

BOB COLE CHAMBER CHOIR

Jonathan Talberg, director / Guk-Hui Han, accompanist

Soprano

Clare Bellefueille-Rice
Emily Bosetti
Jennifer Campbell
Marisa DiCamillo
Kali Hardwick
Katie Moriarty
Jenny Paz*
Hannah Penzner
Jeannine Robertson
Kathleen Van Ruiten

Alto

Attia Arenas
Molly Burnside
Courtney Burroughs
Reyna Calvert
Saane Halaholo
Bekka Knauer
Brittany Logan
Regan MacNay*
Vasken Ohanian
Jennifer Renteria

Tenor

Ulysses Aquino
Jake Asaro
Miguel Chicas
Morgan Davi*
Jonathan Knauer
Blake Larson
David Morales
Justin Tillit
Patrick Tsoi-a-sue
Jack Wilkins

Bass

Mason Allred
Greg Fletcher
Brandon Guzman
Zacharay Haines
Gregg Haueter
Andy Konopak
Jeremy Leung
Fernando Munoz
Jae Park*
Emilio Valdez

* section leader

UPCOMING EVENTS

- **Wednesday, September 23, 2015:**
New Music Ensemble: *Big Minimalism*, Alan Shockley, director 8:00pm
Daniel Recital Hall \$10/7
- **Friday, September 25 / Saturday, September 26, 2015:**
The Beach Café, Jonathan Talberg, director 8:00pm Daniel Recital Hall \$10
- **Monday, September 28, 2015:**
Composition Studio Recital, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- **Wednesday, September 30, 2015:**
Woodwind Chamber, John Barcellona, director 8:00pm Daniel Recital Hall \$10/7
- **Saturday, October 3, 2015:**
Liederabend: Art Songs in English, Guk-Hui Han, director 8:00pm Daniel Recital Hall Free

For ticket information please call 562.985.7000 or visit the web at:

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BOB COLE
CONSERVATORY
OF MUSIC
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:



FACULTY ARTIST RECITAL

CAROLYN BREMER COMPOSER

FEATURING

BCCM BRASS QUINTET
ROB FREAR, DIRECTOR

BETH PEREGRINE, SOPRANO

BOB COLE CHAMBER CHOIR
JONATHAN TALBERG, CONDUCTOR

SUNDAY, SEPTEMBER 20, 2015
4:00PM

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

PROGRAM

Opposable Thumbs (2000) Carolyn Bremer

- I. The Gift of Grab
- II. Tinker to Evers to Chance
- III. Clutch Purse

BCCM Brass Quintet

Dillon Parker & Nick Wees—trumpet, Rachel Spidell—horn,
Olivia Aoki—trombone, Gabriel Roque—bass trombone
Rob Frear—director

She Who (1994) Bremer

- She Whose skin is luminous
- She Who increases what can be done (no pause)
- She Who continues

Beth Peregrine—soprano, Guk-Hui Han—piano

Singing Bowl Improvisation

Dorian Bonner, Marcus Carline, John Jost, Joseph Kaplan,
Micah Layne, Edward Park, Justin Scheid, Nathaneal Tronerud,
George Wheeler, Mark Uranker—singing bowls

Other Shore (2012) Bremer

Bob Cole Chamber Choir

Ted Atkatz—vibes, Guk-Hui Han—piano
Jonathan Talberg—conductor

PROGRAM NOTES & TEXT

OPPOSABLE THUMBS Without opposable thumbs a human's life would be, obviously, quite different. Many of our necessary and entertaining movements are dependent on having opposable thumbs.

Opposable Thumbs draws its flavors from pop culture. The first movement, "The Gift of Grab," borrows snippets from an earlier work of mine entitled *The Theory of Evolution*. The dotted eighth-sixteenth rhythm permeates that work as it does the first movement of *Opposable Thumbs*. Celebrated in this opening movement is the simple act of picking up something.

"Tinker to Evers to Chance" recalls the legendary double-play combination for the Chicago Cubs from 1902-1910. They were, shortstop Joe Tinker, second baseman Johnny Evers and first baseman Frank Chance, all of whom are members of Baseball's Hall of Fame. As a baseball fan, I enjoy the beauty of a flawless double play; a gesture perfected through hard work and years of repetition. That elegant grace is the underlying motive of this piece.

THE OTHER SHORE In June 2012, the Bob Cole Conservatory lost a beloved faculty member, percussionist Dr. Michael Carney. *The Other Shore* is written in his memory. Shortly after Dr. Carney's passing, Jonathan Talberg and I discussed a performance of *Carmina Burana*, for percussion and pianos; Jon invited me to contribute a piece to that concert.

The text came first. The work is about impermanence and how a deep understanding of it can bring peace and healing. The phrase "the other shore" refers to Nirvana, a complex experiential Buddhist concept which includes freedom from suffering.

With some early drafts of the text in hand, I sat a seventeen-day silent retreat in Northern California. Even though the retreat focused on letting go of thoughts, music kept arising: eventually, I gave up and listened. The section with the text "May you find peace in your heart" looped for several forty-five minute meditation sittings. As the music developed, the text migrated from "May you find peace in your heart" to "May I find peace in my heart," becoming a personal mantra for the performers.

Though the work is officially dedicated to Michael and Grace Carney, it was written for the performers with profound gratitude from the composer. During Dr. Carney's illness, the students, faculty, and staff of the Bob Cole Conservatory bonded as a family in support of him and the Carney family. Dr. Dave Gerhart requested and premiered the solo vibraphone part to honor his friend and mentor.

In this 2015 version, I have reduced the orchestration from two pianos and six percussionists to piano and vibes. It is dedicated to my family.

The Other Shore

This.	The heaviness of my heart is a burden
Even this	Until I see that it's just my heart's burden.
Arises and passes away,	All that separates from death is one breath.
Like the moon's journey	Birth and decay.
Across the stream.	This will end. This will end. This will end.

A shattered mirror.	May you find peace in your heart.
I burn inside,	May I find peace in my heart.
Burn down to ashes,	
Down to the elements themselves.	Gone, gone, gone beyond,
A ship sailing without the stars at night.	Gone over to the other shore.
I speak from my heart with turbulent anger.	
My heart, created from matter	
From the ashes of the elements.	
Even the stars die.	

She Who continues.
She Who has a being
named She Who is a being
named She Who carries her own name.
She Who turns things over.
She Who marks her own way, gathering.
She Who makes her own difference.
She Who differs, gathering her own events.
She Who gathers, gaining
She Who carries her own ways,
gathering She Who waits,
bearing She Who cares for her
own name, carrying She Who
bears, gathering She Who cares
for She Who gathers her own ways,
carrying
the names of She Who gather and gain,
singing:
I am the woman, the woman
the woman - I am the first person.
and the first person is She Who is the first person to
She Who is the first person to no other. There is no
other first person.

She Who floods like a river and
like a river continues
She Who continues.

SINGING BOWL IMPROVISATION Tibetan Singing Bowls originated perhaps 2500 years about in the Himalayas (including Tibet, Nepal, Bhutan, and Northern India). They are associated with Buddhist and pre-Buddhist Bon ritual practices, though little is known about how they were used. Bowls were found in monasteries (by the hundreds and thousands) yet also in private homes. Some extant bowls are perhaps 500 years old, though most handmade bowls sold in the west are 20 to 100 years old. It is not possible to date bowls other than by guesstimate.

Each bowl was handmade from multiple metals, perhaps from the seven metals corresponding to the seven planets—gold (Sun), silver (moon), mercury (Mercury), copper (Venus), iron (Mars), tin (Jupiter), antimony (Saturn)—though as few as three and many as twelve metals may be found in any given bowl. It required several days to make a bowl, and often more than one person worked the crudely smelted flat metal, pounding it into shape. Buddhist monks may have chanted while bowls were crafted for their monasteries.

“Clutch Purse” started off life as a tarantella but quickly became a game between subdivisions of three and two, the yin and yang of metered music. There are two main chunks of material. The first sets off the clash between duple and triple. It also reframes a snippet of the previous movement as transition material, suggesting that though the game of baseball may be pure, the economics are not. The contrasting material relies on short articulations and homophonic shifts of the subdivision. *Opposable Thumbs* was commissioned by Susan Slaughter, former Principal Trumpet of the Saint Louis Symphony, and was recorded by the Monarch Brass Quintet.

SHE WHO is a set of songs written for soprano Dolores Leffingwell and pianist Edward Gates which draws on extended vocal techniques and improvisation. The texts are from a remarkable set of seventeen poems by the same title written in 1971 by the Bay Area poet, Judy Grahn. The songs represent many aspects of womanhood from nurturing to sexuality; humor to cynicism. Judy Grahn teaches in the Women’s Spirituality Master’s Program at Sofia University in Palo Alto, Ca and coedits an online journal based in her theory of menstrual ritual origins of human culture: *Metaformia Journal*. Among her many awards are an NEA Grant, an American Book Award, and an American Library Award.

She Who

She Whose skin is luminous, bluish white,
took a walk outside in the middle of the night.
Her dog howled and howled inside her room;
he thought her face
in the window was the moon.

She Who increases
what can be done

I shall grow another breast
in the middle of my chest
what shall it be
not like the other ones lying there
those two fried eggs.

in the center of my flesh
I shall grow another breast
rounder than a ready fist
slippery as a school of fish,
sunder than a stone. Call it
She - Who - educates - my - chest...

She Who.

She is not my daughter, not my son
I’m going to groom her with my tongue
needle her senses with my pain
feed her hunches with my brain,
She Who defends me.

Breast number one
belongs to some, and
breast number two
belongs to you, and
breast number three
is She - Who - works - for - me

Now I have a longer tongue
and three good breasts,
and some have none.
what can be done