

NOW Ensemble. Recent commissions include ones from flutist John Barcellona, Sound of Late, and the California E.A.R. Unit. Shockley is currently the Director of Composition and Theory and Professor in the Bob Cole Conservatory of Music at California State University, Long Beach. His new in-depth study of nontraditional techniques for piano, *The Contemporary Piano: A Performer and Composer's Guide to Techniques and Resources* was released by Rowman & Littlefield as part of their New Instrumentation Series in June 2018.

PALE AS CENTURIES Born and raised in Princeton, New Jersey, **Sarah Kirkland Snider** has an M.M. and Artist Diploma from the Yale School of Music and a B.A. from Wesleyan University. In 2006 she was a Schumann Fellow at the Aspen Music Festival. Her teachers included Martin Bresnick, Marc-Andre Dalbavie, Justin Dello Joio, Aaron Jay Kernis, Ezra Laderman, David Lang, and Christopher Rouse. In 2010, Snider released her first album, *Penelope*, a J. Paul Getty Center-commissioned song cycle with lyrics by playwright Ellen McLaughlin, featuring vocalist Shara Worden (*My Brightest Diamond*) and Ensemble Signal, conducted by Brad Lubman, on New Amsterdam Records. *Penelope* was named No. 1 Classical Album of 2010 by *Time Out New York* and one of NPR's Top Five Genre-Defying Albums of 2010, along with dozens of other year-end best-of citations. The 2014 winner of the Detroit Symphony Orchestra's Elaine Lebenbom Memorial Award for female composers, Snider has also received grants and awards from Opera America, National Endowment for the Arts, New Music USA, the Sorel Organization, and the Jerome Composers Commissioning Fund, as well as Yale School of Music prizes and young composer honors. For the 18-19 season, Snider is Composer-in-Residence at the University of Colorado-Boulder College of Music, as well as a featured guest composer at Knoxville's Nief-Norf Festival.

Pale As Centuries was commissioned by NOW Ensemble and premiered by them at the SONiC Festival at Miller Theatre in New York City in October 2011.

APARTMENT HOUSE EXERCISE **Christian Wolff** was born in Nice, France. He has lived mostly in the U.S. since 1941. He studied piano with Grete Sultan and composition, briefly, with John Cage. A particular feature of his music is the various freedoms it allows performers at the time of performance as well as the variable results possible for any one particular piece, for which he has invented various new notations. In 2004 he received an honorary Doctor of Arts degree from CalArts. Academically trained as a classicist, Wolff was professor of classics and music at Dartmouth College from 1971 to 1999. Wolff was a guest at CSULB in April 2011 when the New Music Ensemble gave the world premiere of his work *Robert* commissioned for that concert. *Apartment House Exercise* is, like much of Wolff's music, for variable instrumentation: in this case for any combination of four or more instrumentalists and/or vocalists. The constituent sections of the work each employ slightly different notation, may be done in any order, and sections may be omitted or repeated freely.

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BOB COLE
CONSERVATORY
OF MUSIC
CALIFORNIA STATE UNIVERSITY, LONG BEACH

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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

FRIDAY, NOVEMBER 16, 2018
6:00PM

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

PROGRAM

<i>Pebble Music</i> (1992).....	Pauline Oliveros
<i>From Unknown Silences</i> (1996)	Oliveros
<i>Charisma</i> (1971).....	Iannis Xenakis
<i>Zwei Wiegenlieder</i> (2002).....	Arvo Pärt
<i>glint in river's bed</i> (2010, rev. 2016)	Alan Shockley
<i>Pale As Centuries</i> (2011).....	Sarah Kirkland Snider
<i>Apartment House Exercise</i> (2002).....	Christian Wolff

PERSONNEL NEW MUSIC ENSEMBLE

Alan Shockley—director

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

NOTES

PEBBLE MUSIC Composer **Pauline Oliveros** was born in Houston, Texas and 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 was the founder of “Deep Listening,” which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. Oliveros described 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 November 2014 the New Music Ensemble gave the world premiere of Oliveros’ work *Sound Listening*, which was commissioned by the ensemble.

FROM UNKNOWN SILENCES Oliveros’ work *From Unknown Silences* is scored for instrumentalists and vocalists, is dedicated to pianist/composer David Tudor, and was composed at Mills College in 1996. The work serves as an invitation to the performers to make independent sounds, and the score specifies “no melodies.”

CHARISMA The score for **Iannis Xenakis’** brief duo for clarinet and cello carries a quote from *The Iliad*: “then the soul like smoke moved into the earth, grinding.” Xenakis was born in Romania to Greek parents, fought in the Greek resistance against the occupying Nazis and was badly injured, and escaped a death sentence in Greece for France in 1947, where he became a naturalized citizen. Trained as a civil engineer, he worked as an architect and collaborated with Le Corbusier, designing the Philips Pavilion for the 1958 Brussels World’s Fair. Also in the 1950s his musical compositions began to be published and performed. In 1952 he attended classes taught by French composer Olivier Messiaen, who encouraged him to apply his mathematical and scientific training to his musical endeavors. He left Le Corbusier’s studio in 1959 and devoted himself to working as a composer and teacher of composition. He taught at Indiana University from 1967-1972, and as a visiting professor at the Sorbonne from 1973-1989.

ZWEI WIEGENLIEDER This set of two lullabies is composed of a Christmas lullaby and an Estonian lullaby. The composer writes: “Lullabies are like little pieces of lost Paradise—a small consolation combined with the feeling of profundity and intimacy. I wrote these two lullabies for adults and for the child within every one of us.” **Arvo Pärt** is an Estonian composer, who has, since the 1970s been composing in a minimalist musical language, informed in part by medieval music. Since 2010 Pärt has been the world’s most performed living composer.

GLINT IN RIVER’S BED This work grew out of Frank O’Hara’s “Why I Am Not a Painter,” a poem that compares another O’Hara work (“Oranges: Twelve Pastorals”) with a painting by Michael Goldberg (*SARDINES*). The work breaks into two parts: the first part is scored for flute, clarinet, percussion (crotales and suspended cymbal), piano (doubling on toy piano), violin, cello, and contrabass. During the final chord of this section the second section of the piece begins moving the instruments of the first section to the background, and presenting electronics and a narrator in the foreground. The title is a reference to (and all the materials for the electronics are derived from) the opening of Wagner’s *Das Rheingold*.

Composer **Alan Shockley** holds the Ph.D. from Princeton University. He has held residencies at the MacDowell Colony, the Atlantic Center, Italy’s Centro Studi Ligure, and France’s Centre d’Art Marnay Art Centre (CAMAC), among others. His works have garnered performances by the Nash Ensemble of London, Minneapolis Guitar Quartet, Talujon Percussion, NY Miniaturist Ensemble, and