

selected his text from letters written by Sam Melville, an inmate at Attica State Prison in upstate New York, who was one of the leaders of the September 1971 Attica prison riots, in which he and 38 other people were killed. The riots were in part a response to the killing of a black prisoner and activist by corrections officers a few weeks before the riot, and the prisoners were also demanding better living conditions (at the time the prison was holding almost double the number of prisoners it was designed for, and prisoners were allowed only one shower per week). Despite the reduced means, *Coming Together* is a very taxing work for the performers. Tonight's performance will last about 19 minutes, and will immediately be followed by *Attica*.

The much more brief and less frenetic companion piece, *Attica*, written as *Coming Together, Part 2*, takes an even more brief text: "Attica is in front of me," words stated by a freed prisoner from Attica when a reporter asked him how he felt to be putting Attica behind him.

For these two works by Frederic Rzewski, please hold your applause until after *Attica*.

UPCOMING COMPOSITION STUDIES EVENTS

- Wednesday, October 10, 2012:
Composition Studio Recital, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- Monday, October 22, 2012:
Composers' Guild, Alan Shockley, director 8:00pm Daniel Recital Hall FREE!
- Monday, November 5, 2012:
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- Sunday, November 18, 2012:
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall \$10/7

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

"SIMPLE MUSIC"

MONDAY, OCTOBER 1, 2012 // 8:00PM

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

PROGRAM

- Trio* (1972) Morton Feldman (1926-1987)
- Pendulum Music* (1968, rev. 1973) Steve Reich (1936)
- The Slow Song* Pauline Oliveros (1932)
- Intensity*
from *Aus den sieben Tagen* (1968) Karlheinz Stockhausen (1928-2007)
- Coming Together* (1971) and
Attica (1971) Frederic Rzewski (1938)

NME PERSONNEL

Christie Glaser, Ryan Murray, Jamie Rigmaiden, Justin Scheid—flute
Abraham Perez—clarinet
Zachary Kenefick—saxophone
Glen Gray—horn
Daniel Watabayashi—trumpet
Michael Beltran—trombone
David Landon, Marc Lombardino, Nick Venden—piano
Patrick Gibson, Matthew Lourtie, Eric Pham—guitar
Kaija Hansen—violin
Lester Fernandez, Luc Kleiner—voice

Justin Scheid—assistant director

w/Brandon Rivera—percussion

PROGRAM NOTES

TRIO Composer Morton Feldman was born in New York City, studied piano with a student of Busoni's, and composition with Wallingford Riegger and Stefan Wolpe. Many of Feldman's works feature isolated quiet sounds, and usually lack traditional ideas of form or development. Though he wrote his *Trio* in 1972, it was not premiered until 1989, two years after Feldman's death. The work uses very simple rhythms, a very narrow range of notes, and is scored for three flutes.

PENDULUM MUSIC Steve Reich was born in New York, and studied at Cornell, Juilliard, and Mills College. He also studied African drumming in Ghana in the summer of 1970, and later in the '70s studied Balinese Gamelan in Seattle and Berkeley, and Hebrew cantillation in both New York and in Jerusalem. He is considered a pioneer of musical Minimalism, and *The Village Voice* has called him "America's greatest living composer" while *The New Yorker* has called him "the most original musical thinker of our time." He won the Pulitzer Prize for his 2007 composition, *Double Sextet*. *Pendulum Music* is one of Reich's many process pieces from the 1960s. Each of these works sets a single simple process in motion at the beginning of the work, and the work's development consists of that process reaching an audible conclusion. *Pendulum Music* calls for three or

four microphones suspended from their cables, and a corresponding number of amplifiers. **WARNING: this work utilizes feedback, and may get loud!**

THE SLOW SONG Pauline Oliveros was born in Houston and studied at both the University of Houston and San Francisco State University, where she studied with Robert Erickson, among others. She has taught at UCSD, Rensselaer Polytechnic Institute and Mills College. She coined the term "Deep Listening" in the early 1990s, and founded the Deep Listening Institute, which hosts listening retreats, and workshops in meditation and an annual dream festival (with lectures, workshops, readings, and concerts focused on dreams). Oliveros frequently uses *The Slow Song* as an exercise in her Deep Listening workshops. The score consists of just a few instructions in which each performer is asked to think of a song that s/he knows really well and to slow it down drastically—perhaps as slow as one note per breath. The performers then independently and quietly sing their individual songs, while also listening to the others singing around them.

We invite everyone in the hall to join us in singing *The Slow Song*. Keep singing until a conductor signals to end, at which point, don't stop suddenly, but continue singing until you've finished your current verse or phrase. If you would like to move around the hall to experience others' sounds, please feel free to walk slowly throughout the space as you sing. During this performance, at a cue, some ensemble members will begin playing Stockhausen's piece *Intensity*, so the beginning of that work will overlap with everyone singing *The Slow Song*.

INTENSITY German composer Karlheinz Stockhausen was one of the pioneers of electronic and electroacoustic music, and is frequently named as one of the most innovative and influential composers of the latter half of the 20th century. He studied with Messiaen and briefly with Milhaud in Paris, leaving Paris a year later to take up a position at the then newly established electronic music studio sponsored by German radio in Cologne. Stockhausen held teaching posts at several different German universities, and also taught briefly at the University of Pennsylvania, and for a year at UC, Davis. From 1977 to 2003 he worked intensively on a cycle of seven large operatic works, called *Licht (Light)*. Stockhausen wrote his set *Aus den sieben Tagen* in response to a crisis in his personal life—he returned to Germany after teaching for several months in California to find his wife had left him and taken their young children with her. His immediate response was to start a hunger strike, but as his fasting continued, his altered mental state led to his composing a set of fifteen pieces. Each score consists of just a few short statements of instructions, and the composer referred to these pieces as "intuitive music."

COMING TOGETHER and ATTICA 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. His piece *Coming Together* consists of a highly repetitive modal melodic line written in constant 16th notes, a repeating text, and some text instructions for how players in the ensemble who are not playing the melodic line should construct their own parts. The composer