

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. Harmonically static, rhythmically limited to simple, unvarying eighth notes, and assembled through simple expansions of the opening statement, Glass's *Music in Contrary Motion* just stops—but only because the score stops giving additional expansions of the opening idea; it could theoretically go on forever.

UPCOMING EVENTS

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

- **Monday, February 26, 2018:**
Guest Artist Recital HOCKET Piano Duo 8:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Friday, March 2, 2018:**
Chamber and University Choirs: Jonathan Talberg and Joshua Palkki, directors 8:00pm Los Altos United Methodist Church Tickets \$10/7
- **Monday, March 12, 2018:**
Composers' Guild, Alan Shockley, coordinator 8:00 Daniel Recital Hall
Tickets FREE
- **Monday, March 5, 2018:**
Woodwind Chamber Music, Rena Urso, director 8:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Monday, March 19, 2018:**
Faculty Composers, Alan Shockley, director 8:00pm Daniel Recital Hall
Tickets FREE
- **Sunday, March 11, 2018:**
BCCM 10th Anniversary Gala, Johannes Müller Stosch, conductor 2:00pm
Carpenter Performing Arts Center Tickets \$10/FREE
- **Monday, April 9, 2018:**
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall
Tickets \$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:



NEW MUSIC ENSEMBLE

ALAN SHOCKLEY
DIRECTOR

MONDAY, FEBRUARY 19, 2018
8:00PM

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

PROGRAM

The Inner/Outer Sound Matrix (2007)..... Pauline Oliveros (1932-2016)

Excerpt from *Stimmung* (1968).....Karlheinz Stockhausen (1928-2007)

“Unanimity” Stockhausen
from *Für kommende Zeiten* (1968-1970)

Music in Contrary Motion (1969)..... Philip Glass (b. 1937)

PERSONNEL NEW MUSIC ENSEMBLE

Alan Shockley—director

Sharon Hesse, Kelly McCandless,
David Saldana, Thomas O’Hara—voice
Jonathan Rodriguez—flute
Melissa Demarjian—clarinet
Cameron Johnston, tuba
Kei Matsuo, Luis Molina, Tiffany Ta—piano
Jeremy Field, Sean Jones, Brent Vallefucoco—guitar
Victor Tran—electric bass
Angela Borlasa, Esbeyde Sanchez—violin
Anthony Truong, Christopher Brown—cello
Bryan Marquez—contrabass

NOTES

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

STIMMUNG German composer **Karlheinz Stockhausen** was one of the great composers of the twentieth century. One of the pioneers of electronic music, he also 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).

Stockhausen’s monumental vocal work, *Stimmung* is the first major work of Western classical music based entirely on vocalists singing overtones. It is both a complex work and one of such simple means that a performance is somehow bigger than a concert, something closer to a ritual. Even though most of the New Music Ensemble’s members are not singers, the ensemble is working through *Stimmung* this year, and we hope to present a chunk of the work at our April concert, when we will also present it properly staged and lighted. For tonight, we will sing only 3 of the work’s 51 moments as a preview of the piece.

UNANIMITY In 1968 **Stockhausen** wrote a set of text scores in response to a personal crisis, calling the set of works *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 called *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.”