classics and music at Dartmouth College from 1971 to 1999. Wolff was a guest at
CSULB in April 2011 when the New Music Ensemble gave the world premiere of
his work Robert commissioned for that concert.

The two works of Wolff’s on tonight’s program, Sticks and Stones, both have scores
consisting solely of simple text instructions. They will be performed without a
break between the two works.

**Selections from Apartment House 1776** For the United States Bicentennial, John Cage wrote Apartment House 1776, a large
vocal and orchestral work with much of its musical materials taken directly from
American musical scores written by composers who were at least 20 years old at
the time of the American revolution. The work is built in layers, and the composer
himself, as well as some other musicians, later extracted and arranged layers of
this large work so that they could be performed in other settings. For one layer of
Apartment House 1776, Cage took several 18th-century “shape-note” hymns, by
composers such as William Billings, Supply Belcher, and Andrew Law, and, using
chance procedures, subtracted notes from the originals. What remains are many
of the triads and open harmonies of the originals, but now with even more sparse
harmonies, and often new silences that Cage creates through subtraction. The
original works still shine through, but abstracted and more detached in Cage’s
form. A few years ago Italian violinist and new music champion, Irvine Arditti,
took this whole layer of Cage’s bicentennial work and arranged it for string quartet.
This gives us a version of Cage’s 44 Harmonies suitable for chamber performance.

On tonight’s program various quartets will play a few of these harmonies, while
simultaneously other players in the ensemble will perform various solo works,
also by Cage. The solo works chosen for tonight’s performance are all ones that
the composer suggested could be used as parts for his large work the Concert for
Piano and Orchestra or could also be performed as solos or in conjunction with
other works of music.

**“Old Shanghai” from Song Reader** Known throughout
the pop world simply as “Beck,” Beck Hansen has released several genre redefining
albums since the late 1990s. His latest release, December’s Song Reader, is perhaps
his most radical one yet. Though Beck had earlier released an album with an
individual user-customizable cover, that pales in comparison to what he leaves
open in this release: For Song Reader he has released no audio at all. Instead the
“album” is a book of sheet music, published in illustrated, mock-tin-pan-alley
style. The album includes 20 songs and fragments of many, many others. For “Old
Shanghai,” the publication included some brass parts as well as a piano/vocal
score. In interviews the composer has encouraged performers to find their own
voice in these songs.
PROGRAM

Bad Boy (1961, rev. 1993) ................................................. Toru Takemitsu
13 Studies for Instruments (1977) ..................................... Frederic Rzewski

#2 #7
Tabula Rasa

“Scratch Interlude” from Scratch Music (1969) .................. Cornelius Cardew
Scala cromatica (2007) ..................................................... Arvo Pärt
Sticks (1968) .................................................................. Christian Wolff

Selections from Apartment House 1776 (1976) ............... John Cage
with Solo for Flute (1958)
with Solo for Bass (1958)
with Solo for Trumpet (1958)
with Solo for Piano (1958)

“Old Shanghai” from Song Reader (2012) ......................... Beck Hansen

NME PERSONNEL

Justin Scheid—flute
Zachary Kenefick—saxophone
Daniel Watabayashi—trumpet
Glen Gray—horn
Michael Beltran—bass trombone
Taylor Chan—piano
Marc Lombardino—piano
Nick Venden—piano
Matthew Lourtie—banjo
Eric Pham—guitar
Patrick Gibson—electric guitar

Alex Eastly—violin
Kaija Hansen—violin
Eun Cho—violin
Irene Kang—violin-cello
Seonghee Bae—violin-cello
Louis Conway—contrabass
Anthony Xanthos—contrabass
Lucas Kleiner—voice

Seonghee Bae—violin-cello

Assistant Director—Justin Scheid

Special Guests, Josue Orozco, guitar, and Tabula Rasa (Elizabeth Chavez, Zachary Kenefick, Glen Gray, Michael Beltran, and Sydney Moss)

PROGRAM NOTES

Bad Boy Composer Toru Takemitsu was mostly self-taught, but was drawn to music early in his life. As a young man just after World War II, Takemitsu took a job in the kitchen of an American military base, primarily because it gave him easy access to a piano kept in the dining hall. He came to the attention of the international community when, in a visit to Japan in 1959, Stravinsky praised his Requiem for strings, and Takemitsu soon after found a champion for his music in the conductor Seiji Ozawa. As conductor of the Toronto Symphony, Ozawa programmed Takemitsu’s works throughout the 1960s. In addition to concert

13 Studies for Instruments Composer Frederic Rzewski was born in Westfield, Massachusetts and attended Harvard and Princeton, studying with such notables as Randall Thompson, Walter Piston, Milton Babbitt, and Roger Sessions in the U.S., and with Luigi Dallapiccola in Italy. Throughout his career he has also been an active performer of his own and others’ new piano works. Many of Rzewski’s works display an overt engagement with politics, and his socialist leanings have led him to make many of his scores and performance materials available for free on the internet.

“Scratch Interlude” from Scratch Music Cornelius Cardew was an experimental English composer, who co-founded a radical performance group called the Scratch Orchestra. The Scratch Orchestra produced a draft constitution which Cardew published in The Musical Times in 1969, saying "A Scratch Orchestra is a large number of enthusiasts pooling their resources (not primarily material resources) and assembling for action (music-making, performance, edification)." Each member of the orchestra kept a notebook and recorded in it scores and instructions for creating music. 1001 "activities," examples of these scores and instructions, were collected and published (along with the draft constitution for the ensemble), as the book Scratch Music. Cardew explains that these activities may be entitled Scratch Overture, Scratch Interlude, or Scratch Finale depending upon where the work is placed on a particular program.

Scala cromatica Estonian composer Arvo Pärt’s work of the past 30 years has been centered on what he describes as his Tintinnabuli style. Pärt’s works in this style always consist of only two types of musical lines: a voice or voices that simply step through the scale, and another type of voice that skips through a single chord. Pärt uses “tintinnabuli,” a Latin onomatopoeic word meaning little bells, to refer specifically to this type of voice that skips through the triad, saying that this is like the ringing of small bells.

The little work on tonight’s program, Scala cromatica, is an occasional piece, something that Pärt wrote as a gift to his friend Bálint András Varga. He uses as a theme those letters of Varga’s full name that correspond to musical notes, thereby transforming the name into a musical line (something that many composers before Pärt have done, including J.S. Bach, Alban Berg, Dmitri Shostakovich, and Alfred Schnittke, among others). This work of Pärt’s is one of 11 miniatures written by various composers represented by the renowned music publisher Universal Edition upon the retirement of Varga, who had served as UE’s promotion manager for well over a decade.

Sticks and Stones 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