

## ABOUT JOHN CROFT

**John Croft** was born in 1971. He studied philosophy and music at the Victoria University of Wellington, and composition and music cognition at the University of Sheffield. He also studied with John Casken at the University of Manchester, where he completed his doctorate. He is currently Reader at Brunel University London. Ensembles and soloists that have performed his music include the BBC Philharmonic, the BBC Scottish Symphony Orchestra, the London Sinfonietta, Ensemble Exposé, Gageego!, Studiya Novoi Muzyki, Distractfold Ensemble, Explore Ensemble, Séverine Ballon, Juliet Fraser, Marij van Gorkom, Philip Thomas, Matthew Barley, Richard Craig, and Xenia Pestova. He received First Prize in the 2001 International Jurgenson Competition for his String Quartet and the 2011 ICMC European Region Award for *...ne l'aura che trema* for alto flute and live electronics. His *Intermedio III* for bass clarinet and live electronics won the Prix Ton Bruynèl 2012. He also teaches and writes on the philosophy of music.

## UPCOMING EVENTS

- **Tuesday, February 18, 2020:**  
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall  
Tickets \$10/7
- **Wednesday, March 4, 2020:**  
Guest Artist Recital: Duo Montagnard, saxophone and guitar hosted by  
Composition Studies and The Saxophone Ensemble 8:00pm Daniel Recital  
Hall Tickets \$10/7
- **Thursday, March 5, 2020:**  
Faculty Composers Concert, Alan Shockley, coordinator 8:00pm  
Daniel Recital Hall Tickets \$10/7
- **Monday, March 9, 2020:**  
Composers' Guild, Alan Shockley, coordinator 8:00pm Daniel Recital Hall  
Tickets FREE
- **Friday, March 20, 2020:**  
Composers' Guild Presents: Snapshots with HUB New Music, Alan  
Shockley, director 8:00pm Daniel Recital Hall Tickets FREE

For ticket information please call 562.985.7000 or visit the web at:  
[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

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THE BOB COLE CONSERVATORY OF MUSIC AT  
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



GUEST ARTIST RECITAL

SONIC ARTS

ANN STIMSON

MARC AINGER

WITH

ALAN SHOCKLEY

WEDNESDAY, FEBRUARY 5, 2020 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES

# PROGRAM

- Noa Noa* .....Kaija Saariaho  
Flute and electronics
- Pacific variations* .....Marc Ainger  
Flute and electronics
- ...for Carolyn* ..... Marc Ainger, Alan Shockley, Ann Stimson  
Flute and piano and electronics
- Sotto Voce (Atlantic Variations)* .....Marc Ainger  
Flute and electronics
- ...ne l'aura che trema* .....John Croft  
Flute and electronics

## ABOUT SONIC ARTS

Josef Woodward (*Los Angeles Times*) wrote “Closing the program with an invigorating coda, Ainger’s *Spoonbenders* was at once a compelling curiosity and a medium-oriented send-up (it’s helpful to note that Ainger is, amongst other things, an audio engineer). Flutist Stimson once again provided the live sound source. Sultry, smart-alecky flute and voice parts were refried by Ainger’s machinery—but with a refreshingly rough-hewn quality. Disjointed shifts in the sound spectrum were reminiscent of Godard’s jerky jump-cut approach to film editing—viewing events from different angles and different temporal attitudes. Pregnant pauses spilled into sudden densities, and the jumbled whole was graced with a sort of ironic suspense factor ...”

## ABOUT MARC AINGER

**Mark Ainger** is a composer and sound artist who works with concert music, computer and electronic sound, film, dance, and theater. He is interested in the relationships between the real and the imagined—the ways in which the visceral world of sound and sound production inform our imagined worlds of sound, and the ways our imagined worlds, in turn, inform our concrete experiences. Performances of Ainger’s works have included the New York Philharmonic Biennial, the GRM, the Royal Danish Ballet, CBGB, Late Night with David

Letterman, the Goethe Institute, the American Film Institute, Guangdong Modern Dance, the Palais de Tokyo (Paris), FolkwangWoche NeueMusik (Essen), Gaggego! (Gothenburg), the Joyce Theater (New York), and New Circus artists. Awards include the Boulez/LA Philharmonic Composition Fellowship, the Irino International Chamber Music Competition, Musica Nova, Meet the Composer, the Esperia Foundation, and the Ohio Arts Council. As a sound designer he has worked with the Los Angeles Philharmonic, the Olympic Arts Festival, Pacific Coast Soundworks, and the Waveframe Corporation, among others.

## ABOUT ANN STIMSON

**Ann Stimson** made her professional debut at the age of eighteen as a member of the Debut Orchestra in Los Angeles, and has gone on to perform with various ensembles and as a soloist throughout the US and Europe. Although she performs both traditional and contemporary repertoire, she has long been an advocate for new music. Her work explores the extension of traditional instruments and modes of performance into new, imaginative realms of action and interaction. Most recently, she performed concerts for the New York Philharmonic Biennial, the Anton Bruckner Conservatory (Austria), the Birmingham Royal Conservatoire (England), the MTI institute for Sonic Creativity (England), the Abrons Art Center (New York), and the National Sawdust (Brooklyn). She holds an MM in flute from USC, and a PhD in music theory from The University of California, Santa Barbara. She has received performance/research grants from the Esperia Foundation and the Interdisciplinary Humanities Center for research at the Getty Center, and in Florence and Paris. Dr. Stimson currently teaches music theory at The Ohio State University. She has also served on the faculties of Kenyon College, UCSB, and Westmont College.

## ABOUT KAIJA SAARIAHO

**Kaija Saariaho** is a prominent member of a group of Finnish artists who are making a worldwide impact. Having studied in Helsinki, Fribourg and Paris at IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Detailed notation using harmonics, microtonality, and an intricate continuum of sound—extending from pure tone to unpitched noise—are all features found in her most frequently performed works. From the later nineties, Saariaho turned to opera, with outstanding success: *L'Amour de Loin* (2000), *Adrian Mater* (2006), *Emilie* (2010) and the oratorio *La Passion de Simone* (2006). Her opera *Only the Sound Remains* was premiered in March 2016 at The Dutch National Opera. Other performances will follow in Paris, Helsinki, Madrid and Toronto.