From 1987 to 2004 the E.A.R. Unit was Ensemble-in-Residence at the Los Angeles County Museum of Art. Since then, they have been in residence at the Roy and Edna Disney/CalArts Theater (REDCAT) housed in the Walt Disney Hall Complex. The Unit has worked closely with many composers such as Elliott Carter, Steve Reich, Morton Feldman, John Luther Adams, Fred Frith, Tod Machover, Julia Wolfe, Louis Andriessen, John Cage, Mauricio Kagel, Michael Gordon, Charles Wuorinen, Morton Subotnick, and Alison Knowles, among many others.

The E.A.R. Unit has recorded for Nonesuch, New Albion, New World, Tzadik, O.O. Discs, Bridge, Crystal and Cambria labels.

Raised in Warm Springs, Georgia (population <475), Alan Shockley holds degrees in composition and theory from the University of Georgia, The Ohio State University, and Princeton University (M.F.A., Ph.D.). He’s held residencies at the MacDowell Colony, the Atlantic Center for the Arts, the Centro Studi Ligure, and the Virginia Center for the Arts, among others. Recent commissions include a virtuosic violin solo for the Montecito Summer Music Festival (stn (adversary)), and Sechseläuten, for the Rhode Island College Wind Ensemble. His electronic works have been installed in Jack Straw Studio’s New Media Gallery (Seattle), Minneapolis’ Weisman Art Museum, in VertexList Gallery (Brooklyn), and played all over the world as part of Vox Novus’ 60x60 Project. These days his works are often experiments in musical form—attempts at tailoring the form to the material, resulting in a unique shape for each piece, and one that the composer hopes “works” in a strange and individual way. He’s currently Assistant Professor and Area Director of Composition/Theory in the Bob Cole Conservatory of Music at California State University, Long Beach, where he also directs the New Music Ensemble. He lives in Lakewood, California with his wife, musicologist Jessica Sternfeld.

UPCOMING CONCERTS

- Mon, November 7, 2011: New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall $10/7
- Thu, November 10, 2011: Guest Artist Series: Conundrum, Alan Shockley, coordinator 8:00pm Daniel Recital Hall $10/7
- Sun, November 20, 2011: Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall $10/7
- Wed, November 30, 2011: Composers’ Guild, Alan Shockley, director 8:00pm Daniel Recital Hall FREE!
- Tue, December 6, 2011: Faculty Composers, Alan Shockley, coordinator 8:00pm Daniel Recital Hall $10/7

For tickets please call 562.985.7000 or visit the web at: www.csulb.edu/coleconservatory

Special thanks: to Dave Gerhart, Seth Shafer and Zach Lovitch, my colleagues on the Cole Conservatory composition faculty, Colleen Ryan, Matt Pogue, Kate Gillon, and all of tonight’s performers for their hard work, without which this would not have been possible.
PROGRAM

Kaija calling (2010) .........................................................................................................................
  two-channel electronics

stone guest (2003) ............................................................................................................................
  *West Coast Premiere

  CSULB Brass, Rob Frear—conductor:
  Kurt Peregrine and Rich Candelaria—trumpets;
  Robert Frey and Michael Beltran—trombones

...to an unnamed beneficiary (2008) ...............................................................................................
  Justus Matthews—clarinet, Rob Frear—trumpet, Alan Shockley—celesta

wndhm (1785) (2005)

wndhm (2006) .................................................................................................................................
  Alan Shockley—piano
  and the CSULB New Music Ensemble: Amie Ma—clarinet,
  Patrick O’Konski—percussion, Laurann Estevez and Kaija Rose Hansen—violins,
  Michelle Packman—cello, Louis Conway—contrabass, Justin Scheid—conductor

piper’s noise (2006) ............................................................................................................................
  *West Coast Premiere

  CSULB Percussion Ensemble, Dave Gerhart—director:
  Jeff Ramos, Allen Makishima, Andrew McAfee, and Kan Adachi—snare drums

INTERMISSION

Nothing hidden that will not be revealed (2007) ............................................................................
  *World Premiere

  Dzovig Markarian—piano

I feel open to... (2011) .......................................................................................................................

The California E.A.R. Unit:
  Eric km Clark—violin, Vicki Ray—piano/toy piano, Amy Knoles—percussion

...to an unnamed beneficiary (2008) ...............................................................................................
substance of a Buddha,” for instance). Much of the musical material I began with comes from the strangely otherworldly preface to the *Prophetiae Sibyllarum* by Lassus (there is also one brief quote from this preface). Like my use of a Gnostic saying to voice a Buddhist theme, Lassus has his decidedly pre-Christian sibyls voice Christian themes. This is a piece about the sounds behind the sounds being actuated by the player’s hands on the keys. Every sound is connected to other sounds, resonances, ghosts, and sympathetic vibrations, and requires the pianist to make a lot of use of silently depressed keys, and of the sostenuto pedal, in order to allow specific notes to ring. The work also contains several “extended” playing techniques, including harmonics, muted notes, various kinds of pizzicato and strummed notes, percussive sounds, and some simple preparations, including using chains and a length of tape in a couple of passages.

**I FEEL OPEN TO...** is an experiment in the interactions between music and text. Poet Denise Duhamel wrote a 1001-line poem, *Mille et un sentiments*, a list poem with the lines all beginning with the words “I feel.” *I feel open to...* is a setting of 78 lines taken from the section of Duhamel’s poem beginning with line 401. This section discusses the process of writing itself; the difficulties of writing, of starting out, the frustrations of searching for the spark that will set off creation, and the problems of translation. The lines of this section begin with the words “I feel open to.”

I wrote *I feel open to...* specifically for the three players of the California E.A.R. Unit. Each player is asked to speak lines while playing. Many of the speech rhythms are free, but where they begin and end is almost always controlled. Mostly the players speak as individuals, but there are places where they must speak in the rhythms being played by someone else in the ensemble, or in which they must speak in sync with another speaker. There are a few atypical instruments and playing techniques involved in the piece—the violinist must tune the G string down to a very loose D, and also play the instrument as a ukulele at one point. The percussionist is equipped with prayer bowls, coffee cans, and a duck call, and the pianist doubles on toy piano.

**ABOUT TONIGHT’S PERFORMERS**

**Rob Frear** is a member of the Hollywood Bowl Orchestra, he has performed as Principal Trumpet with the Los Angeles Philharmonic, Los Angeles Opera, Los Angeles Chamber Orchestra, Hollywood Bowl Orchestra, Hollywood Symphony Orchestra, Orange County’s Pacific Symphony, Long Beach Symphony, Pasadena Symphony, San Diego Symphony Bolshoi Ballet, American Ballet Theater, Royal Opera (Covent Garden), and the Joffrey Ballet of Chicago. Formerly Solo Trumpet of the Israel Philharmonic with Zubin Mehta, he has received critical acclaim throughout Europe, North and South America, Australia, and the former Soviet Union. He has performed on the soundtracks for more than 60 motion pictures, including the blockbuster *Avatar*. Rob Frear is a Yamaha performing artist and plays on mouthpieces by Gary Radtke.

**Justus Matthews** received both his B.A. and M.A. degrees from CSU Northridge, where he studied composition with Gerald Strand and Aurelio de la Vega, and he received his Ph.D. in Composition from SUNY Buffalo, continuing his study of starting out, the frustrations of searching for the spark that will set off creation, and the problems of translation. The lines of this section begin with the words “I feel open to.”

**NOTES**

**KAIJA CALLING** finds its source recording in recordings of several professional auctioneers (and, in particular, an award-winning auctioneer named Kaija Kokesh, a child’s toy, and overtone singing.

**STONE GUEST** This set of miniatures, stone guest, is a book of fanfares scored for brass quartet. The seed material came from the Commendatore’s announcement in Mozart’s *Don Giovanni*. Special thanks to the Centro Studi Ligure and the Bogliasco Foundation for their support April-May 2003 that allowed me to work in a small studio on a quiet Appenine hillside overlooking the clear azure of the Mediterranean Sea.

**...TO AN UNNAMED BENEFICIARY** was composed for The Questions Project, organized by James and David Bohn to mark the 100th anniversary year of Charles Ives’ *The Unanswered Question* as well as the 50th year since John Cage had delivered his lecture “Communication” (composed predominantly of questions) at Darmstadt. This new work reinterprets the distinctions among the layers of the Ives work, separating the players in space, tempo, and kind of material; the work responds both to the Ives and to an earlier Ivesian response by György Kurtág.

**WNDHM (1785) / WNDHM** The work *wndhm* (1785) is two short movements for piano commissioned by my friend, pianist Benjamin Binder. The starting point for these two brief pieces was Daniel Read’s hymn “Windham,” an 18th-century piece included in B.F. White’s *The Sacred Harp*. When I began the piece, I had in mind John Cage’s *Apartment House 1776*, sections of which Cage composed by subtracting notes from various 18th-century hymns. A couple of years after writing these piano works, I reworked the materials of one of them for small ensemble. At the time, I thought of this as a separate work, and called it simply, *wndhm*. Last year while working on another ensemble work that had a large section with one instrumentation, and then a completely different instrumentation for its concluding section, I got the idea that both *wndhm* (1785) and *wndhm* could be performed together, and that the two works together would have a similarly interesting texture—a solo piano section, followed by a section played by an ensemble with no piano in the group.

**PIPPERS’ NOISE** Scored for snare drum(s) and stereo tape, *pipers’ noise* draws all its sounds from solo bagpipes or from pipe band recordings. Written in March 2006, it was composed to celebrate the tenth anniversary of the University of Georgia’s Performing Arts Center.

**NOTHING HIDDEN THAT WILL NOT BE REVEALED** was commissioned by pianist Vicki Ray. Vicki asked for a work related in some way to Buddhist themes, and I began by choosing a saying from the Gnostic Gospel of Thomas: “know what is in front of your face, and what is hidden from you will be disclosed to you. For there is nothing hidden that will not be revealed.” I felt that this Jesus speaks in koans that could have just as easily been voiced by the Buddha (Compare this statement to “Look within: thou art Buddha” or “Mindfulness is the