

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.

**GRUNGY** Steven Mackey was born in 1956 to American parents stationed in Frankfurt, Germany. He is regarded as one of the leading composers of his generation and has composed for orchestra, chamber ensembles, dance, and opera. Mackey's *Dreamhouse* (2010) and *Lonely Motel: Music From Slide* (2011) albums were each nominated for 4 Grammy Awards, and he won a Grammy Award for Best Small Ensemble Performance for *Lonely Motel* in 2012. Mackey is currently Professor of Music and chair of the Department of Music at Princeton University, where he has been a member of the faculty since 1985. Mackey's first musical passion was playing the electric guitar, in rock bands based in northern California. He blazed a trail in the 1980s and '90s by including the electric guitar and vernacular music influence in his concert music, and no other piece of his embraces his roots in playing rock electric guitar quite like *Grungy*, which adds only a looping pedal to the solo instrument, and asks for the distorted, muscular tones from the guitar rarely heard in the concert hall, but very familiar in rock.

**THIRTEEN 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 US, 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. Rzewski composed his *Thirteen Studies*, a set of brief pieces that may be played individually or in any combination together along with improvisations devised by the performers, in 1977 for the premiere French new music chamber orchestra, ensemble intercontemporain, founded in 1976 by Pierre Boulez.

**INNER/OUTER SOUND MATRIX** Composer Pauline Oliveros was born in Houston, Texas and has taught at Mills College, the University of California, San Diego, Oberlin, and Rensselaer Polytechnic Institute. Oliveros co-founded the San Francisco Tape Music Center, instrumental in the early development of electronic music in the U.S. A focus on listening has long been central to Oliveros' music, and in 1991 she coined the term "Deep Listening" to refer to a specific type of active listening that has become not only central to her composing work, but also a big part of her teaching and training activities, with Oliveros leading workshops and training sessions at her Deep Listening Institute, as well as annual listening retreats in update New York, New Mexico, northern California, and Europe.

For ticket information please call 562.985.7000 or visit the web at:  
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CALIFORNIA STATE UNIVERSITY, LONG BEACH

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THE BOB COLE CONSERVATORY OF MUSIC AT  
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



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# NEW MUSIC ENSEMBLE

ALAN SHOCKLEY, DIRECTOR

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MONDAY, NOVEMBER 4, 2013 8:00PM

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

# PROGRAM

- Hymn to a Great City* (1984/2004) ..... Arvo Pärt (b. 1935)
- Exercises 1 and 2* (1973-4) ..... Christian Wolff (b. 1934)
- Make Prayers to the Raven* (1996/98) ..... John Luther Adams (b. 1953)
- I. In the Forest
  - II. Deenaadai' (Long Ago)
  - III. Snow Falling
  - IV. Shik'eenoohti (All My Relatives)
- Composed Improvisation for One-Sided Drums with or without Jangles* (1987-90) ..... John Cage (1912-1992)
- Selections from 44 Harmonies* (1976) ..... Cage
- Harmony XVII
  - Harmony XIX
- Grungy* (1996) ..... Steven Mackey (b. 1956)
- Thirteen Studies for Instruments* (1977) ..... Frederic Rzewski (b. 1938)
- Study No. 2
  - Study No. 3
- Inner/Outer Sound Matrix* (2007) ..... Pauline Oliveros (b. 1932)

# NME PERSONNEL

Jessica Geels—flute  
Jane Botieff—flute  
Alex Lee—saxophone  
Zachary Kenefick—saxophone  
Daniel Watabayashi—trumpet  
Michael Beltran—keyboard  
Marc Lombardino—piano  
Patrick Gibson—electric guitar  
Eric Pham—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

# PROGRAM NOTES

**HYMN TO A GREAT CITY** 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. Pärt wrote his little piece *Hymn to a Great City* in 1984 as a gift to friends Mirjam and William Miesse.

**EXERCISES 1 AND 2** **Christian Wolff** was born in 1934 in Nice, France. He has lived mostly in the US since 1941. He studied piano with Grete Sultan

and composition, briefly, with John Cage. A particular feature of his music is that it allows performers various freedoms at the time of performance as well as a possibility of variable results 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. Wolff's *Exercises* is a series of works begun in 1973, and the composer is still contributing new works to the series. These are mostly brief works for unspecified instrumentation, often using a combination of traditional notation and notational devices the composer has created himself.

**MAKE PRAYERS TO THE RAVEN** 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. Adams created the little suite *Make Prayers to the Raven* drawing from an earlier children's musical theatre work and dedicated it "To the Children, the Animals, and the Boreal Forest."

**COMPOSED IMPROVISATION FOR ONE-SIDED DRUMS...** American composer **John Cage** was born in Los Angeles in 1912 and died in New York City in 1992. He studied composition with Henry Cowell and harmony briefly with Arnold Schoenberg (Schoenberg famously refused to take him on as a composition student). In the early 1950s, Cage became very interested in Eastern philosophies, and began seeking ways of removing his personal tastes from his composing. He's probably most famous for making use of chance in many of his works and for his 1952 piece *4'33"*, the score of which specifies that the performer(s) should remain silent for the duration of the piece. The score for Cage's *Composed Improvisation* is a detailed set of instructions to the performer to follow in order to create and then perform the piece—rather than a traditional score, it is sort of a recipe.

**SELECTIONS FROM 44 HARMONIES** For the US 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,