopher Adler** *piano, khaen and composer-in-residence*

Christopher Adler is a composer, improviser and performer living in San Diego, California. His compositions draw upon over a decade of research into the traditional musics of Thailand and Laos and a background in mathematics and computer modeling. 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. As a pianist and conductor, he has performed with many of the West coast's finest improvisers and is active in performing new music. As a soloist, he has performed in Zankel Hall at Carnegie Hall, at the University of Pennsylvania, the City University of New York, the Bang on a Can marathon, Music at the Anthology, and he has appeared with the Seattle Creative Orchestra and members of the string quartet Ethel. He has premiered solo works by Sidney Marquez Boquiren, David Lipten, David Loeb, Alan Lechusza and Gustavo Aguilar, and has commissioned, premiered and recorded new works for khaen by Sidney Marquez Boquiren, Christopher Burns and David Loeb. Christopher has been commissioned by the Weill Music Institute at Carnegie Hall and the Silk Road Project, a consortium of ten percussion ensembles led by the University of Kentucky, San Diego New Music's NOISE, the Durham, NC ensemble pulsoptional, the Seattle Creative Orchestra, the Lawrence University Conservatory of Music, the Massachusetts Institute of Technology, Duke University, the Eighth International Biennial of Painting in Cuenca, Ecuador, the improvising ensemble soNu, guitarist Colin McAllister and choreographer Hyun-mi Cho. He received Ph.D. and Master's degrees in composition from Duke University and Bachelor's degrees in music composition and in mathematics from the Massachusetts Institute of Technology, and is currently an Associate Professor at the University of San Diego. His work may be heard on Tzadik, pfMENTUM, Nine Winds Records, Vienna Modern Masters, Artship Recordings, Accretions, Circumvention, and WGBH's Art of the States. Christopher joined NOISE in 2003 after appearing as a guest in 2002. [www.christopheradler.com](http://www.christopheradler.com)

**Franklin Cox** *cello and composer-in-residence*

Dr. Franklin Cox received B.M. degrees in cello and composition from Indiana University, and composition degrees from Columbia University (M.A.), and the University of California, San Diego (Ph.D.), where he also served as adjunct faculty member from 1993 to 1995. He studied piano with Phyllis Katz and Richard Morris, cello with Gary Hoffman, Janos Starker, and Peter Wiley, and composition with Steven Suber, Fred Lerdaahl, Roger Reynolds, Joji Yuasa, Brian Ferneyhough, and Harvey Sollberger. Dr. Cox has received numerous fellowships, prizes, and commissions from leading institutions and festivals of new music, including fellowships from the Schloss Solitude, Künstlerhaus Wiepersdorf, and the Sacher Stiftung, and commissions from the 1998 Berliner Biennale and 2001 Hannover Biennale. He is the only person in the history of the Darmstadt Festival to be awarded the highest awards for both composition and performance. From 1988-1992 he attended the Darmstadt Festival on scholarship, and in 1994 served on the faculty. As a cellist, he has performed for over thirty years with a wide variety of classical chamber ensembles and orchestras. He has played with many leading new music groups, including the Group for Contemporary Music, Exposé, Surplus, Kammerensemble Neue Musik Berlin, and Ensemble Köln. For Chaya Czernowin's opera, *See under Love*, he was selected to perform as solo cellist at the 2000 Munich Biennale, and he has also performed as soloist in the 2005 Maerzfest (Berliner Biennale). He has also founded and directed numerous groups, including the Extended Vocal Resources Ensemble from 1990-1993. In January 2006 he formed the duo C-squared with flautist Lisa Cella. Together they have commissioned numerous new works from composers and have performed throughout the United States and in Mexico. Since 1993, he has presented a solo recital entitled "The New Cello," focused on original new works for the cello, more than 100 times throughout Europe and North America. This recital includes a large number of notoriously difficult works written for the instrument, and has received great acclaim from a wide variety of audiences. As a lecturer on new music, he has given more than 50 presentations over the last decade, and as a theorist, he has published 15 articles on new music since 1997. He is co-editor of the international book series, *New Music and Aesthetics in the 21st Century*, which has published six volumes of essays by theorists and leading younger composers. He is also founding co-editor of *Search*, an online/print journal focused on new music and culture. In 2002 he began teaching on the faculty of the University of Maryland, Baltimore County, and in 2007 he joined the faculty of Wright State University. His works are published by Rugginenti Editions and Sylvia Smith Publications and can be heard on Rusty Classica, Neuma Records, Solitude Edition, and Centaur Records. He has recorded as well for Mode Records, TEXTxtend, Einwurf, and CRI. Franklin joined NOISE in 2008 after appearing as a guest in 2002, 2006 and 2007.

## **Mark Menzies** *violin*

---

Residing in the United States since 1991, Mark Menzies has established an important, world-wide reputation as a new music violist and violinist. At 39 years, his career as a viola and violin virtuoso, chamber musician and advocate of contemporary music, has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York's Carnegie Hall. Mark Menzies is renowned for performing some of the most complex scores so far written and he has been personally recommended by composers such as Brian Ferneyhough, Roger Reynolds, Michael Finnissy, Vinko Globokar, Philippe Manoury, Jim Gardner, Elliott Carter, Liza Lim, Christian Wolff, Richard Barrett and Sofia Gubaidulina for performances he has given of their music. There has been considerable international critical applause for Mark Menzies' leadership in ensembles formed to perform contemporary and twentieth century, such as the Bloomington-based New Vienna Ensemble, Los Angeles's Southwest Chamber Music, San Diego's Sirius Ensemble and the New York-based Ensemble Sospeso. It was with Ensemble Sospeso that he organized a joint venture with the California Institute of the Arts to present the first professional concerts in the US dedicated to Brian Ferneyhough's music in December 2002. Mark Menzies has a considerable reputation as a chamber music performer. He is the director of a new collective ensemble based in Los Angeles, called *inauthentica*; with members drawn from the Southern California area, including young musicians and recent graduates from CalArts, *inauthentica* has been featured on an innova CD release of Mark Applebaum's recent compositions. *inauthentica*'s recording of Schönberg's *Pierrot lunaire* has recently been released on MSR Classics label. In the spring of 2007, he led a newly formed string quintet *belArtes Quintet* (formerly *Ensemble du Monde*) in a rapturously received tour in Germany, France and Poland, which featured the Ravel Duo Sonata with renowned Los Angeles cellist John Walz, along with quintets by Schubert and Boccherini. Mark Menzies is featured on a large number of CD recordings. This includes *Process and Passion*, a Pogus label release of chamber music by Roger Reynolds, as well as the world premiere recording of *...above earths shadow* by Michael Finnissy to be released shortly. Mark Menzies is a National Recording Artist of Radio New Zealand for whom he has made numerous studio recordings and he is featured on a further dozen chamber and contemporary music releases. Mark Menzies is currently viola and violin professor at the California Institute of the Arts where he also coordinates their chamber orchestra, new music ensembles and conducting studies. Drawing from his innovative professionalism and artistic leadership, he initiated a successful collaborative series called *Chamber Music Wednesdays* that has contributed to the programming content of concerts presented by CalArts at their new theatre RedCat at the Disney Hall complex. He currently curates a series called *Classics at CalArts*, a chamber music series presented annually at the Valencia campus.

## **Philip Skaller** *performance artist*

---

Born to cantankerous jews in 1982, Phil Skaller has pursued a shocking career as a crusader against the puerile and loose womyn of contemporary music and avant-jazz. Likening the presence of womyn in these instrumentalist dominated musics to the recent H1N1 virus -a rare sickness with frightening propensity to mutate gestalt, Skaller has forcefully argued that while equality between the sexes was a necessary evil of modernity (brought about by labor shortages arising from the great wars), the post-modern moment requires a reassessment of White Anglo Saxon history that has been so unfairly bludgeoned by the official 'herstories' of the university cognoscenti. While it is true that composers and the public have all been goaded by smutty womyn, since commencing PhD studies at the University of San Diego at California, Skaller has composed numerous works addressing the need for re-appropriating new music for men. Among these works, *Dillatante* (2008) and *Thespian Love* (2009) are notable for their creative reassignment of womyn to supporting roles and more easily manageable parts. As part of a wider movement against rank academic mysandry, Skaller has also undertaken performances of Trevor Grahl's by now legendary narrative masterpiece *Bowdlerized Genius: Clara Schumann and Alma Mahler*. In 2046 Skaller was rewarded a Grammy for outstanding musical contributions in the category 70 and over (official selection: *Septuagenerian Swing*).