

PERSONNEL / NEW MUSIC ENSEMBLE

Alex Lee—clarinet
Jake Abernathie, Zachary Kenefick—saxophone
Glen Gray—horn
Michael Beltran—trombone
Brandon Kaplan—piano
Kevin Capacia—percussion
Melissa Caldretti, Erin Alford—voice
Sage Barton, Alicia Rubio—violin
Christopher Brown, Roxanne Kieme, Connor Bogenreif—cello
Alejandro Navarro—contrabass

UPCOMING EVENTS

- **Monday, September 28, 2015:**
Composition Studio Recital, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- **Wednesday, October 28, 2015:**
Faculty Composers Recital, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- **Monday, November 2, 2015:**
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- **Wednesday, November 4, 2015:**
Composers' Guild presents Gnarwhallaby in *Three Minute Wonders* 8:00pm Daniel Recital Hall FREE
- **Saturday, November 14, 2015:**
Guest Artist Recital, *Scordatura*: Hannah Addario-Berry, cello 8:00pm Daniel Recital Hall \$10/7
- **Wednesday, December 2, 2015:**
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall \$10/7

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



BIG MINIMALISM NEW MUSIC ENSEMBLE

ALAN SHOCKLEY
DIRECTOR

WEDNESDAY, SEPTEMBER 23, 2015 8:00PM

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

PROGRAM

- (night)* (1971).....James Tenney (1934-2006)
- Swell Piece No. 3* (1971).....Tenney
- The Inner/Outer Sound Matrix* (2007).....Pauline Oliveros (b. 1932)
- Summa* (1977)Arvo Pärt (b. 1935)
arr. Zaq Kenefick
- Music in Contrary Motion* (1969).....Philip Glass (b. 1937)

PROGRAM NOTES

(NIGHT) 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 wrote *(night)* for fellow composer Harold Budd. It is part of the series of works that Tenney wrote for friends and colleagues that he called *Postal Pieces*, all works whose simple scores were written on post cards and mailed to the dedicatees.

SWELL PIECE NO. 3 Another of the *Postal Pieces*, *Swell Piece No. 3* takes its basic figure from Tenney's original *Swell Piece*, but narrows the pitch materials to mimic La Monte Young's *Composition 1960 #7*, which has a score consisting of a single perfect fifth interval and the instruction that it should be held "for a very long time." Some point to Young's piece as one of the earliest (and most minimal) of minimal pieces. With his work, Tenney makes an homage to (or perhaps a parody of) Young's radically simple work.

THE 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. 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 few 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 in 2013, Oliveros published an anthology of her text scores. *The Inner/Outer Sound Matrix* is taken from that anthology.

Last fall the New Music Ensemble gave the world premiere of Oliveros' work *Sound Listening*, which was commissioned by the ensemble.

SUMMA 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.

As is common and cohesive with Pärt's religious life and musical practice, *Summa* was written as a liturgical work. Originally a setting of the *Credo* for SATB choir, Pärt himself later arranged it for string quartet, stripping away the text, but leaving a still sacred piece. The performers have taken the liberty of arranging for their own mixed quartet tonight.

MUSIC IN CONTRARY MOTION Composer **Philip Glass** is one of the most widely known living American composers. His music is usually described as minimalist, though he himself rejects this label for his music written after his *Music in Twelve Parts* (completed in 1974). He has written several operas, symphonies, concertos, and is perhaps most widely known for his film scores. At the end of the 1960s, Glass began issuing works centered on additive processes, and *Music in Contrary Motion* is one of these simple additive pieces. Though the published score prints 22 repeatable figures as the complete work with each successive figure adding notes to the pattern of the preceding one, the composer has remarked that *Music in Contrary Motion* is theoretically infinite, since this process could continue forever.