The Composers’ Guild thanks you for attending tonight! We greatly appreciate your support! We’d also like to thank all of our wonderful performers who have been so kind as to extend their talent to help our composers share their art!

If you are interested in performing any of the pieces you have heard tonight, or in commissioning a composer to write a piece for you, please feel free to contact the composer at any time! If you are unsure of the composer of a work you enjoyed, or do not know how to contact a particular composer, email Brandon Rivera at Brandon.R117@yahoo.com. Thank you again, and we look forward to seeing you at our future events!

UPCOMING EVENTS

Sunday, December 1, 2013:
Guest Artists, The Los Angeles Percussion Quartet 8:00pm Daniel Recital Hall FREE

Wednesday, December 4, 2013:
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall $10/7

Thursday, December 5, 2013:
Guest Artist, The Friction Quartet 8:00pm Daniel Recital Hall $10/7

Monday, December 16, 2013:
Art Song Concert, Alan Shockley, director 8:00pm Daniel Recital Hall FREE

For ticket information please call 562.985.7000 or visit the web at:
WWW.CSULB.EDU/COLECONSERVATORY
PROGRAM

The Snow Queen Suite: III. The Snow Queen ...........................................Kaija Rose Hansen
M. Hulett—flute, J. Ramos—crotales, J. Saldana—vibraphone,
T. Chan—celesta, J. Boyer—violoncello
B. K. Rivera—conductor

Pleasant Thoughts: II. Stormy ..............................................................Alexander Lee
D. Magee—alto sax, J. Ramos—vibraphone, T. Chan—piano

7 Twilight Preludes: IV. Twilight .........................................................Vasken Ohanian
V. Ohanian—piano

The Clouds Were Beautiful ..............................................................Zaq Kenefick
J. Westcott—cello

Number Seven ...........................................................Daniel Ellis
J. Westcott—cello, S. Hey—clarinet, Z. Kenefick—alto saxophone

A Bit of What .................................................................Marcus Carline
S. Keener—flute, A. Ma—clarinet, M. Girardet—bass clarinet

Pinwheel (For Wind Quintet) .........................................................Patrick Gibson
Wind Quintet—BCCM Students

PROGRAM NOTES

The Snow Queen Suite This suite is based on Hans Christian
Andersen’s fairytale, The Snow Queen, which tells the story of a young girl’s journey
to rescue the boy she’s in love with from his forced imprisonment by the Snow
Queen, a mythical woman who travels with the snowflakes, enchanting and
enslaving people with a kiss. The themes of love, friendship, abandonment, and
self-discovery made this one of my favorite stories when I was younger. However,
the origins of the Snow Queen herself are never discussed, and this movement
seeks to explore those origins. I see her as a tragic character, perhaps a young
woman who was long ago unfairly cursed with this fate. The pitches C–B–E–F♯ are
the motive of the Snow Queen, and can be heard throughout this movement and
the entire piece, as her character determines the entire outcome of the story.

—Kaija Rose Hansen

The Clouds Were Beautiful The Clouds Were Beautiful
is a personal expression of my own self-realization. Inscribed on the score is the
declaration, “This piece is both an admission of regret and a vow to view the simple
things in the world with child-like wonder” (whether the simple things are long
sounds or beautiful clouds).

—Zaq Kenefick

Number Seven Number Seven came around towards the end of my
first semester as a sophomore. It was written in a class, and while I could have
written for any instrument available, I chose to limit myself to what we had in the
class in order to challenge myself to be creative. From that limitation, Number
Seven was born. It is a short piece based around the 7/8 time signature for the
majority of its duration, and includes features for each instrument. I hope you
enjoy the piece!

—Daniel Ellis

A Bit of What This piece started out as a contrafact over a Beatles tune
(the title being taken from the lyrics) and has become sort of an amalgamation of
some of the ideas I find attractive as a composer. Minimalist ideas, improvisation
and indeterminacy, and that bit of play between the satisfaction of what’s expected
and the excitement of what isn’t.

—Marcus Carline

Pinwheel Pinwheel was written for the Other Quintet, featuring current
students and alumni of the Bob Cole Conservatory of Music at California State
University, Long Beach. 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 her guidance and for
suggesting I write for this wonderful ensemble, and then patiently encouraging me
to see it through. I would also like to thank Dr. Raymond Torres-Santos for his very
helpful suggestions regarding notation and orchestration, as well as the BCCM
Composition Faculty for their helpful feedback on this piece. I would also like to
thank Jonathan Perez, and his wonderful ensemble, for agreeing to play it for you
tonight.

—Patrick Gibson