

Fringe Festival, the Bang On A Can Marathon, the Extensible Electric Guitar Festival, and the Ontological-Hysterical Incubator. He has written several works that explore Hearing Deprivation, which involves combining earplugs and over-the-head headphones playing back extremely loud white noise to mask a performer's hearing. This creates a type of hermetic canon, as all performers are playing the same part and each individual's unique inner tempo takes over. His playing and compositions have been released on the record labels Tzadik, Innova, Henceforth, and New World. Mr. Clark co-founded and co-directs "the wulf", an experimental performance venue located in downtown LA that provides free experimental concerts to the general public.

**ABOUT VICKI RAY** Described as "phenomenal and fearless" Vicki Ray is one of the leading interpreters of contemporary piano music. A long-time champion of new music she has worked with some of the most prominent composers of our time, including figures as diverse as Gyorgy Ligeti, Pierre Boulez, Steve Reich, Elliott Carter, and Esa-Pekka Salonen, among others. Ms. Ray has commissioned and premiered numerous works, running the gamut from established composers such as John Adams, Morton Subotnick and Stephen Hartke—to emerging young artists such as Amy Kirsten, Daniel Wohl and Oscar Bettison. Known for thoughtful and innovative programming which seeks to redefine the piano recital in the 21st century, Vicki's concerts often include electronics, video, recitation and improvisation. As noted by Alan Rich, "Vicki plans programs with a knack for marvelous freeform artistry...what she draws from her piano always relates in wondrous ways to the senses." As a founding member of Piano Spheres, her playing has been hailed by the *Los Angeles Times* for "displaying that kind of musical thoroughness and technical panache that puts a composer's thoughts directly before the listener."

Ms. Ray's work as a collaborative artist has been extremely diverse and colorful. She has been the keyboardist for the pioneering California E.A.R. Unit since 1994 and is currently their Artistic Director. Vicki is also the pianist in the CalArts-based New Century Players and the Los Angeles based ensemble Xtet. Her chamber music contributions to musical life in Los Angeles include frequent performances on the Dilijan, Jacaranda and the Green Umbrella Series. She performs regularly on the Monday Evening Concert series and was featured in Grisey's *Vortex Temporum* on the 2006 celebration of the re-birth of the series. Vicki has been heard in major solo roles with the Los Angeles Philharmonic, the Los Angeles Master Chorale, the San Francisco Contemporary Music Players, the German ensemble Compania, and the Blue Rider Ensemble of Toronto, with whom she made the first Canadian recording of *Pierrot Lunaire*.

She is currently head of the piano department at the California Institute of the Arts, where she has been on the faculty since 1991. In 2010 she was awarded the first Hal Blaine Chair in Music Performance. For the past six years she has served on the faculty at the Bang on a Can summer festival at the Massachusetts Museum of Contemporary Art. [www.vickiray.org](http://www.vickiray.org)

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



This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by 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:



# COMPOSERS' GUILD

FEATURING GUEST ARTISTS

ERIC KM CLARK AND VICKI RAY  
OF THE CALIFORNIA E.A.R. UNIT

WEDNESDAY, DECEMBER 12, 2012 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM

<i>errors, faults, sinnes, folies</i> (2012) .....	Alan Shockley
<i>Overgrown Hydrogen</i> .....	Joe Sanders
<i>She Looks in the Broken Mirror</i> .....	James LaPiana
<i>Taming Harry</i> .....	Eric Pham
<i>Two Steps Forward</i> .....	Patrick Gibson
<i>Birds in Warped Time II</i> (1980) .....	Somei Satoh

## INTERMISSION

<i>Six Melodies</i> (1950) .....	John Cage
<i>Strength</i> .....	Jamie Rigmaiden
<i>The River Bridge</i> .....	Casey Martin
<i>With this, in mind</i> .....	David Landon
<i>St. Whiskey Breath</i> .....	Matthew Lourtie
<i>El Escape</i> .....	Edna Longoria

## SELECT PROGRAM NOTES

**ERROURS, FAULTS, SINNES, FOLIES** makes use of two melancholic lute dances by John Dowland, also taking its title from a line in one of his many dolorous songs. A transformed melodic fragment from Dowland's *Melancholy Galliard* drives the pitch material for the entire piece, and the basic rhythm of the galliard dance also influences some of the piece's rhythmic material. In addition, a brief embellished quote from Dowland's biggest hit, his *Lachrimae pavane* (1596) juts this slow and stately dance surprisingly into the midst of a syncopated "modern" ostinato.

**TWO STEPS FORWARD** This piece is based on a series of tritone pairs that suggested a lot of musical possibilities to me. I wanted to try to use a system to expand my harmonic language, as well as give the piece an organically coherent feel. I am absolutely thrilled to have this piece played by such wonderful, renowned, and respected musicians, whose work has meant a lot to me, and am honored to have them interpret it.

**BIRDS IN WARPED TIME II** In this piece, "...the violin is not overtly

imitating the *kokyū* (a bowed snake-skin fiddle used in traditional Japanese music) but the wide vibratos spanning a quarter-tone, the expressive, speech-like quality of the embellishments along with the modal and pentatonic melodic patterns all contribute to the unmistakably Japanese atmosphere. The iridescent shimmerings of the piano provide an impressionistic backdrop through subtly shifting tremolo figurations repeated in a minimalist fashion." —*M. Leng Tan*

**SIX MELODIES** is a collection of six pieces for violin and keyboard composed in 1950, shortly after Cage completed his *String Quartet in Four Parts*. This work uses the same gamut technique and nested rhythmic proportions. First, a fixed number of sonorities (single tones, intervals and aggregates) is prepared, each created independently of the other. These sonorities are called *gamuts*. Sequences of gamuts are then used to create melodies with harmonic backgrounds that are in no way connected to functional harmony, which Cage sought to avoid. The collection of gamuts used in *Six Melodies* is nearly identical to the one used in the *String Quartet* (Cage called *Six Melodies* "a postscript" to that work). The structure of each piece, and that of each phrase, is defined by the same rhythmic pattern: 3 1/2, 3 1/2, 4, 4, 3, 4. The violinist is instructed in the score to play without vibrato and with minimum weight on the bow.

**WITH THIS, IN MIND** (for one or more instruments and/or electronics) is primarily occupied with the interaction a performer(s) has/have with a composer vis-à-vis a score, and the resulting sounds created based upon assumptions made due to the appearance of the score. *With this, in mind* asks the performer(s) to react to the score in certain subconscious ways based upon a variety of traditions related to musical notation and other forms of communication. For example, options, regarding score orientation and performance direction, are implied by the orientation of the title and the word "allegro" in which the graphics of the score are contained and the performers desire to read text from left to right. All graphic symbols in the score are extrapolated from, or elaborate on, traditional or present-day notational practice. Performer(s) are called to examine the score for the root and origin of these symbols while still reacting their appearance in the context of the score.

**EL ESCAPE** One of the defining aspects of *El Escape* is its rhythmic drive. The piece is based on motifs that feature the minor 2nd and minor 3rd intervals. These motifs evolved throughout the piece by using several compositional techniques discussed in lessons.

**ABOUT ERIC KM CLARK** Los Angeles-based violinist and composer **Eric KM Clark** is a specialist in new and experimental music. Mr. Clark is a member of the Kadima String Quartet and the new music ensembles neithernor and the Dogstar Orchestra, and he was a member of the genre-setting ensemble The California E.A.R. Unit for 6 years. He has worked with many of the world's most innovative artists and ensembles, including the late James Tenney, Jurg Frey, Michael Gordon, Richard Foreman, Guy Maddin, Christian Kesten, Michael Pisaro, Morton Subotnick, and Butch Morris. Mr. Clark's compositions have been performed at venues and festivals such as REDCAT, the Berkshire