

WORKERS UNION **Louis Andriessen** is a Dutch composer born in Utrecht in 1939 into a musical family, as his father and two of his siblings were also composers. He studied at the Royal Conservatory of The Hague, and later with Luciano Berio in Milan and in Berlin. He has also taught for many years at the Royal Conservatory. Andriessen's music combines such influences as American minimalism and jazz, as well as the music of Stravinsky and of Claude Vivier. He is now widely acknowledged as a central figure in contemporary European composition. Like Martin Bresnick, Andriessen is also well-known as an educator, and several of his former students are noted composers themselves.

Workers Union is scored for "any loud sounding group of instruments." The composer writes that the piece, "is a combination of individual freedom and severe discipline: its rhythm is exactly fixed; the pitch, on the other hand, is indicated only approximately." The title seems to indicate political motivations, and Andriessen says that it, "is difficult to play in an ensemble and to remain in step, sort of like organizing and carrying on political action." An ensemble of twelve musicians performed the premiere, blocking an Amsterdam street and using construction materials as percussion instruments. The composer was arrested at the performance and spent the night in jail. Depending on what repeats are taken, the work is anywhere from 15 to 20 minutes long.

UPCOMING EVENTS

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

- **Monday, April 24, 2017:**
Composers' Guild, Alan Shockley, director 8:00pm Daniel Recital Hall
Tickets FREE
- **Wednesday, May 3, 2017:**
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Sunday, May 8, 2016:**
Composers' Guild presents: SNAPSHOTS with NOW Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall Tickets FREE
- **Saturday, May 13, 2017:**
Video Game Music Symposium, Perry LaMarca, director / Johannes Müller Stosch, conductor 10:00am—10:00pm, Daniel Recital Hall/Carpenter Performing Arts Center Tickets: csulb.edu/music/register

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

"WORKERS UNION"

MONDAY, APRIL 10, 2017 8:00PM

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

PROGRAM

- The Sleeper* (1984).....George Crumb (b. 1929)
Letters (1992).....Alvin Lucier (b. 1931)
FISH: A Ballet for Woodwinds (1961).....Joseph Byrd (b. 1937)
Piano Piece for David Tudor #2 (1960).....La Monte Young (b. 1935)
Workers Union (1975).....Louis Andriessen (b. 1939)

PERSONNEL NEW MUSIC ENSEMBLE

Alan Shockley—director

Kelly McCandless—voice
Ayslin Rice—clarinet
Oscar Santos—trumpet
Cameron Johnston—tuba
Glen Gray—mandolin
Daniel Ramos—piano
Kei Matsuo—percussion
Alfonso Castaneda—viola
Jeremy Field—viola
Connor Bogenreif—violoncello
Tobias Banks—contrabass

Special faculty guest, Dr. Elizabeth Lindau—melodica

NOTES

THE SLEEPER Composer **George Crumb** was born in Charleston, West Virginia to a musical family. He rose to recognition in the late '60s and early '70s, racking up a slew of prestigious awards at that time (including Guggenheim Fellowships, Rockefeller Grants, a Fulbright, and the Pulitzer Prize in Music). More recently (2001) he has received a Grammy for a recording of his orchestral work, *Star-Child*. He taught for many years at the University of Pennsylvania, retiring in 1997. Crumb's music is heavily influenced by earlier composers, including the music of Bartók, Debussy, Messiaen, and Webern. Most of Crumb's works feature extended techniques, and his brief setting of a short excerpt from a text by Edgar Allan Poe for *The Sleeper* is no exception.

LETTERS

Born in Nashua, New Hampshire in 1931, **Alvin Lucier** studied at Yale University and at Brandeis, and with Aaron Copland and Lukas Foss at Tanglewood. Lucier taught at Wesleyan University from 1968 until 2011. He has done pioneering work in many areas of music composition and performance, including the notation of performers' physical gestures, the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media, and the evocation of room acoustics for musical purposes. Lucier wrote *Letters* for Ny Musik Boras in Sweden. The composer used some congratulatory letters he had written the ensemble's founder, Björn Nilsson, to outline musical figures for the piece, using two kinds of glissando and clusters in the piano to represent graphically the texts from the letters.

FISH: A BALLET FOR WOODWINDS

Joseph Byrd was born in Louisville, Kentucky, educated at the University of Arizona where he studied with composer Barney Childs, and then at Stanford University, where he met La Monte Young. In 1960 he moved to New York City to study with both John Cage and Morton Feldman, continuing to collaborate with La Monte Young and studying electronic music with Richard Maxfield at the New School. Young organized the first concert of Byrd's music at Yoko Ono's loft in 1961. Much of Byrd's work from this time shares characteristics with other experimental composers of the Fluxus movement. In 1967 Byrd formed a politically-minded experimental rock group, The United States of America, performing shows with the Velvet Underground, the Troggs and others. Byrd later taught musicology at Cal State Fullerton, and then the College of the Redwoods, as well as creating several albums of electronic music, scoring a number of films and arranging music and producing albums for Ry Cooder and others. He also has created sounds and music for advertising, and for several toys, and his electronic sounds for the film *Silent Running* very well may have inspired the "voice" of R2-D2 in the Star Wars films. This piece shares many characteristics with Terry Riley's later (and much better known) work *In C*, providing the players with a very limited palette of notes, and asking each player to repeat small groups of these notes independently of the other players. The piece does not actually specify the instrumentation other than the indication given by the title. For tonight's performance, the ensemble will include several non-woodwind instruments.

PIANO PIECE FOR DAVID TUDOR #2

American avant-garde composer **La Monte Young** studied at LA City College and later at UCLA and at UC Berkeley, played jazz with such notables as Don Cherry, Billy Higgins, and Ornette Coleman, and studied with an assistant of Schoenberg's while at UCLA. In the early '60s he began experimenting with just intonation and with drones, and many composers point to Young as one of the originators of what was to be called Minimalist music. *Piano Piece for David Tudor #2* is part of the radical set of pieces, *Compositions 1960*, that Young composed in that year.