This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.

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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
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

II. Tinker to Evers to Chance
Celebrated in this opening movement is the simple act of picking up something.

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.

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

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.
Even this
Arises and passes away,
Like the moon’s journey
Across the stream.
A shattered mirror.
I burn inside,
Burn down to ashes,
Down to the elements themselves.
A ship sailing without the stars at night.
I speak from my heart with turbulent anger.
My heart, created from matter
From the ashes of the elements.
Even the stars die.
Singing Bowl Improvisation

Tibetan Singing Bowls originated perhaps 2500 years ago 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

She Who increases what can be done
She is not my daughter, not my son
I’m going to groom her with my tongue
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 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

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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.