

form drone music became a major influence on Riley. In 1970 Riley began studying with North Indian master vocalist Prandit Pran Nath, with whom Riley frequently played and sang in concerts over the next 26 years, until Pran Nath's death in 1996. Many musicians have commissioned Riley, including, The Rova Saxophone Quartet, pianist Sarah Cahill, the Crash Ensemble, the Paul Drescher Ensemble, the Arditti Quartet, and the Bowed Piano Ensemble. In particular, Riley has had a long-term association with Kronos Quartet, which has led to his writing 13 string quartets, a quintet, and a concerto for string quartet.

Riley wrote *Olson III* three years after his famous ensemble piece *In C*, and was composed for the teenage students of the orchestra and chorus at the Nacka School of Music in Sweden. The composer writes that it was, "written with the intent of using hard core repetition as a form of ritual. It was a step toward a more primal form using only one note value to deliver its raw blatant energy." Evidently the premiere was not without controversy, and just after the premiere the school's music director "resigned in protest against its performance."

## UPCOMING EVENTS

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

- **Saturday, Nov. 4, 2017 @ 8:00pm and Sunday, Nov. 5, 2017 @ 4:00pm:**  
Opera Masterpieces. Suzan Hanson, director Daniel Recital Hall \$10/7 \*
- **Sunday, November 12, 2017:**  
Pacific Standard Time & Jazz And Tonic, Christine Guter & Sean Fitzpatrick, directors 8:00pm Daniel Recital Hall Tickets \$10/7 \*
- **Tuesday, November 14, 2017:**  
Composers' Guild, Alan Shockley, director 8:00pm Daniel Recital Hall FREE
- **Friday, November 17, 2017:**  
Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor  
8:00pm Carpenter Performing Arts Center Tickets \$15/10
- **Monday, November 27, 2017:**  
*Piano Plus!* Shun-Lin Chou, director 8:00pm Daniel Recital Hall  
Tickets \$10/7 \*
- **Wednesday, November 29, 2017:**  
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:  
[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

**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:



# NEW MUSIC ENSEMBLE

**ALAN SHOCKLEY**  
DIRECTOR

**WEDNESDAY, NOVEMBER 1, 2017**  
**8:00PM**

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

## PROGRAM

*Music for Amplified Toy Pianos* (1960)..... John Cage (1912-1992)

“Japan” ..... Karlheinz Stockhausen (1928-2007)  
from *Für kommende Zeiten* (1968-70)

*Lullaby for Daisy Pauline* (1984) ..... Pauline Oliveros (1932-2016)

*Olson III* (1967)..... Terry Riley (b. 1935)

## PERSONNEL NEW MUSIC ENSEMBLE

**Alan Shockley—director**

Sharon Hesse, Kelly McCandless, Jaclyn Neuffer,

Thomas O’Hara, and David Saldana—voice

Melissa Demarjian—clarinet

Jeffrey Joyce and Cameron Johnston—tuba

Taylor Bredberg and Rachel Huang—piano

Sean Jones—guitar

Victor Tran—electric bass

Lauren Holm—keyboard

Elizabeth Lindau—melodica \*

Angela Borlas and Esbeyde Sanchez—violin

Anthony Truong and Jeremy Field—viola

Paola Falfan and Christopher Brown—cello

Tobias Banks—contrabass

\*—BCCM faculty

## NOTES

**MUSIC FOR AMPLIFIED TOY PIANOS** American composer **John Cage** was born in Los Angeles (1912) and died in New York City (1992). He studied composition with Henry Cowell and harmony briefly with Arnold Schoenberg (Schoenberg famously refused to take him on as a composition student). In the early 1950s Cage became very interested in Eastern philosophies, and began seeking ways of removing his personal tastes from his composing. He’s probably

most famous for making use of chance in many of his works and for his 1952 piece 4’33”, the score of which specifies that the performer(s) should remain silent for the duration of the piece. Cage wrote the first notated concert work for the toy piano, his *Suite for Toy Piano* (1948), and followed that several years later with his *Music for Amplified Toy Pianos*, a work that can be played by any number of toy pianos, with or without other noise-making devices.

**JAPAN** German composer **Karlheinz Stockhausen** was one of the great composers of the twentieth century. He was one of the pioneers of electronic music, wrote important works for solo piano, for basset horn and flute, for various chamber groups, and even for multiple large ensembles (including *Gruppen* for three orchestras). From 1977 to 2003 he worked intensively on a cycle of seven large operatic works, called *Licht* (Light). In 1968 Stockhausen wrote a set of text scores in response to a personal crisis, which he called *Aus den sieben Tage* (“From the Seven Days”). The NME has performed works from this set several times. Later in 1968 Stockhausen began writing a second set of text scores entitled *Für kommende Seiten* (“For Times to Come”), which is much less well-known. Most of the scores in each set consist of just a few short statements of instructions, and the composer referred to these pieces as “intuitive music.”

**LULLABY FOR DAISY PAULINE** 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. In November 2014 the New Music Ensemble gave the world premiere of Oliveros’ work *Sound Listening*, which was commissioned by the ensemble.

**OLSON III** **Terry Riley** was born in Colfax, California, studied at Shasta College, San Francisco State University, and the San Francisco Conservatory, before earning a master’s degree from the University of California, Berkeley. At Berkeley, Riley met composer La Monte Young, whose own experiments in long-