

SOUND LISTENING, tonight's featured work, was commissioned by the New Music Ensemble, and tonight marks the world premiere. The composer describes the opening section of *Sound Listening* as a "listening meditation," and the audience is invited to join the ensemble in listening to the sounds of the hall. The composer specifies that we should all listen "without judgment, criticism, identification, or analysis." Coming out of this listening meditation, the players will gradually begin playing and adding sounds to the sounds of the room. We will return to silence and to listening meditation. You will hear the sounds we made during the second part of the piece, and we will begin adding new sounds to those, "listening and improvising" until we "reach an ending."

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. Since the 1960s she has influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. She is the founder of "Deep Listening," which comes from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. Oliveros describes Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. John Cage said, "Through Pauline Oliveros and Deep Listening I now know what harmony is. It's about the pleasure of making music." In the last two years, there have been major releases of Oliveros' works in both recording and in score form; in 2012, Important Records released a 12-CD box set of Oliveros' works, *Reverberations: Tape & Electronic Music 1961-1970*, and late last year, Oliveros published an anthology of her text scores.

PERSONNEL / NEW MUSIC ENSEMBLE

Jessica Geels & Jane Botieff—flute
Garett Dahl—clarinet
Jake Abernathie, Zackary Kenefick, & Magnum Nadal—saxophone
Gracie Sprout—harp
Alex Lee, Marc Lombardino & Cristina Lord—piano
Kevin Capacia & Kevin Sakamoto—percussion
Kaija Hansen—violin
Hyunji Evonne Yi—cello

The New Music Ensemble would like to express our deep gratitude to Pauline for writing *Sound Listening* for us, and to Pauline and IONE for making the long trip from Upstate New York all the way to Southern California for tonight's *premiere*.

UPCOMING EVENTS

- **Wednesday, November 5, 2014:** Composers' Guild, Alan Shockley, director 8:00pm
Daniel Recital Hall FREE
- **Wednesday, December 3, 2014:** Laptop Ensemble, Martin Herman, director 8:00pm
Daniel Recital Hall \$10/7
- **Thursday, December 4, 2014:** Guest Artist Recital, Michael Mizrahi, piano 8:00pm
Daniel Recital Hall \$10/7

For upcoming events please call 562.985.7000 or visit the web at:
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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

PAULINE OLIVEROS
SPECIAL GUEST

MONDAY, NOVEMBER 3, 2014 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Swell Piece No. 2 (1967).....James Tenney
Swell Piece (1967)

Thirteen Studies for Instruments (1997) Frederic Rzewski
Study No. 3
Study No. 7

half a world away (2014)Alan Shockley

Metal & Breath (2007).....Christian Wolff

[Brief Pause]

Sound Listening (2013)Pauline Oliveros

World Premiere

PROGRAM NOTES

SWELL PIECE NO. 2 was written by **James Tenney** for composer Pauline Oliveros, and is a restricted variation on his original *Swell Piece* (using only a single pitch in a fixed register).

SWELL PIECE 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.

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.

THIRTEEN STUDIES FOR INSTRUMENTS **Frederic 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.

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.

HALF A WORLD AWAY The composer writes: "Last spring I wrote a large work for shakuhachi and harp soloists and ensemble. The CSULB New Music Ensemble gave the premiere along with shakuhachi virtuoso Kojiro Umezaki and CSULB alumna harpist Jillian Risigari-Gai. I extracted—and very slightly altered—a slow section of that larger work, presented tonight as *half a world away*. For this extract, the ensemble is smaller and a little more conventional (no shakuhachi, no arpeggione). Isolated from its original context, *half a world away* is a bit strange. The sirens that, in the larger work, take 20 minutes to arrive, seem overblown and unmoored from any sense of approaching storm. In the work as played tonight, the harp, which has several strings retuned to notes in between the usual notes of the rest of the ensemble, enters after a few guttural noises from the ensemble, and, since it's in tune with itself, sounds 'right,' and you may actually hear the piano as being slightly out of tune. Nevertheless, I think this slow and simple piece, which opens with growls and wheezes, and fades into obscure noises again at its end, tells a little story of its own."

Raised in Warm Springs, Georgia (population <475), **Alan Shockley** holds an M.F.A. and a Ph.D. in composition from Princeton University, and other degrees in composition and theory from the University of Georgia and Ohio State. He's held residencies at the MacDowell Colony, the Atlantic Center for the Arts, the Virginia Center for the Arts, Italy's Centro Studi Ligure, and France's CAMAC, among others. His works have garnered performances by the Nash Ensemble of London, the Minneapolis Guitar Quartet, the Ives (Stanford) Quartet, Talujon Percussion, the What's Next? Ensemble, the New York Miniaturist Ensemble, and many others. Recent commissions include ones from the University of Virginia's New Music Ensemble, flutist (and CSULB Director of Woodwind Studies) John Barcellona, instrument builder/experimenter Erik Nugent, the VEDA Quartet, Trio Terroir, and the California E.A.R. Unit. Shockley is currently Director of Composition/Theory and an Associate Professor in the Bob Cole Conservatory of Music at CSULB.

METAL & BREATH is scored "for 2 or (many) more players," and the score incorporates many different styles of notation, including many symbols created by the composer himself, often ones which allow great freedom in interpretation to the players. The piece is in four sections and a coda, and sections may be done (or not done) in any combination. Wolff leaves the instrumentation open as well stating only that the "main sound sources should be metal ... and breath, as in using the voice or a wind instrument or whistling."

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. He 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.