

disgruntled audience took. According to one, during the performance a member of the audience walked down to the front of the hall and began repeatedly banging her head on the stage while yelling, "Stop, stop, I confess."

The audience ruckus became so loud that the performers could not hear where they were in the piece, and they began yelling numbers to each other in an attempt to stay together, even though (according to Michael Tilson Thomas, one of the work's organists that night), people in the audience were having fist-fights at that point. After the final chord, there was a brief silence, and then hearty boos came from the remaining audience members.

UPCOMING COMPOSITION STUDIES EVENTS

- **Friday, April 19, 2013:**
Composition and Cello Recital, Dave Garrett, director 8:00pm Daniel Recital Hall FREE
- **Sunday, April 21, 2013:**
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall \$10/7
- **Monday, April 29, 2013:**
Composers' Guild, Alan Shockley, director 8:00pm Daniel Recital Hall FREE
- **Wednesday, May 1, 2013:**
Faculty Composers Concert, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- **Friday, May 3, 2013:**
One Minute Wonders, Alan Shockley, director 8:00pm Daniel Recital Hall FREE

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

WWW.CSULB.EDU/COLECONSERVATORY

BOB COLE
CONSERVATORY
OF MUSIC
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

FOUR ORGANS

MONDAY, APRIL 15, 2013 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Der Eid des Hippokrates (1984)..... Mauricio Kagel (1931-2008)

Road to Nowhere... (2013) Eric Pham (b. 1987)

World Premiere

Con Voce (1972)..... Kagel

De Kooning (1963)..... Morton Feldman (1926-1987)

Burdocks (1970-71)..... Christian Wolff (b. 1934)
10.

Four Organs (1971)..... Steve Reich (b. 1936)

NME PERSONNEL

Justin Scheid—flute

Zachary Kenefick—saxophone

Daniel Watabayashi—trumpet

Glen Gray—horn

Michael Beltran—bass trombone

Taylor Chan—piano/organ

Marc Lombardino—piano/organ

Nick Venden—piano/organ

Matthew Lourtie—piano/organ

Eric Pham—guitar

Patrick Gibson—electric guitar/percussion

Kaija Hansen—violin

Eun Cho—violin

Irene Kang—violoncello

Seonghee Bae—violoncello

Louis Conway—contrabass

Anthony Xanthos—contrabass

Lucas Kleiner—voice/percussion

Brandon Rivera—percussion

Justin Scheid—assistant director

PROGRAM NOTES

DER EID DES HIPPOKRATES

The German-Argentine composer **Mauricio Kagel** is particularly known for musical works which incorporate theatrical elements, often ones which lend a comic or absurdist atmosphere to the work. Kagel was born in Buenos Aires, moved to Köln, Germany as a young man, and continued to make his home there until his death in 2008. Both of the Kagel works on tonight's program question instrumental music making, and both highlight the theatricality inherent in musical performance.

ROAD TO NOWHERE...

... explores the varying qualities produced by the sonic simultaneity of each musician's chosen path through the same material. The score consists of a grid made of cells, each containing notes and/or dynamic markings. While some direction has been provided by the composer regarding how one may travel through the grid, a large amount of choice has been left to each musician, as well as the conductor, making a duplicate performance, or set destination, nearly impossible. **Eric Pham** is currently a master's student in composition in the Bob Cole Conservatory of Music.

DE KOONING

Morton Feldman was born in New York City in 1926 and is associated with the New York School of composers (along with Christian Wolff, also represented on tonight's program). Feldman often wrote works that were closely tied to the visual arts, and he counted among his friends many painters, including Robert Rauschenberg, Jackson Pollock, Willem de Kooning, Philip Guston, and Mark Rothko, and his close relationships with some of them find their way into his titles (*Rothko Chapel*, *For Philip Guston*, and so forth). Feldman also acknowledged other painters' influence on him. Of Mondrian, for example, he said, "If you understand Mondrian then you understand me too. In the beginning I have nothing, in the end I have everything—just like Mondrian—instead of having everything to start with and nothing in the end.(...) I think the big problem is that I have learnt more from painters than I have from composers." Feldman said of the painter, Willem de Kooning, "It was fascinating to watch de Kooning paint: When you look at his pictures, they all look very, very fast, but he paints very slowly ... in slow motion ... I just couldn't believe it. Very slow, but it looked very fast." Feldman created *De Kooning* for a film about the painter by Hans Namuth, though it works both with or without the film. It, like much of Feldman's music, is a delicate musical statement that must be played quietly.

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 in April 2011 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 10 of the piece, which the ensemble will perform tonight, consists of a brief poetic (and somewhat cryptic) text with no additional clues as to how this text should be interpreted musically.

FOUR ORGANS

Composer **Steve Reich** is closely associated with American minimalist music. The *New York Times* recently called him "our greatest living composer," and *The New Yorker* has said that he is "the most original musical thinker of our time." In 2009 Reich received the Pulitzer Prize in Music for his composition *Double Sextet*.

In many of his works, Reich explores simple audible processes. *Four Organs* is an example of this, as it is a work consisting of repetitions of a single chord (a dominant 11th chord) spread over the parts of four players playing electronic organs. The work uses the process of augmentation—gradually lengthening individual notes of the chord, and begins with the duration of a single eighth note at the beginning, and extends to 200 beats at the end. The composer describes the piece as "the longest V-I cadence in the history of Western Music" as both the V (B-D-F#) and I (E-G#-B) chords are contained within the work's single chord. A performance in 1973 of *Four Organs* at Carnegie Hall prompted a hugely negative response from the audience—the audience began clapping and yelling during the performance in an attempt at stopping the piece. Reports differ about what other actions the