FACULTY COMPOSERS RECITAL

FEATURED WORKS BY FACULTY:

ADRIANA VERDIÉ
RYCHARD COOPER
ALAN SHOCKLEY
GEORGE GOMEZ WHEELER
ALEXANDER ELLIOTT MILLER
RAYMOND TORRES-SANTOS

WEDNESDAY, OCTOBER 28, 2015  8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

Glitter for video (2015) .................................................................................................................... Rychard Cooper

Video/music—Rychard Cooper

Confluencia (2008) ......................................................................................................................... Adriana Verdié

Micah Layne—flute, Arnel Ignacio—bass clarinet, Chris MacCarthy—cello

errours, faults, sinnes, folies (2014) ................................................................................................ Alan Shockley

Jessica Livermore—violin, Connor Bogenreif—violoncello, Mark Uranker—piano


George Gomez Wheeler—laptop

INTERMISSION

Conversation with Silence (1999) .................................................................................................. Raymond Torres-Santos

I. Prelude
II. First Conversations
III. Interlude
IV. Last Conversations

Anne Marie Ketchum—soprano, John Barcellona—flute, Arnel Ignacio—clarinet,
Ted Atkatz—percussion, Alexander Miller—guitar, Tim Jensen—bass
Raymond Torres-Santos—piano/conductor

TO...OBLIVION:
Impressions of Historic Landmarks Around Los Angeles (2015) .............................................. Alexander Elliott Miller
I. Belmont Tunnel
II. Dunbar Hotel
III. Zanja Madre

Alexander Elliott Miller—guitar
**CONFLUENCIA**  
*Confluencia* started as a single process piece scored for flute, bass clarinet and violoncello. I was driving home to finish copying the score, when a second process started to spin in my head, based on a short version of the original pitch set. It was amusing to hear how very similar operations were producing a completely different result, yet connected to one another. It was also very amusing to discover the similarities between the “confluences” of both processes with the moving traffic on the freeway. My commute is long these days, and the new process was completed in my head by the time I arrived home. I rushed to pencil it down before I would get distracted, and lose it. To my surprise, it worked as a perfect middle section in the otherwise finished piece. Then I decided to go a step further and overlap both processes in the closing section to exaggerate the “confluence” effect. If you hear (or visualize) some similarities with your daily commute when you listen to the piece, don’t be surprised: I do too.

—Adriana Verdié

**ERRORS, FAULTS, SINNES, FOLIES**  
*errors, faults, sinnes, folies* makes use of two melancholic lute dances by John Dowland, and also takes its title from the lyrics to one of his many dolorous songs. A tiny and much transformed melodic fragment from Dowland’s *Melancholy Galliard* drives the pitch material for the entire piece, and is most prominent in the violin’s opening angular lines. The basic rhythm of the galliard dance also influences some of the piece’s rhythmic material. In addition, a brief embellished quote from Dowland’s biggest hit, his *Lachrimae pavane* (1596) juts this slow and stately dance surprisingly into the midst of a syncopated “modern” ostinato.

—Alan Shockley

**INTERFACING SAMSARA**  
*Samsara* is a Sanskrit word that represents the repeating cycle of birth, life, and death (reincarnation), as well as one’s actions and consequences in the past, present, and future.

*Interfacing Samsara* is a piece that will focus on the ebb and flow of our life and how we interact with it. Etude 1 focuses on the mapping of an infrared (IR) controller, concepts of spatialization, as well as physical gestures as a means to explore how these technologies can create musical phrases. This etude is part of a larger study that focuses on the creation of electronic music instruments, which includes the mapping of different controller types into many synthesis types. Additionally, the intention is for an audience to be included in the creation of live electronic computer music.

—George Gomez Wheeler

**CONVERSATION WITH SILENCE**  
In 1999 the New Jersey Chamber Music Society commissioned me to write a work to be included in a special recital at the recently inaugurated New Jersey Performing Arts Center in Newark, New Jersey. The concert was special because of the participation of a selected group of prominent local musicians, such as clarinetist Paquito D’Rivera and soprano Brenda Feliciano, but also because it was part of a series of events showcasing the diversity of a town experiencing a new cultural renaissance. Enthusiastically, I began to search for a text. During my quest, I found the poem collection, *Conversations with Silence*, by Rutgers University English Professor and founder of the Nuyorican Poets Café (a home for groundbreaking works of art in New York), Miguel Algarín. In this collection, the writer presents, with no particular preconceived dogma in mind, a sincere reflection on the relationship with God. I found it appealing because in fact composing music is an introspective process that requires absolute silence. Also, in many religions, being in silence is a requirement to be connected with a Higher Source.

—Raymond Torres-Santos

**Conversation with Silence**

I. Prelude

II. First Conversations

... with the Holy Spirit

I write
to a listener
whose chemistry
is changed
on hearing these words.

... with Jesus

The I, is, a verb,
the verb, is, an action,
with the movement of words
emotion is contained,
the magic is to run
through the tongue's veins
what you intend to speak,
made happen.

III. Interlude

IV. Last Conversations

... with the Father, the Son and the Holy Spirit

The soul is joy
and the heart love
because nobody wants to suffer.

The soul is sadness
and the heart pain
because nobody can avoid it.

I go
alone
hoping you understand
that it is so
because I choose it.

... with the Holy Trinity

I would like to fill your being,
but I refuse,
it isn't that I reject your beauty,
it's that it's impossible
to share my I with your you.
... with Christ

I see,
you see,
and when I see what you see,
the space between you and I disappears,
but I still despair,
because I don't know if you've done what I did,
in order to see what you see.

... with our Lord

When I am at ease
with my I am in front of you are,
trust melts my fear,
I begin to love you
with no dread of losing myself in a we are
where we share, keeping no secrets.

—text Miguel Algarín

TO...OBLIVION

TO...OBLIVION: Impressions of Historic Landmarks Around Los Angeles is a suite of pieces for solo electric guitar and electronics, inspired by historic and lost landmarks around Los Angeles. Each movement consists of a live electric guitar part, sound effects and a slideshow of historic and contemporary images of each of the following locations:

I. The Belmont Tunnel was the first subway in Los Angeles, carrying the Red Cars one mile from 4th and Hill St. underneath downtown traffic just south of Echo Park near where 1st street turns into Beverly Blvd., before tracks diverged to various points north and west. Trains ran from the 1920s through the 1950s, with traffic peaking during WWII; the last subway car to pass through the tunnel in June of 1955 carried a banner reading “To...Oblivion.” The tunnel has been sealed off, but the retaining wall at its Westlake terminus still stands, next to the adjoining Toluca Substation. The site, for years a major attraction for graffiti artists, has since been fenced off and surrounded by luxury apartments.

II. The Dunbar Hotel, originally opened as the Somerville Hotel, still stands at Central Avenue at 42nd Street, an intersection once regarded as the hub of Los Angeles’ jazz scene. During the 1930s and ‘40s especially, Central Avenue was crowded with jazz clubs, and the Dunbar, as one of the few hotels to accommodate African Americans in the area, had a guest list that read like a jazz history book: Louis Armstrong, Billie Holiday, Count Basie, Cab Calloway, Lionel Hampton all stayed there, and Duke Ellington was known for his parties at the Dunbar with “champagne and chicks everywhere.” As racial integration in the city slowly improved, the need for the Dunbar diminished. Jazz clubs, including the prominent Club Alabam across the street, closed and Duke began staying at hotels in Hollywood while in town. Today, the Dunbar is a registered historic landmark, and is no longer an active hotel, serving as a retirement home.

III. The Zanja Madre, or “mother ditch,” was the first aqueduct in Los Angeles, constructed by Spanish settlers in 1781, and providing the city with water for over a hundred years, nearly until the completion of William Mullholland’s Los Angeles Aqueduct in the early 20th Century. Originally an open ditch, and later an enclosed brick pipe, the Zanja Madre took water from a large water wheel on the LA River at a site near the present day Broadway Bridge, channeled it close to Broadway’s current route, to a small central reservoir building in the middle of the Plaza of the Pueblo de Los Angeles. Pieces of the Zanja Madre have occasionally been discovered by accident during various construction projects in Chinatown, including the excavations for the Gold Line Metro Rail.

These first three movements are the beginning of what I intend to develop into a larger suite of pieces on the subject of lost history in Los Angeles. My thanks to Hadley Meares of KCET for her inspiring articles on the subject of LA history in her “Lost Landmarks” series and her permission to include her photographs in my slideshow, and to my friends Jamond McCoy and Zaq Kenefick for allowing me to record their original jazz improvisations for the soundtrack of The Dunbar Hotel.

—Alexander Elliott Miller
UPCOMING BCCM EVENTS

- **Thursday, October 29, 2015:**
  Concert Band: Spooktacular, Jermie Arnold, conductor 7:00pm Daniel Recital Hall $10/7; children under 10 in costume FREE

- **Friday, October 30, 2015:**
  Fall Choral Concert: Women's, Men's and '49er Choruses, Stacy Oh, Brian Dokko and Regan MacNay, conductors Daniel Recital Hall $10/7

- **Sunday, November 1, 2015:**
  Jazz Lab Band, Kim Davis, director 4:00pm Daniel Recital Hall $10/7

- **Wednesday, November 4, 2015:**
  Composers' Guild presents: Gnarwhallaby in Three Minute Wonders 8:00pm Daniel Recital Hall FREE

- **Friday, November 6, 2015**
  Faculty Artist Recital, John Barcellona, flute 8:00pm Daniel Recital Hall $10/7

- **Tuesday, November 10, 2015:**
  Percussion Chamber, The University Percussion Group, Ted Atkatz, director 8:00pm Daniel Recital Hall $10/FREE

- **Friday, November 13, 2015:**
  University String Quartet, Moni Simeonov, director 8:00pm Daniel Recital Hall $10/7

- **Sunday, November 15, 2015:**
  Guest Artist Recital, Daniel Shapiro, piano 8:00pm Daniel Recital Hall $10/7

- **Friday, November 20, 2015:**
  Bob Cole Conservatory Symphony, Johannes Müller-Stosch, conductor 8:00pm Carpenter Performing Arts Center $15/10

- **Saturday, November 21, 2015:**
  Opera Scenes, Brian Farrell, director 8:00pm Daniel Recital Hall $10/7

- **Saturday, December 5, 2015 @ 4:00pm & Sunday, December 6, 2015 @ 4:00pm:**
  Winter Festival Concert, Jonathan Talberg, Olga Spriggs, Christine Guter, Stacy Oh and Regan MacNay, conductors First Congregational Church of Long Beach, $25/15/8

*Thanks to Mike Napoli at: [http://www.performingartslive.com](http://www.performingartslive.com)*

For upcoming concert and ticket information please call 562.985.7000 or visit:

WWW.CSULB.EDU/MUSIC

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