

STIMMUNG 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, with the text weaving in a host of magical names, some erotic poetry, and more. Even though most of the New Music Ensemble's members are not singers, the ensemble has been working through *Stimmung* this term, and we are presenting about a third of the 51 moments from the full score.

UPCOMING EVENTS

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

- **Monday, April 16, 2018:**
Collegium Musicum, David Garrett, director 8:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Wednesday, April 18, 2018:**
University String Quartet, Moni Simeonov, director 8:00pm Daniel Recital Hall
Tickets \$10/FREE
- **Monday, April 23, 2018:**
Composers' Guild, Alan Shockley, director 8:00pm Daniel Recital Hall
FREE
- **Friday, April 27, 2018:**
Caribbean Extravaganza, Dave Gerhart, director 8:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Wednesday, May 2, 2018:**
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Saturday, May 5, 2018:**
Celebrating Music 2018: Beethoven's Symphony No. 9 in D Minor, Op. 125
Johannes Müller Stosch, conductor 8:00pm Carpenter Performing Arts Center
Tickets \$15/10

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

MONDAY, APRIL 9, 2018
8:00PM

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

PROGRAM

- Loose Canon No. 2* (1995)David Claman
- Klavierstück IX* (1954/1961)Karlheinz Stockhausen
- Shoes of Your Choice* (1963)Alison Knowles
- candlepin bowling deadwood* (2005)Alan Shockley
- excerpts from *Stimmung* (1968)Karlheinz Stockhausen

PERSONNEL NEW MUSIC ENSEMBLE

Alan Shockley—director

Jonathan Rodriguez—flute
Melissa Demarjian—clarinet
Christopher Brown—cello
Kei Matsuo—piano
Brent Vallefucoco—drum set
Victor Tran, Sean Jones, Jeremy Field—electric guitar

Angela Borlasa, Sharon Hesse, Cameron Johnston, Bryan Marquez, Kelly McCandless, Luis Molina, Thomas O’Hara, David Saldana, Esbeyde Sanchez, Tiffany Ta, Anthony Truong—voice

Special guest performer, Mark Uranker—piano

NOTES

LOOSE CANON NO. 2 David Claman holds a B.A. degree from Wesleyan University, a master’s from the University of Colorado at Boulder, and the Ph.D. from Princeton University. He also has studied the classical music of South India (Carnatic music) with T. Viswanathan, T. Ranganathan, and K.S. Subramanian. He is currently an Associate Professor at Lehman College-CUNY in the Bronx, New York City.

Claman’s *Loose Canon* pieces were inspired by Ockeghem’s *Missa Prolationum*. *Loose Canon No. 2* is a three-voice prolotion canon, in which each voice presents the exact same melody, but each at a different speed.

KLAVIERSTÜCK IX 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). *Klavierstück IX* is built on two musical ideas, a slowly rising chromatic scale, and a repeating four-note chord, and is based in part on an improvisation played by Mary Bauermeister on the piano in Stockhausen’s Cologne apartment. The score presents fixed materials, but the chance is involved in the ordering of these materials by the performer, and the score shows the influence of John Cage’s works of the time.

SHOES OF YOUR CHOICE Alison Knowles was a founding member of the Fluxus movement, and is known as a visual artist and a performance artist as well as a composer. She holds an honors degree in fine art from the Pratt Institute in New York. In the 1960s she collaborated with composers such as John Cage and visual artists such as Marcel Duchamp. She is the recipient of a Guggenheim Grant, two NEA Grants, and many other awards and recognitions of her work. In 2015 she was awarded an honorary doctorate from the Pratt Institute.

CANDLEPIN BOWLING DEADWOOD Composer **Alan Shockley** holds the Ph.D. from Princeton University. Recent commissions include ones from CSULB flute faculty member John Barcellona, the ensemble Sound of Late, and the California E.A.R. Unit. A dedicated scholar and educator, Shockley is currently the Director of Composition and Theory in the Bob Cole Conservatory of Music at California State University, Long Beach. His book, *Music in the Words: Musical Form and Counterpoint in the Twentieth-Century Novel* was released in 2009 by Ashgate. His new in-depth study of nontraditional techniques for piano, *The Contemporary Piano: A Performer and Composer’s Guide to Techniques and Resources* is forthcoming from Rowman & Littlefield.

‘Deadwood’ is by definition useless material, but in the game of candlepin bowling the lanes are not swept between rolls. Therefore, the fallen pins (or ‘deadwood’) can be used strategically to clear additional pins—the useless is made useful. How that plays out in the piece is hard to fix, but: the work’s form doesn’t make sense; rock-influenced material pops up unexpectedly; the climax seems misplaced; and it’s really the wrong material that recurs, yet, it is the composer’s hope that the overall piece coheres.