

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.

**BOB COLE
CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY,
LONG BEACH**

THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



FACULTY ARTIST SERIES

ALAN SHOCKLEY

COMPOSER

WITH ROB FEAR, JUSTUS MATTHEWS,
DZOVIG MARKARIAN, AND
THE CALIFORNIA E.A.R. UNIT

TUESDAY, OCTOBER 25, 2011
8:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

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

pipers' 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

studies with Lejaren Hiller. He was a member of the CSULB theory/composition faculty from 1971 till 2011, and is now faculty emeritus. As a clarinetist, he is a frequent soloist and collaborator in performing new works in Southern California, and he was the principal clarinetist and director of the CSULB New Music Ensemble from 1973 until 2006.

Recently described in the *LA Times* as “brilliant” (Swed) for her performance of a West Coast Premiere with violinist Mark Menzies on the Xenakis Festival, **Dzovig Markarian** is a pianist focused on contemporary repertoire, and currently enjoying a versatile career in Los Angeles. A frequent collaborator with various ensembles, Dzovig has had performances with the Dilijan Chamber Music Series, the Xtet New Music Group, Jacaranda Music at the Edge, the Festival of Microtonal Music, ensemble Green, the Formalist Quartet, Santa Cecilia Orchestra, Felici Piano Trio, on the Chapman New Music Series, and with the USC Contemporary Music Ensemble, among others. Dzovig's fascination with new music has led to ongoing collaborations with composers such as Sofia Gubaidulina, Chinary Ung, Tigran Mansurian, Vache Sharafyan, Artur Avanesov, Adrian Pertout, Jeffrey Holmes, Andrew McIntosh, Bruno Louchouarn and Victoria Bond, as well as the premiere performance of some of their works, such as Avanesov's Duo for Violin and Piano, *Zemestani, Bahari, Beheshti*, commissioned by the Dilijan Series in 2008, which was reviewed in the press for “the pianist's exquisite tone.” Dzovig Markarian is the founding pianist of Trio Terroir, along with violinist Mark Menzies, and cellist Derek Stein. Dedicated to championing new music from around the world, Trio Terroir debuted in 2010 with the premiere of Jeffrey Holmes' piano trio, *Oscalarum Infame*, as well as the US Premiere of a work by New Zealand composer, James Hullick. Currently pursuing a doctorate at USC with Professors Kevin Fitz-Gerald and Alan Smith, Dzovig holds two degrees from the California Institute of the Arts, where she studied with Vicki Ray, Liam Viney and Patricia Mabee-Goldstein.

The **California E.A.R. Unit** (core players Eric Clark—violin, Vicki Ray—piano and Amy Knoles—percussion) is a chamber ensemble dedicated to the creation, performance, and promotion of the music of our time. The Ensemble is comprised of performers and composers that began with the goal of developing the first true repertory ensemble for new music in Los Angeles. The California E.A.R. Unit strives to achieve a flexibility and rapport within contemporary music, and earn an international reputation as one of America's finest contemporary chamber ensembles. The California E.A.R. Unit was founded in 1981; in its thirty-year history the ensemble has presented concerts of electro-acoustic and live interactive computer music, music theater, dance, and local and world premieres of over 500 chamber works. The E.A.R. Unit seeks to serve its home base of Los Angeles, reflecting the region's unique cultural diversity, and to represent Los Angeles and Southern California as its new music ambassadors to the world.

The ensemble has earned critical acclaim, garnering awards for its contributions to the field of contemporary American music such as the *L.A. Weekly's* Best Classical Ensemble 1999 and 2003, as well receiving the prestigious Letter of Distinction from the American Music Center in 1999. The Unit has performed in many main venues such as the Kennedy Center in Washington D.C., and Queen Elizabeth Hall in London. They have toured throughout the world: Brussels, Aspen, Kiev, Paris, Cologne, Tanglewood, New York, Boston, Minneapolis, San Francisco, Santa Fe, Amsterdam, Reykjavik, as well as to other domestic and international hot spots for new music. The ensemble has been featured in documentaries for the BBC and Japanese television, American and National Public Radio, the Canadian Broadcasting Corporation, Danish National Radio, and WGBH's “Art of the States.”

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 plays 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 CSULB Director of Brass Studies **Rob Frear** continues to be in demand throughout the country as a trumpet player. His recently released CD *In the Big City* is receiving rave reviews both in the U.S. and abroad. In October 2009 and May-July of 2010 he toured North America as Principal Trumpet for *Star Wars: A Musical Journey*. 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.

Clarinetist **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

NOTES

KAIJA CALLING

Kaija Calling finds its source material 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 write while working in a small studio on a quiet Appenine hillside overlooking the clear azure of the Mediterranean Sea.

...TO AN UNNAMED BENEFICIARY

...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 American 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.

PIPER'S NOISE

Pipers' 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

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