

classics and music at Dartmouth College from 1971 to 1999. Wolff was a guest at CSULB in April 2011 when the New Music Ensemble gave the world premiere of his work *Robert* commissioned for that concert.

The two works of Wolff's on tonight's program, *Sticks* and *Stones*, both have scores consisting solely of simple text instructions. They will be performed without a break between the two works.

**SELECTIONS FROM *APARTMENT HOUSE 1776*** For the United States Bicentennial, **John Cage** wrote *Apartment House 1776*, a large vocal and orchestral work with much of its musical materials taken directly from American musical scores written by composers who were at least 20 years old at the time of the American revolution. The work is built in layers, and the composer himself, as well as some other musicians, later extracted and arranged layers of this large work so that they could be performed in other settings. For one layer of *Apartment House 1776*, Cage took several 18th-century "shape-note" hymns, by composers such as William Billings, Supply Belcher, and Andrew Law, and, using chance procedures, subtracted notes from the originals. What remains are many of the triads and open harmonies of the originals, but now with even more sparse harmonies, and often new silences that Cage creates through subtraction. The original works still shine through, but abstracted and more detached in Cage's form. A few years ago Italian violinist and new music champion, Irvine Arditti, took this whole layer of Cage's bicentennial work and arranged it for string quartet. This gives us a version of Cage's *44 Harmonies* suitable for chamber performance.

On tonight's program various quartets will play a few of these harmonies, while simultaneously other players in the ensemble will perform various solo works, also by Cage. The solo works chosen for tonight's performance are all ones that the composer suggested could be used as parts for his large work the *Concert for Piano and Orchestra* or could also be performed as solos or in conjunction with other works of music.

**"OLD SHANGHAI" FROM *SONG READER*** Known throughout the pop world simply as "Beck," Beck Hansen has released several genre redefining albums since the late 1990s. His latest release, December's *Song Reader*, is perhaps his most radical one yet. Though Beck had earlier released an album with an individual user-customizable cover, that pales in comparison to what he leaves open in this release: For *Song Reader* he has released no audio at all. Instead the "album" is a book of sheet music, published in illustrated, mock-tin-pan-alley style. The album includes 20 songs and fragments of many, many others. For "Old Shanghai," the publication included some brass parts as well as a piano/vocal score. In interviews the composer has encouraged performers to find their own voice in these songs.

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# NEW MUSIC ENSEMBLE

ALAN SHOCKLEY, DIRECTOR

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MONDAY, FEBRUARY 18, 2013 8:00PM

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

## PROGRAM

- Bad Boy* (1961, rev. 1993) ..... Toru Takemitsu
- 13 Studies for Instruments* (1977) ..... Frederic Rzewski  
#2  
#7  
Tabula Rasa
- “Scratch Interlude” from *Scratch Music* (1969) ..... Cornelius Cardew
- Scala cromatica* (2007)..... Arvo Pärt
- Sticks* (1968)..... Christian Wolff  
*Stones* (1968)
- Selections from *Apartment House 1776* (1976)..... John Cage  
with *Solo for Flute* (1958)  
with *Solo for Bass* (1958)  
with *Solo for Trumpet* (1958)  
with *Solo for Piano* (1958)
- “Old Shanghai” from *Song Reader* (2012)..... Beck Hansen

## NME PERSONNEL

Justin Scheid—flute  
Zachary Kenefick—saxophone  
Daniel Watabayashi—trumpet  
Glen Gray—horn  
Michael Beltran—bass trombone  
Taylor Chan—piano  
Marc Lombardino—piano  
Nick Venden—piano  
Matthew Lourtie—banjo  
Eric Pham—guitar  
Patrick Gibson—electric guitar

Alex Eastly—violin  
Kaija Hansen—violin  
Eun Cho—violin  
Irene Kang—violin  
Seonghee Bae—violin  
Louis Conway—contrabass  
Anthony Xanthos—contrabass  
Lucas Kleiner—voice

Assistant Director—Justin Scheid

Special Guests, Josue Orozco, guitar, and Tabula Rasa (Elizabeth Chavez, Zachary Kenefick, Glen Gray, Michael Beltran, and Sydney Moss)

## PROGRAM NOTES

**BAD BOY** Composer **Toru Takemitsu** was mostly self-taught, but was drawn to music early in his life. As a young man just after World War II, Takemitsu took a job in the kitchen of an American military base, primarily because it gave him easy access to a piano kept in the dining hall. He came to the attention of the international community when, in a visit to Japan in 1959, Stravinsky praised his *Requiem for strings*, and Takemitsu soon after found a champion for his music in the conductor Seiji Ozawa. As conductor of the Toronto Symphony, Ozawa programmed Takemitsu’s works throughout the 1960s. In addition to concert

music, Takemitsu composed scores for over 100 films. He is known particularly for the scores he did for some of Akira Kurosawa’s films, including *Ran*. *Bad Boy* began as thematic material for the 1961 film of the same title.

**13 STUDIES FOR INSTRUMENTS** 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.

**“SCRATCH INTERLUDE” FROM SCRATCH MUSIC** **Cornelius Cardew** was an experimental English composer, who co-founded a radical performance group called the Scratch Orchestra. The Scratch Orchestra produced a draft constitution which Cardew published in *The Musical Times* in 1969, saying “A Scratch Orchestra is a large number of enthusiasts pooling their resources (not primarily material resources) and assembling for action (music-making, performance, edification).” Each member of the orchestra kept a notebook and recorded in it scores and instructions for creating music. 1001 “activities,” examples of these scores and instructions, were collected and published (along with the draft constitution for the ensemble), as the book *Scratch Music*. Cardew explains that these activities may be entitled *Scratch Overture*, *Scratch Interlude*, or *Scratch Finale* depending upon where the work is placed on a particular program.

**SCALA CROMATICA** 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 step 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, *Scala cromatica*, is an occasional piece, something that Pärt wrote as a gift to his friend Bálint András Varga. He uses as a theme those letters of Varga’s full name that correspond to musical notes, thereby transforming the name into a musical line (something that many composers before Pärt have done, including J.S. Bach, Alban Berg, Dmitri Shostakovich, and Alfred Schnittke, among others). This work of Pärt’s is one of 11 miniatures written by various composers represented by the renowned music publisher Universal Edition upon the retirement of Varga, who had served as UE’s promotion manager for well over a decade.

**STICKS and STONES** **Christian Wolff** was born 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