

And then, perhaps five, six, seven years later, again there was a concert. And Feldman again decided to come up. In those days Feldman very rarely left New York. So it was very unusual for him to go anywhere. This was quite special. And my address was once again this very same place. And he knocked on my door, and there I was in exactly the same situation he had seen me five or six years before. And I think that sense of not changing over long periods of time is what gave him the idea of that title. Beyond that, I don't know, like everything in Feldman's music, it's extremely hard to verbalize it. Its techniques, its methods and all the rest of it. By verbalizing I also mean analyze. There is no system. He works just by sort of sheer intuition, I think. And our own relationship has a little bit of that character. We don't ask too many questions. And I think some of that also is expressed in the title of the piece.

From a conversation with Walter Zimmermann in 1975, originally included in his book *Desert Plants: Conversations with 23 American Musicians* (Vancouver, 1976).

**ETUDES AND PARODIES** Paul Lansky was born in New York City in 1944, educated at the High School of Music and Art in Manhattan, Queens College, and Princeton University. He originally planned to pursue a career as a French horn player, and he played horn in the Dorian Wind Quintet in 1966-7, before going to Princeton for graduate study. He began writing computer music, and quickly rose to prominence in the field. Over the last several years, Lansky has put aside computer music composition and focused on writing "protein music," music for various soloists and ensembles, including the Brentano String Quartet, guitarist David Starobin, the piano duo Quattro Mani and others.

**FRATRES** Composer Arvo Pärt was born in Estonia in 1935. He studied at the Estonian Conservatory and wrote early works in a Neo-Classical style following the works of Bartók, Shostakovich, and others. After those early, derivative works, Pärt began composing serial pieces, but eventually reached a point of despair and stopped composing entirely. He immersed himself in early Renaissance polyphony, as well as Gregorian chant, and found a new compositional voice for himself, a language he calls "Tintinnabular" (from the Latin onomatopoeic word for "little bells"). Pärt builds many of these works using only two types of lines: a musical voice or voices moving through a single scale or mode, usually in a purely stepwise fashion, and a voice or voices outlining a single harmony. Often both types of voice move systematically through the work, so, though this music may superficially resemble late medieval vocal music, it is tightly controlled in a way that places it clearly as music from the last few decades. Pärt's *Fratres* exists in many instrumental arrangements, including versions for solo violin with string orchestra or with piano, for viola and piano, a version incorporating percussion, and tonight's version for solo cello and piano. After a virtuosic cadenza in the cello, the piece moves through a series of distinct variations, with the voices in the piano systematically working through a very simple process, while the cellist is faced with increasingly difficult lines, including lines of artificial and natural harmonics, leaping double stops, and fast lines written well above the usual register of the instrument.

**TUESDAY** was jointly composed by the members of the New Music Ensemble and constructed around categories of noises.

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# NEW MUSIC ENSEMBLE

ALAN SHOCKLEY, DIRECTOR

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MONDAY, APRIL 9, 2012 // 8:00PM

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

# PROGRAM

- Inventions for Two Cellos* (1967) ..... Bernhard Heiden (1910-2000)  
I. Moderato  
II. Vivace  
IV. Andante  
VI. Vivace
- Hazmats Sextet* (2005) ..... David Smooke (b. 1969)
- Christian Wolff in Cambridge* (1963) ..... Morton Feldman (1926-1987)
- Etudes and Parodies* (2004) ..... Paul Lansky (b. 1944)  
I. Round and Round  
IV. Make It Short  
V. Naturally  
VI. Been Here Before
- Fratres* (1989) ..... Arvo Pärt (b. 1935)
- Tuesday* (2012) ..... the NME  
i. Indifferently  
ii. swells and flurries  
iii. Meditative

## NME PERSONNEL

Melissa Hulett, Justin Scheid—flute  
Devon Nelson—clarinet  
Casey Martin—trumpet  
Glen Gray—horn  
Michael Beltran—trombone  
Eric Mitchell, Michael St. Clair—piano  
Laurann Estevez, Kaija Hansen, Jessica Westerfield—violin  
Anthoni Polcari, Daniel Cropp, Josie Boyer, Lucia Cahuantzi, Sydney Moss,  
Rochelle Nieblas—violin  
Barbara Kramer, Daleth Caspeta—contrabass  
Lester Fernandez—tenor

w/Andrew McAfee—percussion + Travis Fisher—piano

## PROGRAM NOTES

**INVENTIONS FOR TWO CELLOS** Bernhard Heiden was born in Germany and studied in Germany and the U.S. He was a student of Hindemith's and greatly influenced by him. He escaped the Nazis in 1935, taking up residence first in Detroit. He served as a bandmaster for the U.S. Army during World War II, and, after the war studied at Cornell University (earning an M.A.). He then joined the composition faculty at Indiana University, serving as chair of the composition department until 1974.

**HAZMATS SEXTET** Composer David Smooke currently resides in Baltimore, Maryland, where he teaches music theory, rock music history, and

composition, and is the Chair of the Music Theory Department at the Peabody Conservatory of Johns Hopkins University. The *Washington Post* claims that "Smooke has some of the most uninhibited brain cells around" and describes his music as "superb [...] a kaleidoscopic sonic universe where anything could happen"; the *Baltimore Sun* adds that it is "a highly creative, absorbing experience." He has composed commissions for groups and individuals including the International Contemporary Ensemble (ICE), CUBE, Rhymes With Opera, the Great Noise Ensemble, and pianist Amy Briggs. He received an M.M. degree from the Peabody Conservatory, a B.A. magna cum laude from the University of Pennsylvania, and a Ph.D. from the University of Chicago, where he received the Century Fellowship, the highest fellowship offered by the Humanities Division. His composition teachers have included Shulamit Ran, David Rakowski, Robert Hall Lewis, and Richard Wernick. In addition to his composition activities, David performs improvisations on toy piano with the support of Schoenhut toy pianos, co-curates League of the Unsound Sound (LotUS) and writes a weekly column for *NewMusicBox*, the online magazine of the American Music Center.

The composer writes: "This piece was written for the California E.A.R. Unit to perform at Arcosanti, the famous Paolo Soleri-designed ecologically-sound planned urban environment in the high Arizona desert. As with most of my music, it explores the relationship between humanity and nature. The bird calls that appear throughout are generally evocative rather than an exact transcription of any specific bird. They are heard in all octaves and in each instrument and their distorted nature gives the sense of being dropped into an eerie landscape. These calls eventually coalesce into an extended melody near the end of the piece. Atmospheric textures and asymmetrical grooves ebb and flow, at times serving as the ground over which the birds roam and at times altering the calls. This piece creates a range of sounds despite using very limited compositional resources, in that sense perhaps reflecting the purpose of Arcosanti.

**CHRISTIAN WOLFF IN CAMBRIDGE** Morton Feldman was born in New York City, studied piano with a student of Busoni's, and composition with both Wallingford Riegger and Stefan Wolpe. Though closely associated with Cage, Feldman found his own path for ways to incorporate chance and freedom in his music. Many of Feldman's scores simply place noteheads on the page, and accompany these with minimal instructions. The score for *Christian Wolff in Cambridge* gives only the instruction "very soft." The work was originally scored for choir. For tonight's performance will perform it as a mix of voices and instruments.

Here's what Christian Wolff had to say about the piece in an interview with Walter Zimmermann:

WZ: Meeting you here now in Cambridge I remember a piece by Morton Feldman called *Christian Wolff in Cambridge*. What is so remarkable about *Christian Wolff in Cambridge*?

CW: Well, as I was saying before, I've lived a long time in Cambridge. And I think what Feldman had in mind was, he's been here twice in Cambridge when I was here. And the first time he met me, he came to my room. I was staying in one of the Harvard dormitories, in an old fashioned building, old-fashioned room with a very high ceiling. And I was sitting at a desk sort of with books all around, and sort of my nose—I'm short-sighted—my nose very close to the paper. And he came in, and he saw me there. And then we had a very nice time. I had organized a concert on which his music was played.