

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

For ticket information please call 562.985.7000 or visit the web at:
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**BOB COLE
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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:



NEW MUSIC ENSEMBLE

ALAN SHOCKLEY, DIRECTOR

MONDAY, NOVEMBER 7, 2011 // 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

| | |
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| <i>Spiegel im Spiegel</i> (1978) | Arvo Pärt |
| <i>Tree Piece</i> (2011) | Justin Scheid |
| <i>Recitativo e Arioso</i> (1951) | Witold Lutoslawski |
| <i>Dream Sequence (Images II)</i> (1976) | George Crumb |
| <i>Burdocks</i> (1970-1) | Christian Wolff |
| iii. | |

NME PERSONNEL

Melissa Hulett, Anna Monsma, and Justin Scheid, flute
Shase Hernandez, Amie Ma, clarinet
Glen Gray, horn
Michael Beltran, trombone
Stephen Wood, tuba
Lucas Lyles, guitar
Eric Mitchell, piano
Patrick O’Konski, percussion
Kaija Hansen, Laurann Estevez, violin
Michelle Packman, Luigi Polcari, and Jeffrey Westcott, cello
Louis Conway, contrabass

PROGRAM NOTES

SPIEGEL IM SPIEGEL 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 steps 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, *Spiegel im Spiegel* (“mirror in the mirror”), is deceptively simple—composed of long lines for the alto flute, and simple arpeggios for the piano. But, these long lines hold their challenge for the player, requiring excellent breath control, and an understanding of the larger shape behind these long notes, and the greatly reduced harmony in the piano also requires much more finesse than is implied by the simple appearance of the score.

TREE PIECE **Justin Scheid** is both a performer in the New Music Ensemble, and the composer of the work *Tree Piece* on tonight’s program.

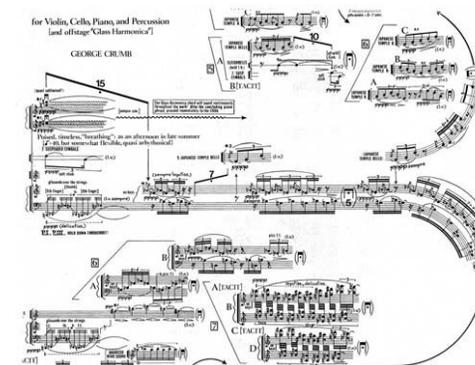
The composer writes: “*Tree Piece* is a work based in aleatoric practices. Centering around a visual score of small and intertwined musical cells, each individual player chooses his or her own path within the score to produce an overall slowly moving texture of sound. A special thanks to Dr. Alan Shockley 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 his *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 offstage players running their fingers in circles across the top of crystal glasses. These 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.”