

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.

UPCOMING NEW MUSIC EVENTS

- **Tuesday, October 15, 2019:**
Composers' Guild, Alan Shockley, director 8:00pm
Daniel Recital Hall Tickets FREE
- **Wednesday, October 30, 2019:**
Composers' Guild Presents: Three-Minute Wonders, Alan Shockley,
director 8:00pm Daniel Recital Hall Tickets FREE
- **Friday, November 8, 2019:**
New Music Ensemble, Alan Shockley, director 6:00pm
Daniel Recital Hall Tickets \$10/7
- **Wednesday, November 13, 2019:**
Laptop Ensemble, Martin Herman, director 8:00pm
Daniel Recital Hall Tickets \$10/7
- **Wednesday, December 4, 2019:**
Guest Artist Recital Michael Mizrahi, piano 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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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

"HARMONIES"

TUESDAY, OCTOBER 1, 2019 8:00PM

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

PROGRAM

“Unanimity”.....Karlheinz Stockhausen (1928-2007)
from *Für kommende Zeiten*

44 Harmonies (1976).....John Cage (1912-1992)
Harmony XI
Harmony XII
Harmony XIII
Harmony XIV
Harmony XXXIV
Harmony XL
Harmony XLI

Elemental Gallop (2000).....Pauline Oliveros (1932-2016)

PERSONNEL NEW MUSIC ENSEMBLE

Alan Shockley—director

Kelly McCandless, Jake Roman—voice
Kahlia Ferguson—flute
Zachry Taburaza—saxophone
Jinsei Goto—trombone
Cameron Johnston—tuba
Ryan McGregor, Daniel Mandrychenko,
Carlos Martinez Zepeda, Brent Vallefucio—guitar
Matthew Baker, Joseph Bucsit, Tom Flores, Luis Gonzalez Vargas—piano
Andi Diroll—percussion
Danielle Avila, Maria Penaloza—violin
Marisa Ramey—viola
Kathryn Carlson, Paola Falfan, Isadora Flores, Andrew Loveland,
Angel Liu, Chris Rorrer—cello
Tobias Banks—contrabass

NOTES

“UNANIMITY” 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 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.”

44 HARMONIES Composer **John Cage** was born in Downtown Los Angeles, and even spent some time in Long Beach as a child, where his inventor father was involved with a new design for a submarine (which broke the then-current record for time submerged). He graduated from Los Angeles High School, spent a couple of years at Pomona College as a theology major, and later focused on music, eventually studying with Henry Cowell and with Arnold Schoenberg, who famously told Cage that harmony would always prove an insurmountable obstacle for him. Cage was to become one of the most influential members of the musical avant-garde, and is known for pioneering work with prepared piano, for embracing silence in his work, for a large body of work for percussion and for dance, and for his use of chance operations in creating his art. *44 Harmonies* forms a part of Cage’s large work for orchestra and vocal soloists, *Apartment House 1776*, a work commissioned for the United States Bicentennial. Cage created each of the “harmonies” by using chance procedures to recompose various hymns originally written by American composers who were at least 20 years old at the time of the American Revolution.

ELEMENTAL GALLOP 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