

specifically to this type of voice that skips through the three notes of a single chord, saying that this is like the ringing of small bells.

Pärt's first work in his new Tintinnabuli style was the simple piece on tonight's program, *Für Alina*. The piece does not indicate exact rhythms, only showing short and long notes, much like the notation for a line of medieval music. The score is only two pages long, though pianists usually repeat the material given, sometimes adding variations on it. For tonight's performance, a small ensemble of a bass, two pianos, and percussion will perform the piece.

## UPCOMING EVENTS

- **Thursday, October 18, 2018:**  
Composers' Guild, Alan Shockley, director 8:00pm Daniel Recital Hall  
Tickets FREE
- **Monday, October 22, 2018:**  
Guest Artist Recital, Satoko Inoue: New Japanese Piano Music 8:00pm  
Daniel Recital Hall Tickets \$10/7
- **Wednesday, November 14, 2018:**  
Composers' Guild Presents: 3-Minute Wonders with C3LA Chorus  
Alan Shockley, director 8:00pm Daniel Recital Hall Tickets FREE
- **Friday, November 16, 2018:**  
New Music Ensemble. Alan Shockley, director 6:00pm Daniel Recital Hall  
Tickets \$10/7
- **Wednesday, November 28, 2018:**  
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall  
Tickets \$10/7

## THE CAROLYN BREMER MEMORIAL FUND FOR STUDENT EXCELLENCE

The Carolyn Bremer Memorial Fund for Student Excellence was established to help underprivileged students with graduate application fees, audition costs or nominal fees that create a burden/obstacle in their educational pursuits.

If you would like to donate, please visit:

[CSULB.EDU/MUSIC/GIVING](http://CSULB.EDU/MUSIC/GIVING)

and select "The Carolyn Bremer Memorial Fund for Student Excellence."

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

"FOR CAROLYN"

TUESDAY, OCTOBER 2, 2018 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM FOR CAROLYN

- “Awake” from *Für kommende Zeiten*.....Karlheinz Stockhausen  
(1928-2007)
- For the Earth and the Wandering Moon* (1997)..... Carolyn Bremer  
(1958-2018)
- “Unanimity” from *Für kommende Zeiten*.....Stockhausen
- Swell Piece, No. 3* (1971).....James Tenney  
(1934-2006)
- Für Alina* (1976) .....Arvo Pärt  
(b. 1935)  
arr. Shockley

## PERSONNEL NEW MUSIC ENSEMBLE

### Alan Shockley—director

Issac Kang, Kelly McCandless, David Saldana—voice  
Jeffrey Plett—flute  
Daniel Ramos—oboe/flute  
Melissa Demarjian—clarinet  
Cameron Johnston—tuba  
Maria Penaloza, Esbeyde Sanchez—violin  
Kathryn Carlson, Paola Falfan—cello  
Tom Flores, Luis Molina, Tiffany Ta—piano  
Kathleen McNamara, Bryan Marquez—contrabass  
Sean Jones, Christopher McLaughlin, Brent Vallefucio—guitar

## NOTES

“AWAKE” 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 called *Für kommende Zeiten* (“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.”

**FOR THE EARTH AND THE WANDERING MOON** Carolyn Bremer writes: “*For The Earth and the Wandering Moon* has its origins in a vocal quartet entitled *The Kore* (1997). Kore is a name used for Persephone, the Greek goddess representing ‘the maiden’ in the trilogy of maiden, mother, crone. (Side note: since writing this piece, I named my Goldendoodle Persephone.)

*The Kore* is also referenced in the Eleusinian Mysteries. These were rites undertaken in Eleusis, near Athens, in Ancient Greece. The exact components of the rites were successfully kept secret from the uninitiated; thus historians can only guess at their activities and meanings. What is clear is that Demeter and Persephone were the primary deities associated with the Eleusinian Mysteries. This unique pair of goddesses represent the cyclic, feminine archetypal myth of mother and daughter.

The music for *For The Earth and the Wandering Moon* was adapted from the third movement of *The Kore*. The movement, entitled *dromena* (dances) suggested one of the main activities of the mysteries, the “secret dances,” which were possibly labyrinthine rope dances. The intricate patterns of rope dances and the cycles of nature inspired the wandering path of the music.”

“UNANIMITY” A second piece from Stockhausen’s set *Für kommende Zeiten*. Note that for tonight’s performance, there will be no break between “Unanimity,” *Swell Piece No. 3*, and *Für Alina*. Instead, please think of these as three aspects of one meditation.

**SWELL PIECE NO. 3** James Tenney was born in Silver City, New Mexico, attended the University of Denver, Juilliard, Bennington College, and the University of Illinois. He studied composition with John Cage, Ken Gaburo, Henry Brant, and Edgard Varèse, among other notables. Tenney was one of the four performers of Reich’s *Pendulum Music* in 1969 at the Whitney Museum of American Art, and is also one of the performers on Terry Riley’s album *In C*. He taught at several universities, including CalArts, where he was serving as faculty when he died in 2006.

Tenney wrote a series of works for friends and colleagues that he called *Postal Pieces*, all works whose simple scores were written on post cards and mailed to the dedicatees. One of the *Postal Pieces*, *Swell Piece No. 3* takes its basic figure from Tenney’s original *Swell Piece*, but narrows the pitch materials to mimic La Monte Young’s Composition 1960 #7, which has a score consisting of a single perfect fifth interval and the instruction that it should be held “for a very long time.” Some point to Young’s work as one of the earliest (and most minimal) of minimal pieces. With his work, Tenney makes an homage to (or perhaps a parody of) Young’s radically simple work.

**FÜR ALINA** 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