

PERSONNEL / NEW MUSIC ENSEMBLE

Jessica Geels & Jane Botieff—flute
Alex Lee—bass clarinet
Jake Abernathie, Zackary Kenefick—saxophone
Kael Sharp—trumpet
Marc Lombardino—piano
Kevin Capacia & Kevin Sakamoto—percussion
Marcus Carline & Brandon Rivera—electric guitar
Eileen O'Neill—cello
Alicia Rubio & Sage Barton—violin
Daleth Caspeta, Alexis Luter, Felix Mares—contrabass

UPCOMING EVENTS

- **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 \$10/7
- **Saturday, May 2, 2015:**
Celebrating Music: Mozart's Mass in C minor & Ralph Vaughan Williams' The Lark Ascending, Professor Moni Simeonov, violin; Jonathan Talberg & 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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**BOB COLE
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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:



BLUES, JAZZ, ROCK
**NEW MUSIC
ENSEMBLE**

ALAN SHOCKLEY
DIRECTOR

MONDAY, APRIL 13, 2015 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

- Stones* (1968)..... Christian Wolff (1934)
Composition 1960 #10 (1960)..... La Monte Young (1935)
All Set (1957) Milton Babbitt (1916-2011)
Fantasia on a Theme by Willie Dixon (2001)..... Martin Bresnick (1946)
“Do We? We Do” from *Song Reader* (2012) Beck Hanson (1970)
Six for New Time (1999)..... Pauline Oliveros (1932)

PROGRAM NOTES

STONES Christian Wolff was born 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.

The work of Wolff’s on tonight’s program, *Stones*, has a score consisting solely of simple text instructions. It’s a stretch to say that this piece shows the influence of jazz, blues, or rock music in any discernible way. But it is “rock” music, after all.

COMPOSITION 1960 #10 After playing sax in several jazz bands, and experimenting with twelve-tone techniques, composer **La Monte Young** became one of the early members of the Fluxus avant-garde artistic movement. From Cage and Fluxus, Young found his way to experiments with compositions built on long tones and especially ones in just intonation. He is often credited as one of the first composers of minimalist music. Young’s *Compositions 1960* are a series of text pieces and the series includes several unusual actions (one asks the performer(s) to build and tend a fire; another consists solely of releasing a butterfly or butterflies into the concert space). Tonight we will perform Wolff’s *Stones* and Young’s *Composition 1960 #10* without a pause between them.

ALL SET Composer and theorist, **Milton Babbitt** was born in Philadelphia and studied composition privately with Roger Sessions. He earned degrees from New York and Princeton Universities and was awarded honorary degrees from Middlebury College, Swarthmore College, New York University, the New England Conservatory, University of Glasgow, and Northwestern University. He taught at Princeton and The Juilliard School.

In 1982 he received a Pulitzer Prize, Special Citation, “for his life’s work as a distinguished and seminal American composer.” He was also a MacArthur Fellow, and a member of the American Academy of Arts and Letters. Babbitt was one of the first U.S. 12-tone composers, one of the first to write “total serialist” works (works which, in addition to using a 12-tone row for pitch organization, also organize other musical elements into series), and one of the pioneers of electronically synthesized music and of music for live performers and computer generated sounds meant to be sounded together. *All Set* is, as the punning title hints, a work of total serialism, but, unusually for Babbitt, scored for a jazz ensemble. *All Set* was written in 1957 for a festival held at Brandeis University, which had chosen as the festival’s theme that year, “jazz.” The work is dedicated to Gunther Schuller, a composer/conductor/horn player who bridged the gap between the classical and jazz worlds and who coined the term “third stream” for this middle ground that mixed these influences.

FANTASIA ON A THEME BY WILLIE DIXON Martin Bresnick was born in New York City. He was educated at the High School of Music and Art, the University of Hartford, Stanford University, and the Akademie für Musik, Vienna. His principal teachers of composition include György Ligeti, John Chowning, and Gottfried von Einem. Presently Professor of Composition and Coordinator of the Composition Department at the Yale School of Music, he has also taught at the San Francisco Conservatory of Music (1971-72) and Stanford University (1972-75). He has received many prizes, among them: Fulbright Fellowship, the Rome Prize Fellowship, a Guggenheim Fellowship, and he was elected to membership in the American Academy of Arts and Letters in 2006. Bresnick’s *Fantasia* takes as its seed material a single line (and really reducible to a single gesture) from bluesman Willie Dixon’s “Spoonful.”

DO WE? WE DO Known throughout the pop world simply as “Beck,” **Beck Hansen** has released several genre redefining albums since the late 1990s. His 2012 release, *Song Reader*, is perhaps his most radical one. 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.

SIX FOR NEW TIME 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. This past fall, the New Music Ensemble worked with Oliveros on a work commissioned from her, and in November 2014, we gave the world premiere of her piece *Sound Listening* composed expressly for the NME. Oliveros composed *Six for New Time* for the “No Wave” rock group Sonic Youth.