

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

WITH THE **LAPTOP ENSEMBLE**

MARTIN HERMAN, DIRECTOR



4TH INTERNATIONAL CONFERENCE ON MUSIC & MINIMALISM

FRIDAY, OCTOBER 4, 2013 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

<i>Pendulum Music</i> (1968).....	Steve Reich (b. 1936)
<i>Red Arc / Blue Veil</i> (2002).....	John Luther Adams (b. 1953)
<i>Vent</i> (1990).....	David Lang (b. 1957)
<i>I'm worried now, but I won't be worried long</i> (2010).....	Eve Beglarian (b. 1958)
<i>Swell Piece No. 3</i> (1971)..... <i>Swell Piece</i> (1967)	James Tenney (1934-2006)
" <i>We All Wear Cloaks</i> " from <i>Song Reader</i> (2012).....	Beck Hansen (b. 1970)
<i>Les moutons de Panurge</i> (1969).....	Frederic Rzewski (b. 1938)
with the CSULB Laptop Ensemble Martin Herman—director	

PROGRAM NOTES

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!

RED ARC / BLUE VEIL

From his home in Alaska, composer **John Luther Adams** has created a unique musical world grounded in the elemental landscapes and indigenous cultures of the North. His music includes works for orchestra, small ensembles, percussion, and electronic media, and can be found in recordings on the Cold Blue, New World, and New Albion labels. Adams has worked with many prominent performers, including Almeida Opera, Bang On A Can, the California E.A.R. Unit, FLUX Quartet, the Paul Drescher Ensemble,

and Percussion Group Cincinnati. He has received awards and fellowships from the Foundation for Contemporary Performance Arts, Lila Wallace Arts Partners, Meet the Composer, the NEA, Opera America, and the Rockefeller Foundation. Named the 2010 winner of the Michael Ludwig Nemmers Prize in Music Composition, he has taught at the University of Alaska, Bennington College, and the Oberlin College Conservatory of Music, and has served as president of the American Music Center.

In his notes for the score of *Red Arc/Blue Veil*, Adams writes: “[It] is the first piece in a projected cycle exploring the geometry of time and color—what Kandinsky called ‘those inner sounds that are the life of the colors.’ As in all of my recent music, I imagine the entire ensemble (piano, percussion, and processed sounds) as a single instrument, and the entire piece as a single complex sonority. The processed sounds are derived directly from the acoustical instruments. In *Red Arc/Blue Veil*, the electronic sounds are layered in tempo relationships of three, five, and seven, while the piano and mallet percussion trace a single arc, rising and falling from beginning to end.” *Red Arc/Blue Veil* was commissioned and premiered by Ensemble Sirius.

VENT Composer **David Lang** was born in Los Angeles and lives in New York. His name is most often linked with fellow composers Julia Wolfe and Michael Gordon, as the three co-founded and direct the New York-based collective Bang on a Can. Lang holds degrees from Stanford University, the University of Iowa, and Yale University, and he joined the composition faculty of Yale in 2008. He is the recipient of many prestigious awards, including the Rome Prize, Musical America’s Composer of the Year, and he was awarded the 2008 Pulitzer Prize in music for his work *The Little Match Girl Passion*. The recording of *Little Match Girl* won a Grammy Award in 2010 for Best Small Ensemble Performance. Lang’s music has been released by BMG, Cantaloupe Music, CRI, Naxos, Argo/Decca, and the Sony Classical Labels, among others, and his scores are published by Red Poppy Music and available through G. Schirmer. Lang’s music shows the influence of both minimalist music and rock, and is often labeled as “post-minimalist.” *Vent* (a French word meaning “wind”) is from 1990 and scored for solo flute and piano and was commissioned by Andrew Serman. Like a few other pieces that Lang composed around this time (*Orpheus Over and Under* (1989), *Face So Pale* (1992)), *Vent* makes effective coloristic use of rapidly repeating notes in the piano; in *Vent*, these repeating notes flow underneath the flute’s long, jagged lines, creating some challenging coordination issues for the players.

I’M WORRIED NOW, BUT I WON’T BE WORRIED LONG **Eve Beglarian** writes that it “starts from a recording I made of leaky pipes in a bathroom at the Beijing Conservatory and incorporates melodic material from a traditional Armenian song called *Tsirani Tsar* (“Apricot Tree”). The title comes from a line in “Down the Dirt Road Blues” by Charley Patton. The piece was written for Mary Rowell and is dedicated to her with vast affection.” Though the piece is originally for violin and electronics, the ensemble will be interpreting the piece tonight adding an ensemble to the soloist and electronics.

SWELL PIECE NO. 3 / SWELL PIECE **James Tenney** was born in Silver City, New Mexico, attended the University of Denver, Juilliard, Bennington College, and the University of Illinois. He studied composition with John Cage, Ken Gaburo, Henry Brant, and Edgard Varèse, among other notables. Tenney was one of the four performers of Reich’s *Pendulum Music* in 1969 at the Whitney Museum of American Art, and is also one of the performers on Terry Riley’s album *In C*. He taught at several universities, including CalArts, where he was serving as faculty when he died in 2006.

Tenney’s *Swell Piece No. 3* was written for composer LaMonte Young, and it incorporates the brief score of Young’s *Composition 1960 #7*. Tenney wrote the first *Swell Piece* for Alison Knowles, a composer/artist/poet and friend of Tenney’s. The ensemble will play these two pieces without a break.

WE ALL WEAR CLOAKS Known throughout the pop world simply as “Beck,” **Beck Hansen** has released several genre redefining albums since the late 1990s. His latest release, last 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.

LES MOUTONS DE PANURGE 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. For *Les moutons*, Rzewski's score gives a single melody, and a set of brief instructions for two groups of players. The piece begins with the players playing an additive melody together. The melody is notated in such a way as to insure mistakes, and the score instructs players to "stay together as long as you can, but if you get lost, stay lost. Do not try to find your way back to the fold."

The Cole Conservatory **New Music Ensemble**, composed of student performers and directed by Dr. Alan Shockley, is dedicated to performing contemporary music in all of its guises. In the past few years the ensemble has given many regional and world premieres, provided an evening of works connected to Abstract Expressionism in the University Art Museum, staged happenings at various locations on campus, and read and premiered several student composers' works. The NME also commissioned a new work from famed composer Christian Wolff, and in 2011 gave the world premiere of Wolff's *Robert*, with the composer joining the ensemble onstage for performances of some of his *Exercises*.

NME PERSONNEL

Jessica Geels—flute
Jane Botief—flute
Alex Lee—saxophone
Zachary Kenefick—saxophone
Daniel Watabayashi—trumpet
Michael Beltran—bass trombone
Marc Lombardino—piano
Patrick Gibson—electric guitar
Kaija Hansen—violin
Alex Eastly—violin
Romario Rivera—viola
Alexis Luter—contrabass
Anne Runco—contrabass
Teresa Chambless—contrabass
Lucas Kleiner—voice
Kevin Sakamoto—percussion

Faculty Guests

Mark Uranker—piano
Dave Gerhart—percussion

LAPTOP ENSEMBLE

Tim Cummins
Warren Huang
Matthew Lourtie
Nick Venden

Matthew Lourtie—MAX programming, Rzewski
Martin Herman—Video processing, Rzewski

Director—Martin Herman
Assistant Director—Matthew Lourtie

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