BURDOCKS Christian Wolff was born in 1934 in Nice, France. He has lived mostly in the U.S. since 1941. He studied piano with Grete Sultan and composition, briefly, with John Cage. A particular feature of his music is the various freedoms it allows performers at the time of performance as well as the variable results possible for any one particular piece, for which various new notations have been invented. In 2004 he received an honorary Doctor of Arts degree from CalArts. Academically trained as a classicist, Wolff was professor of classics and music at Dartmouth College from 1971 to 1999. Wolff was a guest at CSULB this past April when the New Music Ensemble gave the world premiere of his work Robert commissioned for that concert.

Christian Wolff’s Burdocks is a large work for an orchestra or orchestras. Each section of the work may be performed as a stand-alone work, and each is notated in its own fashion. Part iii of the piece, which the ensemble will perform tonight, consists of a brief text instruction.

UPCOMING COMPOSITION STUDIES PERFORMANCES:

• Thursday, November 10, 2011: Guest Artist Series: Conundrum, Alan Shockley, coordinator 8:00pm Daniel Recital Hall FREE!
• Sunday, November 20, 2011: Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall $10/7
• Wednesday, November 30, 2011: Composers’ Guild, Alan Shockley, director 8:00pm Daniel Recital Hall FREE!
• Tuesday, December 6, 2011: Faculty Composers Recital: An evening of songs written by the faculty, Alan Shockley, coordinator 8:00pm Daniel Recital Hall $10/7
The composer writes: "Tree Piece is a work based in aleatoric practices. Centering around a visual score of small and intertwined musical cells, each individual player chooses his or her own path within the score to produce an overall slowly moving texture of sound. A special thanks to Dr. Alan Shockley for overseeing the initial production and premier of Tree Piece, and thanks to Dr. Justus Matthews for indirectly (and unknowingly) inspiring the work through a school project."

**Recitativo e Arioso**

Polish composer Witold Lutoslawski is widely considered one of the foremost composers of the 20th century. He established his international reputation in 1954 with his Concerto for Orchestra, and over the next few years he confirmed elements of his personal compositional voice.

Dedicated to Tadeusz Ochlewski, director of Polskie Wydawnictwo Muzyczne (Poland’s largest music publishing house), Lutoslawski’s Recitativo e Arioso is by far the earliest work on tonight’s program, and somewhat unusual in the composer’s output—a small work for small forces. Lutoslawski is much more known for large orchestral works, and, especially, for works that he wrote in later years for famous soloists in conjunction with orchestra (including Kirios Les espaces du sommeil for Dietrich Fischer-Diskau with orchestra and his Cello Concerto for Rostropovich and premiered by him with the Bournemouth Symphony).

**Dream Sequence (Images II)**

Composer George Crumb was born in Charleston, West Virginia to a musical family. He rose to recognition in the late ‘60s and early ‘70s, racking up a slew of prestigious awards at that time (including Guggenheim Fellowships, Rockefeller Grants, a Fulbright, and the Pulitzer Prize in Music). More recently (2001) he has received a Grammy for a recording of his orchestral work Star-Child. He taught for many years at the University of Pennsylvania, retiring in 1997. Crumb’s music is heavily influenced by earlier composers, including the music of Bartók, Debussy, Messiaen, and Webern. Most of Crumb’s works feature extended techniques, and they also often augment familiar Western instruments, with more exotic sound makers, and Dream Sequence is no exception, requiring the pianist to place paper on the strings, to play harmonics, and to strum the strings. The percussionist plays prayer bowls, and must bow crotales. The piece also requires seven tuned crystal wine glasses (four of them off-stage), and a Thai wooden buffalo bell.

Many of Crumb’s works make use of circular material, but Dream Sequence is probably his most extreme example. The strings are given material that takes them through three different circular scores, while completely independently the pianist and the percussionist also play their own circular scores. Providing a bed of gentle sound beneath these three circles, are the singing glasses (which collected in a set Crumb refers to as a “glass harmonica”) begin simultaneously with the first notes in percussion and piano, and gradually fade away after all the other players have completed their circuits through the score. This is a meditative score, and the composer describes it as, “Poised, timeless, breathing, as an afternoon in late summer.”