

If you know what I'm singing about up here is a set of modular variations/musings on Prince's 1984 song "Purple Rain." The instrumentation is open, as is the performance order for the various component pieces. Tonight's performance will include a solo, two duos, and a module for the whole ensemble.

**"ROUGH ON RATS" FROM SONG READER** Known throughout the pop world simply as "Beck," **Beck Hansen** has released several genre-redefining albums since the late 1990s. His December 2012 release, *Song Reader*, is perhaps his most radical one yet. 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 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. In interviews the composer has encouraged performers to find their own voice in these songs.

## UPCOMING EVENTS

\* Events marked with an asterisk are free with a valid Music Major Pass

- **Thursday, November 3, 2016:**  
Brass Ensemble, Rob Frear, director 8:00pm Daniel Recital Hall Tickets \$10/7 \*
- **Friday, November 4, 2016:**  
Faculty Artist Recital, John Barcellona, flute 8:00pm Daniel Recital Hall Tickets \$10/7 \*
- **Sunday, November 6, 2016:**  
Guest Artist Recital, Ken Aiso, violin/viola 8:00pm Daniel Recital Hall Tickets FREE
- **Thursday, November 10, 2016:**  
University String Quartet, Moni Simeonov, director 8:00pm Daniel Recital Hall Tickets \$10/7
- **Wednesday, November 30, 2016:**  
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall Tickets \$10/7 \*

For upcoming events please call 562.985.7000 or visit the web at:  
[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

**BOB COLE  
CONSERVATORY  
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

**"POP SONGS"**

**WEDNESDAY, NOVEMBER 2, 2016 8:00PM**

**GERALD R. DANIEL RECITAL HALL**

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM

- Scratch Overture* (1972) ..... the Scratch Orchestra
- And One of the Pharisees* (1992) ..... Arvo Pärt
- Living Room Music* (1940) ..... John Cage
- Nothing is Real* (1990) ..... Alvin Lucier
- (Los Angeles County) Memory Space* (1970) ..... Lucier
- If you know what I'm singing about up here* (2016) ..... Alan Shockley
- "*Rough on Rats*" from *Song Reader* (2012) ..... Beck Hansen

## PERSONNEL NEW MUSIC ENSEMBLE

**Alan Shockley—director**

Linda Szeto—clarinet  
Oscar Santos—trumpet  
Glen Gray—cornetto  
Cameron Johnston—tuba  
Sammy Sohn—voice  
Thomas O'Hara—voice  
Daniel Ramos—piano  
Christopher Brown—cello  
Tobias Banks—contrabass

Tim Cervenka, special guest—voice

## NOTES

**SCRATCH OVERTURE** **Cornelius Cardew** was an experimental English composer who co-founded a radical performance group called the Scratch Orchestra. The Scratch Orchestra produced a draft constitution which Cardew published in *The Musical Times* in 1969, saying "A Scratch Orchestra is a large number of enthusiasts pooling their resources (not primarily material resources) and assembling for action (music-making, performance, edification)." Each member of the orchestra kept a notebook and recorded in it scores and instructions for creating music. 1001 "activities," examples of these scores and instructions, were collected and published (along with the draft constitution for the ensemble), as the book *Scratch Music*. Cardew explains that these activities may be entitled *Scratch Overture*, *Scratch Interlude*, or *Scratch Finale* depending upon where the work is placed on a particular program.

**AND ONE OF THE PHARISEES** 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. The piece on tonight's program can be performed by a large choir, or by three solo voices. It is one of Pärt's very few works setting an English language text, in this case an English translation of a passage from the Biblical book of Luke.

**LIVING ROOM MUSIC** Composer **John Cage** was born in Downtown Los Angeles, and even spent some time in Long Beach as a child, where his inventor father was involved with a new design for a submarine (which broke the then-current record for time submerged). He graduated from Los Angeles High School, spent a couple of years at Pomona College as a theology major, and later focused on music, eventually studying with Henry Cowell and with Arnold Schoenberg, who famously told Cage that harmony would always prove an insurmountable obstacle for him. Cage was to become one of the most influential members of the musical avant-garde, and is known for pioneering work with prepared piano, for embracing silence in his work, for a large body of work for percussion and for dance, and for his use of chance operations in creating his art. The section of *Living Room Music* on tonight's program uses a text by Gertrude Stein.

**NOTHING IS REAL** **Alvin Lucier** was born in Nashua, New Hampshire and educated at Yale and Brandeis. After a Fulbright Fellowship to Rome, he returned to Brandeis in 1962 as the director of the University Chamber Chorus. From 1968 until 2011 Lucier taught on the faculty of Wesleyan University. Many of his compositions explore the physical nature of sound itself, including works that are "about" the acoustics of the performances space itself. The two Lucier works on tonight's program both involve transporting sounds from one resonating space to another, and the artifacts and new sounds that those new placements create.

*Nothing Is Real* is based on fragments taken from the Beatles' "Strawberry Fields Forever."

**(LOS ANGELES COUNTY) MEMORY SPACE** (*Los Angeles County*) *Memory Space* is retitled by where it is performed. The piece gives instructions for various strategies for recording sounds in different environments and then recreating those sounds on instruments in a different environment (the concert hall).

**IF YOU KNOW WHAT I'M SINGING ABOUT UP HERE** **Alan Shockley** is currently Associate Professor and Director of Composition and Theory in the Bob Cole Conservatory of Music.