Upcoming Concerts:

February 20, 2013 @ 8 pm - New Works for Flute
March 6, 2013 @ 8 pm - Comp. Studio Concert
March 24, 2013 @ 1 pm - Jamie Rigmaiden Recital
March 24, 2013 @ 8 pm - Matt Lourtie Recital
March 25, 2013 @ 8 pm - New Bass Clarinet Music
April 15, 2013 @ 8 pm - New Cello Music
April 21, 2013 @ 1 pm - Justin Kennedy Recital
April 21, 2013 @ 8 pm - Laptop Ensemble

All concerts at Daniel Recital Hall

Composer's Guild Concert

New Student Works
Performed by CSULB students

February 19, 2013
8 p.m.
Gerald R. Daniel Recital Hall

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BOB COLE
CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY, LONG BEACH

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
**Program**

*She Looks in the Broken Mirror* .......................... James LaPiana Jr.

  Taylor Chan – piano

*A and M* .................................................. Alec Loshonkohl

  I. You Hear What I See

  Miles Jensen – piano, Amelia Boon – illustration (“painter”)

*Three Apocalyptic Sketches* ............................. Daniel Watabayashi

  I. Aftermath

  Ian Holmquist – trumpet, Daniel Thibodeaux – horn in F,
  Daniel Garcia – trombone

  -----INTERMISSION-----

*Pinwheel* ................................................. Patrick Gibson

  Mellissa Hulett – flute, Brian Mitchell – oboe, Abraham Perez –
  clarinet in Bb – Harmony Drumm – bassoon,
  Esteban Jimenez – horn in F

*Om, Sweet Om* ........................................... Justin Scheid

  Justin Scheid – laptop

*HH-60 Jayhawk* .......................................... Justin Leo Kennedy

  Justin Leo Kennedy – laptop

**Notes**

*A and M* – for the pianist: as not to constrict the performer to conventional limitations, the pianist is instead provided with musical cells that contain information regarding various tempos, articulations, harmonies, melodic contours, dynamics, and modes. The cells may be played in any order for any amount of repetition with no disconnect of sound to disrupt the painter’s improvisation.

For the artist: the painter’s role is to respond to the music sounded by the piano. Held only by the limitation of consistency, the painter is free to respond to whatever musical qualities they deem worthy at the time.

*Three Apocalyptic Sketches* is my interpretation of what the post-apocalypse would be like. Tonight, the first movement, *Aftermath*, will be performed. The haunting solo melodies represent the memories and flashbacks of those who made it out alive, while the sharp dissonances represent those who made it out “alive.” Free form represents the chaos, clutter, and mixed minds of the scene and invites the performers as well as audience to hear their own interpretations of what the post-apocalypse might be like. As for me, I think I watch too much Walking Dead on AMC.

*Pinwheel* was written for the Other Quintet, one of our great wind ensembles here on campus, who will be performing it tonight. I would like to thank them for their hard work, and care in the preparation and performance of this piece. I look forward to their interpretation.

The colors and, sometimes, capricious motions of the individual instruments are meant to evoke a breeze on a crisp day, whirring through a child’s pinwheel. This image is meaningful for me, because it somehow brings back the loneliness and the sweetness of childhood. Musically, we get to ride along with two themes that flutter in many directions and through many permutations.

I would like to thank Dr. Adriana Verdié de Vas-Romero for guiding me, suggesting this ensemble, and encouraging me to see the piece through. I would also like to thank Dr. Raymond Torres-Santos for his helpful suggestions, as well as the BCCM Composition Faculty.

*Om, Sweet Om* – a meditation on a journey. Everything is synthesized.

An *HH-60 Jayhawk* is a rescue helicopter. I wrote this piece in 2011 and rewrote it in January of 2013.