dead, and a letter to a friend that he had written the previous year describing
the passage of time in prison was later published. Rzewski read the letter, and
set this excerpt.

ABOUT KOJIRO UMEZAKI Born to a Japanese father and Danish
mother, Kojiro Umezaki grew up in Tokyo and is a performer of the
shakuhachi, a composer of electro-acoustic works, and a technologist with
interests in developing portable and mobile interactive music systems for
live performance.

He performs regularly with the Grammy-nominated Silk Road Ensemble with
whom he appears on the recordings Beyond the Horizon (Sony BMG, 2005),
New Impossibilities (Sony BMG, 2007), Off the Map (World Village, 2009),
and A Playlist Without Borders (Sony Masterworks, 2013). Other notable
recordings of his work have been released on Brooklyn Rider’s Dominant
Curve (In A Circle, 2010); Yo-Yo Ma’s Appassionato (Sony BMG, 2007) and
Songs of Joy and Peace (Sony BMG, 2008); Beat in Fractions’ Beat Infraction
(Healthy Boys, 2007); and The Silk Road: A Musical Caravan (Smithsonian
Folkways, 2002). Recent commissioned compositions and producer credits
include those for Brooklyn Rider (2009), Joseph Gramley (2009, 2010), Huun
Huur Tu (Ancestors Call, 2010), and the Silk Road Ensemble (2012).

As Assistant Professor of Music at the University of California, Irvine, he is
a core faculty member of the Integrated Composition, Improvisation, and
Technology (ICIT) group where his research focuses on forms of hybrid
music at the intersection of tradition and technology and intercultural
musical practices across the historic Silk Road regions and beyond.

SHAKUHACHI
The shakuhachi is made from the base of a bamboo stalk with holes drilled
into the center and the sides. The instrument is played by blowing air across
the beveled edge at the top end while covering and uncovering the holes with
fingertips.

The shakuhachi has been used in Japanese Zen Buddhist meditation since
the 15th century. The sounds produced by the instrument range from soft
whispers to strong piercing tones. They are intended to reflect sounds in
nature, such as birdcalls, wind and water. Today the shakuhachi is also often
played in jazz, orchestral and popular music ensembles.
**PROGRAM**

*Five Duos for Cello* ......................................................... Halsey Stevens

*Hölderlin-Gesange* .......................................................... György Kurtág
  3. Gestalt und Geist—col trombone e tuba

*Lorica* (2019) .............................................................. Barbara White

  **World Premiere**
  CSULB New Music Ensemble Commission

*Fusion Tune* (1994) ...................................................... Steven Mackey

*lifesnight with suffusion of fineglass transom* (2019) ........... Alan Shockley

  **World Premiere**

*Coming Together* (1971) ................................................ Frederic Rzewski

**PERSONNEL**

**NEW MUSIC ENSEMBLE**

Alan Shockley—director

Special Guest: Kojiro Umezaki—shakuhachi

Kelly McCandless, Jake Roman—voice and singing bowls
Kahlia Ferguson—flute
Zachry Taburaza—saxophone
Jinsei Goto—trombone
Cameron Johnston—tuba
Ryan McGregor, Daniel Mandrychenko,
Carlos Martinez Zepeda, Brent Vallefuoco—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

Centre d'Art Marnay Art Centre (CAMAC), among others. His works have garnered performances by the Nash Ensemble of London, the Minneapolis Guitar Quartet, the Ives Quartet, Talujon Percussion, the Azure Ensemble, the What's Next? Ensemble, the New York Miniaturist Ensemble, NOW Ensemble, soprano Susan Narucki, marimbists Nancy Zeltsman and Laura Jordan, electric guitarist Colin McAllister, contrabassist Bertram Turetzky, and many others.

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 in June 2018.

Of *lifesnight* the composer writes: “I started this piece for Ko, not knowing exactly what it was going to be. At some point early on, I started adding singing bowls to the ensemble, and then I knew the piece had something to do with my friend and colleague, composer Carolyn Bremer, who passed away suddenly last fall. The resultant work explores a twilight space, a liminal place where darkness and light meet. The title, like several of my other titles, is taken from James Joyce’s *Finnegans Wake*. *lifesnight* is dedicated to the memory of Carolyn, who loved singing bowls, and would’ve ridiculed my title as only a trusted friend can do. Three of the bowls used for tonight’s premiere, including two of the largest ones, were Carolyn’s, generously loaned to the ensemble by her sister Lianne.”

*Coming Together* Composer Frederic Rzewski was born in Westfield, Massachusetts and attended Harvard and Princeton, studying with such notables as Randall Thompson, Walter Piston, Milton Babbitt, and Roger Sessions in the U.S., and with Luigi Dallapiccola in Italy. Throughout his career he has also been an active performer of his own and others’ new piano works. Many of Rzewski’s works display an overt engagement with politics, and his socialist leanings have led him to make many of his scores and performance materials available for free on the internet.

*Coming Together* takes its text from a letter by Sam Melville, an inmate at Attica State Prison in New York in the spring of 1971. At that time the conditions in the prison were horrible, and in September of 1971 the prisoners rioted, and temporarily took over parts of the prison. Foremost among their demands was the recognition of their right “to be treated as human beings.” The governor of New York ordered the state police to retake the prison by force and in the end 43 people were killed, including some of the guards that the prisoners had taken hostage. Sam Melville was one of the
for Music Composition for his orchestral work ‘...concertante...’. His opera \textit{Fin de Partie}, based on Samuel Beckett’s play, was premiered by La Scala Milan in 2018 and was acclaimed as his \textit{magnum opus}.

\textbf{Lorica} Born in Boston in 1965, composer \textbf{Barbara White} was educated at Harvard/Radcliffe (A.B.) and the University of Pittsburgh (M.A., Ph.D.). Honors and awards include a Bunting Fellowship from the Radcliffe Institute for Advanced Study, three awards from the American Academy of Arts and Letters (most recently an Academy Award in Music), and in 2003 a Guggenheim Fellowship. White has received commissions from the Philadelphia Orchestra, the New York New Music Ensemble, Boston Musica Viva, the Stony Brook Contemporary Chamber Players, the Fromm Foundation, and the Koussevitzky Foundation. Recent and upcoming performances include the Aspen Music Festival, Speculum Musicae, New Millennium Ensemble, Zeltsman Marimba Festival, the Orchestra of St. Luke’s Chamber Ensemble, eighth blackbird, Boston Musica Viva, Dinosaur Annex, Boston Cecilia, Earplay, and the Chameleon Arts Ensemble.

Her fourth solo CD, a recording of the opera \textit{Weakness}, was released on Albany Records in 2013. White’s scholarly writings address such matters as the coordination between sound and image; the relationship between creative activity and everyday life; as well as the impact on music of gender, listening, and spirituality. In 1998, she joined the faculty of the Princeton University Music Department, where she is now Professor.

\textbf{Fusion Tune} Composer and electric guitarist \textbf{Steven Mackey} was born in Frankfurt, Germany to American parents. He studied at UC, Davis, SUNY, Stony Brook, and earned a Ph.D. from Brandeis University. He has received many awards which includes a Guggenheim Fellowship, as well as awards from the Kennedy Center for the Performing Arts, the Fromm Foundation, the Chamber Music Society of Lincoln Center, and the Koussevitzky Foundation. He often serves as guitarist for his works including the electric guitar, and as soloist has played with the Kronos Quartet, the Arditti Quartet, the New World Symphony, the London Sinfonietta, and the Dutch Radio Symphony, among other illustrious ensembles. Since 1985 he has taught as a professor of composition at Princeton University.

\textbf{Lifesnight with Suffusion of Fineglass Transom} \textbf{Alan Shockley} is from Warm Springs, Georgia (pop. < 475), and holds a Ph.D. from Princeton University. He has held residencies at the MacDowell Colony, the Atlantic Center, Italy’s Centro Studi Ligure, and France’s Colony, the Atlantic Center, Italy’s Centro Studi Ligure, and France’s Foundation. He often serves as guitarist for his works including the electric guitar, and as soloist has played with the Kronos Quartet, the Arditti Quartet, the New World Symphony, the London Sinfonietta, and the Dutch Radio Symphony, among other illustrious ensembles. Since 1985 he has taught as a professor of composition at Princeton University.

\textbf{Five Duos for Cello} \textbf{Halsey Stevens} was born in Scott, New York on December 3, 1908, the seventh of eight children of Horace B. and Mary Colenia (Churchill) Stevens. He was educated at Homer (NY) Academy, Syracuse University, and the University of California Berkeley where he studied composition with Ernest Bloch. He was on the faculties of Syracuse University, Dakota Wesleyan University, Bradley University, the University of Redlands, and the University of Southern California (from 1946 until his retirement in 1976). As a composer, Stevens wrote extensively for orchestra, various chamber groups, keyboard, and chorus. His music has been played widely throughout the United States and in more than 30 countries. His long list of honors includes two Guggenheim Fellowships, Friends of Harvey Gaul Award, National Institute of Arts and Letters Grant, Doctor of Letters degree (\textit{honoris causa}) from Syracuse University in 1966, USC Distinguished Faculty Award, Ramo Music Faculty Award, and the Abraham Lincoln Award (American Hungarian Foundation). Stevens spent more than four decades of his later life in Southern California, and died in Long Beach in 1989.

\textbf{Hölderlin-Gesänge} Composer \textbf{György Kurtág} was born in 1926 in Lugoj, Romania to Hungarian parents. After studies in Hungary, in 1957-58 Kurtág studied in Paris with Marianne Stein and attended the courses of Messiaen and Milhaud. As a result, he rethought his ideas on composition and marked the first work he wrote after his return to Budapest, a string quartet, as his opus 1. Kurtág taught piano and chamber music at the Franz Liszt Academy of Music in Budapest for more than 25 years, and has continued to be in demand as a teacher, pianist, and chamber music professor after retiring from the Franz Liszt Academy. Kurtág is known especially for his miniatures for chamber groups, and for his many volumes of miniatures for solo and duo piano. With increased freedom of movement in the 1990s he has worked increasingly outside Hungary, as composer in residence with the Berlin Philharmonic (1993-1994), with the Vienna Konzerthaus (1995), in the Netherlands (1996-98), in Berlin again (1998-99), and a Paris residency at the invitation of the Ensemble Intercontemporain, Cité de la Musique and the Festival d’Automne. Kurtág won the prestigious 2006 Grawemeyer Award.

\textbf{PROGRAM NOTES} Tonight’s program features works by living composers (with only the Halsey Stevens’ as an exception). It also features two world premieres. The first of these, Barbara White’s \textit{Lorica}, was commissioned by the New Music Ensemble. Both premieres were also written specifically for Kojiro Umezaki as shakuhachi soloist along with the New Music Ensemble.

\textbf{Heritage} Composer and electric guitarist \textbf{Steven Mackey} was born in Scott, New York on December 3, 1908, the seventh of eight children of Horace B. and Mary Colenia (Churchill) Stevens. He was educated at Homer (NY) Academy, Syracuse University, and the University of California Berkeley where he studied composition with Ernest Bloch. He was on the faculties of Syracuse University, Dakota Wesleyan University, Bradley University, the University of Redlands, and the University of Southern California (from 1946 until his retirement in 1976). As a composer, Stevens wrote extensively for orchestra, various chamber groups, keyboard, and chorus. His music has been played widely throughout the United States and in more than 30 countries. His long list of honors includes two Guggenheim Fellowships, Friends of Harvey Gaul Award, National Institute of Arts and Letters Grant, Doctor of Letters degree (\textit{honoris causa}) from Syracuse University in 1966, USC Distinguished Faculty Award, Ramo Music Faculty Award, and the Abraham Lincoln Award (American Hungarian Foundation). Stevens spent more than four decades of his later life in Southern California, and died in Long Beach in 1989.

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