

PERSONNEL

NEW MUSIC ENSEMBLE

Jessica Geels, Jane Botieff—flute
Alex Lee—bass clarinet
Jake Abernathie, Zachary Kenefick—saxophone
Michael Beltran—keyboard
Marc Lombardino—piano
Kevin Capacia, Kevin Sakamoto—percussion
Marcus Carline, Brandon Rivera—guitar
Alicia Rubio, Sage Barton—violin
Eileen O’Neill—cello
Daleth Caspeta, Alexis Luter, Felix Mares—contrabass

UPCOMING EVENTS

- **Tuesday, April 7, 2015:** Composers’ Guild, Snapshots, Southern California Brass Consortium 8:00pm Daniel Recital Hall Free
- **Monday, April 13, 2015:** New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- **Friday, April 17, 2015:** Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall \$10/7
- **Monday, April 27, 2015:** Composers’ Guild, Alan Shockley, director 8:00pm Daniel Recital Hall Free
- **Saturday, May 2, 2015:** Celebrating Music:: Mozart’s Mass in C minor & Ralph Vaughan Williams’ *The Lark Ascending*, Professor Moni Simeonov, violin; Jonathan Talberg and Johannes Müller-Stosch conductors 8:00pm Carpenter Performing Arts Center \$15/10

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

MONDAY, FEBRUARY 23, 2015
8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

For the Earth and the Wandering Moon (1997).....Carolyn Bremer

Thirteen Studies for Instruments (1977).....Frederic Rzewski
Study No. 10 (Bousculade)
Study No. 12

Onion Skin Song (2003)..... Alison Knowles

Für Alina (1976)Arvo Pärt
arr. Alan Shockley

PROGRAM NOTES

FOR THE EARTH AND THE WANDERING MOON

The composer writes: “*For The Earth and the Wandering Moon* has its origins in a vocal quartet entitled *The Kore* (1997). Kore is a name used for Persephone, the Greek goddess representing ‘the maiden’ in the trilogy of maiden, mother, crone. (Side note: since writing this piece, I named my Goldendoodle Persephone.)

The Kore is also referenced in the Eleusinian Mysteries. These were rites undertaken in Eleusis, near Athens, in Ancient Greece. The exact components of the rites were successfully kept secret from the uninitiated; thus historians can only guess at their activities and meanings. What is clear is that Demeter and Persephone were the primary deities associated with the Eleusinian Mysteries. This unique pair of goddesses represent the cyclic, feminine archetypal myth of mother and daughter.

The music for *For The Earth and the Wandering Moon* was adapted from the third movement of *The Kore*. The movement, entitled *dromena* (dances) suggested one of the main activities of the mysteries, the “secret dances,” which were possibly labyrinthine rope dances. The intricate patterns of rope dances and the cycles of nature inspired the wandering path of the music.”

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 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. Rzewski composed his *Thirteen Studies*, a set of 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.

ONION SKIN SONG American Artist **Alison Knowles** creates work

that is alternately defined as visual art, as tactile art, as performance art, and as music, and she is known for her activities as one of the founding artists of the avant-garde movement Fluxus. She received an honors degree in fine art from the Pratt Institute, and she studied with painters Josef Albers and Adolph Gottlieb, and worked alongside composer John Cage and artist Marcel Duchamp among others. For *Onion Skin Song*, we will first build the score, and then interpret it on our instruments.

FÜR ALINA 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 three notes of a single chord, saying that this is like the ringing of small bells.

Pärt’s first work in his new Tintinnabuli style was the simple piece on tonight’s program, *Für Alina*. The piece does not indicate exact rhythms, only showing short and long notes, much like the notation for a line of medieval music. The score is only two pages long, though pianists usually repeat the material given, sometimes adding variations on it. For tonight’s performance, a small ensemble of bass, piano, and percussion will perform the piece.