UPCOMING EVENTS
* Events marked with an asterisk are free with a valid Music Major Pass

- **Monday, October 23, 2017:**  
  Composers’ Guild presents: Three-Minute Wonders, Alan Shockley, director  
  8:00pm Daniel Recital Hall  
  Tickets FREE

- **Wednesday, November 1, 2017:**  
  New Music Ensemble, Alan Shockley, director  
  8:00pm Daniel Recital Hall  
  Tickets $10/7 *

- **Wednesday, November 29, 2017:**  
  Laptop Ensemble, Martin Herman, director  
  8:00pm Daniel Recital Hall  
  Tickets $10/7 *

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.
PROGRAM

“Unanimity” ........................................... Karlheinz Stockhausen (1928-2007)
from Für kommende Zeiten (1968-70)

Swell Piece No. 3 (1971) .............................. James Tenney (1934-2006)

Keyboard Study No. 2 (1966) .......................... Terry Riley (b. 1935)

PERSONNEL NEW MUSIC ENSEMBLE

Alan Shockley—director
Sharon Hesse, Kelly McCandless, Jaclyn Neuffer,
Thomas O’Hara, and David Saldana—voice
Melissa Demarjian—clarinet
Cameron Johnston—tuba
Taylor Bredberg, Rachel Huang, and Sean Jones—piano
Lauren Holm—keyboard
Elizabeth Lindau—melodica
Angela Borlas and Esbeyde Sanchez—violin
Anthony Truong and Jeremy Field—viola
Paola Falfan and Christopher Brown—cello
Tobias Banks—contrabass

NOTES

“Unanimity” Karlheinz Stockhausen was one of the great composers of the twentieth century. He was a pioneer of electronic music, wrote important works for solo piano, bassett horn, flute, various chamber groups, and even for multiple large ensembles (including Gruppen for three orchestras). From 1977 to 2003 he worked intensively on a cycle of seven large operatic works, called Licht (“Light”). In 1968 Stockhausen wrote a set of text scores in response to a personal crisis, which he called Aus den sieben Tage (“From the Seven Days”). The NME has performed works from this set several times. Later in 1968 Stockhausen began writing a second set of text scores called Für kommende Seiten (“For Times to Come”), which is much less well-known. Most of the scores in each set consist of just a few short statements of instructions, and the composer referred to these pieces as “intuitive music.”

Tonight’s performance of “Unanimity” from Für kommende Seiten will be followed without pause by Swell Piece No. 3.

Swell Piece No. 3

James Tenney was born in Silver City, New Mexico, attended the University of Denver, Juilliard, Bennington College, and the University of Illinois. He studied composition with John Cage, Ken Gaburo, Henry Brant, and Edgard Varèse, among other notables. Tenney was one of the four performers of Reich's Pendulum Music in 1969 at the Whitney Museum of American Art, and is also one of the performers on Terry Riley's album In C. He taught at several universities, including CalArts, where he was serving as faculty when he died in 2006.

Tenney’s Swell Pieces are each part of the series of works that he wrote for friends and colleagues that he called “postal pieces,” all works whose simple scores were written on post cards and mailed to the dedicatees. Swell Piece No. 3 takes the instructions from Tenney’s original Swell Piece and connects those with its limited pitches drawn from a work by another composer, which Tenney’s score acknowledges by stating, “With respect to La Monte Young and his Composition 1960 No. 7.”

Keyboard Study No. 2

Terry Riley was born in Colfax, California and studied at Shasta College, San Francisco State University, and the San Francisco Conservatory, before earning a master’s degree from the University of California, Berkeley. At Berkeley, Riley met composer La Monte Young, whose own experiments in long-form drone music became a major influence on Riley. In 1970 Riley began studying with North Indian master vocalist Pran Nath, with whom Riley frequently played and sang in concerts over the next 26 years, until Pran Nath’s death in 1996. Many musicians have commissioned Riley, including, The Rova Saxophone Quartet, pianist Sarah Cahill, the Crash Ensemble, the Paul Dresher Ensemble, the Arditti Quartet, and the Bowed Piano Ensemble. In particular, Riley has had a long-term association with Kronos Quartet, which has led to his writing thirteen string quartets, a quintet, and a concerto for string quartet.

Like his famous ensemble piece, In C (1964), Riley’s studies for keyboard are long-form works in which the players play short melodic cells in any number of repetitions. Initially conceived as a solo work, Keyboard Study No. 2 will be performed in an ensemble realization for tonight’s concert.