

UPCOMING EVENTS

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

- **Monday, March 13, 2017:**
Composers' Guild, Alan Shockley, coordinator 8:00pm Daniel Recital Hall
Tickets FREE
- **Wednesday, March 22, 2017:**
Faculty Composers Concert, Alan Shockley, director 8:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Monday, April 10, 2017:**
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Monday, April 24, 2017:**
Composers' Guild, Alan Shockley, director 8:00pm Daniel Recital Hall
Tickets FREE
- **Wednesday, May 3, 2017:**
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Sunday, May 8, 2016:**
Composers' Guild presents: SNAPSHOTS with NOW Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall Tickets FREE
- **Saturday, May 13, 2017:**
Video Game Music Symposium, Perry LaMarca, director / Johannes Müller Stosch, conductor 0:00am—10:00pm, Daniel Recital Hall/Carpenter Performing Arts Center Tickets \$15/10

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

“IN C”

MONDAY, FEBRUARY 20, 2017 8:00PM

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

PROGRAM

“Treffpunkt”Karlheinz Stockhausen
from *Aus den sieben Tagen* (1928-2007)

In C (1964)Terry Riley
(b. 1935)

PERSONNEL NEW MUSIC ENSEMBLE

Alan Shockley—director

Kelly McCandless—voice

Ayslin Rice—clarinet

Oscar Santos—trumpet

Glen Gray—mandolin

Daniel Ramos—piano

Kei Matsuo—percussion

Alfonso Castaneda—viola

Jeremy Field—viola

Dulce Kubota—violoncello

Tobias Banks—contrabass

NOTES

TREFFPUNKT German composer **Karlheinz Stockhausen** was one of the pioneers of electronic and electroacoustic music, and is frequently named as one of the most innovative and influential composers of the latter half of the 20th century. He studied with Messiaen and briefly with Milhaud in Paris, leaving Paris a year later to take up a position at the then newly established electronic music studio sponsored by German radio in Cologne. Stockhausen held teaching posts at several different German universities, and also taught briefly at the University of Pennsylvania, and for a year at UC, Davis. From 1977 to 2003 he worked intensively on a cycle of seven large operatic works, called *Licht* (*Light*). In response to a personal crisis in May 1968, Stockhausen began fasting, writing poetry during the

day, and composing a set of text scores *Aus den sieben Tagen* (*From the Seven Days*) at night. Each score consists of just a few short statements of instructions, and the composer referred to these pieces as “intuitive music.” “Treffpunkt” (“Meeting Point”) is one piece from this set.

IN C California composer **Terry Riley** met composer La Monte Young at UC Berkeley in 1960, where Riley was completing a master’s degree, and this meeting began a life-long association with Young. In 1965 Riley moved to New York City in order to join Young’s Theater of Eternal Music. Another important influence on Riley is his teacher Pandit Pran Nath, a renowned North Indian raga singer. Riley also cites many jazz musicians as influences. Riley is still active as a composer and as a performer of his own music, and gave the premiere of his first work for solo pipe organ, *The Universal Bridge* in Disney Hall in 2008.

Terry Riley’s 1964 work *In C* has come to be considered one of the cornerstones of Minimalism in music. The score’s instructions require that the pulse be provided by one member of the ensemble playing the note C in straight eighth notes (this addition to the score was actually suggested to Riley by Steve Reich during rehearsals). This is traditionally played on the top two C’s on a piano. The score also lays out 53 numbered musical cells. Over the pulsing C’s these are played in order by each member of the ensemble, but unlike the single left-to-right performance proscribed by a traditional score, for *In C* each performer decides individually how many times to repeat each cell. Theoretically, a performance could be quite brief, if all the performers decided only to repeat the cells a couple of times each. But, such a performance would miss the point. The magic of *In C* lies in Riley’s combination of very simple materials with a lot of repetition. Though the piece starts with every player playing the very first cell (and, therefore, with one or two players at least in unison), it quickly becomes a polyphonic work, and with a large ensemble may become a densely polyphonic work. New pitches are introduced in the course of the cells quite slowly, so it may be necessary to listen to Riley’s work with “different ears” than you would bring to a performance of a work by Bach, Mozart, or Brahms. This sort of listening does have rewards.

For tonight’s performance, we will begin with a brief performance of *Treffpunkt*, and the pulse of *In C* will dovetail with it (so, there will be no break between the two works). The total performance time will be approximately 65 minutes.

During our performance of *In C*, some of the instrumentalists and vocalists will change instruments. Someone from the ensemble will also invite members of the audience to play or sing one or two cells of the piece during the performance.