

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. *Psalom* consists of simple statements of its theme, each slightly varied, and each separated by a span of silence.

MICROEXERCISES 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. 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. Over the past couple of decades, Wolff has composed a series of small pieces most scored for open instrumentation called *Exercises*, and over the past few years, he has added to those with a series of *Microexercises*, even smaller works also scored for open instrumentation.

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

Justin Scheid, Special Guest, BCCM & NME alumnus—flute

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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

“MICROEXERCISES”

WEDNESDAY, NOVEMBER 2, 2015
8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

- Silver Dagger* (2009)..... Stacy Garrop (b. 1969)
- De Kooning* (1963).....Morton Feldman (1926-1987)
- Die Aussicht* (1996).....Kaija Saariaho (b. 1952)
- Vertical Thoughts V* (1963).....Morton Feldman
- Psalom* (1985/1991, rev. 1997).....Arvo Pärt (b. 1935)
- Microexercises* (2006) Christian Wolff (b. 1934)

PROGRAM NOTES

SILVER DAGGER Composer **Stacy Garrop** was born in 1969 in Columbus, Ohio. She earned degrees in composition from the University of Michigan, the University of Chicago, and a doctorate from Indiana University. She has received grants and awards from the Fromm Music Foundation, two Barlow Endowment commissions, and the Raymond and Beverly Sackler Music Composition Prize, among others. She currently teaches composition at the Chicago College of Performing Arts at Roosevelt University. Her piece *Silver Dagger* is based on an Appalachian folk song which exists in dozens of variants, some called *Silver Dagger*, but others with the title “*Drowsy Sleeper*” and also “*Katie Dear*.” All of these songs tell of a doomed love affair, and in some the lovers take their own lives with a silver dagger.

DE KOONING **Morton Feldman** was born in New York City in 1926 and is associated with the New York School of composers (along with Christian Wolff, also represented on tonight’s program). Feldman often wrote works that were closely tied to the visual arts, and he counted among his friends many painters, including Robert Rauschenberg, Jackson Pollock, Willem de Kooning, Philip Guston, and Mark Rothko, and his close relationships with some of them find their way into his titles (*Rothko Chapel*, *For Philip Guston*, and so forth). Feldman also acknowledged other painters’ influence on him. Of Mondrian, for example, he said, “If you understand Mondrian then you understand me too. In the beginning I have nothing, in the end I have everything - just like Mondrian - instead of having

everything to start with and nothing in the end.(...) I think the big problem is that I have learnt more from painters than I have from composers.” Feldman said of the painter, Willem de Kooning, “It was fascinating to watch de Kooning paint: When you look at his pictures, they all look very, very fast, but he paints very slowly ... in slow motion ... I just couldn’t believe it. Very slow, but it looked very fast.” Feldman created *De Kooning* for a film about the painter by Hans Namuth, though it works both with or without the film. It, like much of Feldman’s music, is a delicate musical statement that must be played quietly

DIE AUSSICHT **Kaija Saariaho** is a Finnish composer based in Paris. She studied at the Sibelius Academy, and later moved to Germany to study at the Hochschule für Musik Freiburg with composers Brian Ferneyhough and Klaus Huber. She abandoned serialism, and gravitated toward the spectral composers that she heard for the first time in 1980 at the Darmstadt Summer Courses. She went on to work at IRCAM, the famed computer music research institute in Paris. Instrumental color has become very important in her music. *Die Aussicht* is a setting of Holderlin’s poem of the same title and the composer states that it is “The first piece I wrote using Hölderlin’s late poetry, and the music simply conveys my impressions of his beautiful text.”

Die Aussicht

*Wenn in die Ferne geht der Menschen wohnend Leben,
Wo in der Ferne sich erglänzt die Zeit der Reben,
Ist auch dabei des Sommers leer Gefilde,
Der Wald erscheint mit seinem dunklen Bilde.*

When in the distance people’s lives are lived
Where far away the time of vines shines,
The summer also shows its empty realms,
The forest appears with its dark images.

*Da die Natur ergänzt das Bild der Zeiten,
Da die verweilt, sie schnell vorübergleiten,
Ist aus Vollkommenheit, des Himmels Höhe glänzet
Den Menschen dann, wie Bäume Blüth’ umkränzet.*

That nature completes the picture of time,
Those that linger, quickly glide past,
In perfection, heaven’s highness gleams,
The people then are wreathed like flowering trees.

*Mit Unterthänigkeit Scardanelli
d. 24. Mai 1748 (Friedrich Hölderlin)*

VERTICAL THOUGHTS V is the last of **Feldman’s** series of *Vertical Thoughts* pieces. This brief piece presents a series of identical chords, with the soprano presenting in each one a single word from the text “Life is but a passing shadow.” In between these chordal statements the percussion makes quiet but more elaborate statements, and after the final chord, there is a brief percussion *coda*.

PSALOM 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.