Luciano Berio in Milan and in Berlin. He has also taught for many years at the Royal Conservatory. Andriessen’s music combines such influences as American minimalism and jazz, as well as the music of Stravinsky and of Claude Vivier. He is now widely acknowledged as a central figure in contemporary European composition. Like Martin Bresnick, Andriessen is also well-known as an educator, and several of his former students are noted composers themselves.

Workers Union is scored for “any loud sounding group of instruments.” The composer writes that the piece “is a combination of individual freedom and severe discipline: its rhythm is exactly fixed; the pitch, on the other hand, is indicated only approximately.” The title seems to indicate political motivations, and Andriessen says that it “is difficult to play in an ensemble and to remain in step, sort of like organizing and carrying on political action.” An ensemble of twelve musicians performed the premiere, blocking an Amsterdam street and using construction materials as percussion instruments. The composer was arrested at the performance and spent the night in jail. Depending on what repeats are taken, the work is anywhere from 15 to 20 minutes long.

UPCOMING COMPOSITION STUDIES EVENTS

- Sunday, November 18, 2012:
  Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall
  $10/7
**Program**


*High Art* (2003) ................................................................. Martin Bresnick (1946–)


*Stones* (1968) ..................................................................... Christian Wolff

*Workers Union* (1975) ........................................................ Louis Andriessen (1939–)

**NME Personnel**

Christie Glaser, Ryan Murray, Jamie Rigmaiden, Justin Scheid—flute
Abraham Perez—clarinet
Zachary Kenefick—saxophone
Glen Gray—horn
Michael Beltran—bass trombone
David Landon, Marc Lombardino—piano
Matthew Lourtie—banjo
Eric Pham—arpeggione
Patrick Gibson—electric guitar
Kaja Hansen—violin
Lester Fernandez—voice

**Program Notes**

*Trio V for James Tenney* Christian Wolff was born in 1934 in Nice, France. He’s lived mostly in the U.S. since 1941. He studied piano with Grete Sultan and composition, briefly, with John Cage. Though mostly self-taught as a composer, the work of John Cage, Morton Feldman, David Tudor and Earle Brown were important to him, as well as long associations with Cornelius Cardew and Frederic Rzewski. Underlying notions in the work are shared freedom, self-determination and democratically-spirited collaboration. The music is published by C.F. Peters, New York and much of it is recorded, on many labels. A number of pieces, starting in 1953, have been used and commissioned by various ensembles. Wolff has been active as a performer and as improvisor—with Takehisa Kosugi, Steve Lacey, Christian Marclay, Keith Rowe, William Winant, the group A&M, Kui Dong and Larry Polansky. He has received awards and grants from the American Academy and National Institute of Arts and Letters, the Ford Foundation, DAAD Berlin, the Asian Cultural Council, the Fromm Foundation, the Foundation for Contemporary Performance Arts (the John Cage Award for music) and the Mellon Foundation. In 2004 he received an honorary Doctor of Arts degree from the California Institute of the Arts. Academically trained as a classicist, Wolff was professor of classics and music at Dartmouth College from 1971 to 1999.

*Trio V for James Tenney*, like many of Wolff’s recent scores, makes use of multiple kinds of musical notation, from traditional staff notation, to sections written wholly using symbols developed by the composer. By doing this, Wolff imparts to the work an ebb and flow of freedom and control. The score also invites the sort of communication that the best chamber musicians use, by removing traditional notational symbols that would allow the players to proceed on autopilot, and rotating which member of the ensemble controls the onset of a harmony, the duration of sounds, or the particular cut-off of the group’s sound.

**High Art** Composer Martin Bresnick was born in New York City in 1946, attended the High School for Music and Art, earned degrees at the University of Hartford and Stanford University, and studied at Vienna’s Akademie für Musik. He is Coordinator of the Composition Department and Professor of Composition at the Yale School of Music. He is the winner of many prestigious awards including a Fulbright Fellowship, the Rome Prize, the Berlin Prize, and a Guggenheim Fellowship, and his works have been performed by noted ensembles throughout the world, including the Bang on a Can All-Stars, the Nash Ensemble of London, Speculum Musicae, and the Chicago Symphony.

Of *High Art* the composer writes, “High Art goes back to my long friendship with Robert Dick—the legendary flutist and composer. I was irritated in 1982 when some critics failed to ‘get’ my low art, folk-like composition Der Signal, so I wrote some really High Art in order to prove I could do that too. The performance techniques are largely based on Robert Dick’s pioneering study *The Other Flute: A Performance Manual of Contemporary Techniques.*

**Atque Semper** Eve Beglarian is a composer, performer, and audio producer whose music the *Los Angeles Times* has called “an eclectic and wide-open series of enticements.” She was born in Ann Arbor, Michigan in 1958, grew up in Los Angeles, and earned degrees in music at both Princeton and Columbia University. She recently completed a four and a half month journey down the Mississippi River by kayak and bicycle, which is documented on her RiverBlog. Her works have been commissioned and performed by the American Composers Orchestra, the Bang on a Can All-Stars, Relâche, the Paul Dresher Ensemble, Maya Beiser, Sarah Cahill, and others.

Eve Beglarian calls her *Atque Semper* a “meditation on the early medieval hymn *Ave Maris Stella.* The guitarist plays a free version of the melody while the other instruments try very hard to mess it up. The pianist is torn between supporting the guitar and hanging out with the troublemakers.” For tonight’s performance Eric Pham will play the guitar part on the arpeggione, a bowed guitar that he constructed himself (using the body of a child-sized cello as the starting point).

**Stones** The score for Christian Wolff’s piece *Stones* consists of a brief text, which is in part, “Make sounds with stones, draw sounds out of stones, using a number of sizes and kinds…. Do not break anything.” *Stones* is part of a series of works published together as Wolff’s *Prose Collection*.

**Workers Union** Louis Andriessen is a Dutch composer born in Utrecht in 1939 into a musical family, as his father and two of his siblings were also composers. He studied at the Royal Conservatory of The Hague, and later with