

**RETROGRADE** This piece was inspired by both the concept of reversal and by semesters of listening to flute music I didn't like. The piece takes several musical aspects such as line contour, mood, envelopes, and tempo and reverses them all from the beginning to the end. It was my big attempt at trying to create a piece where music could be recorded and reversed to create a perfect palindrome, while still having something that I enjoy listening to.

**EARTH, WATER** is not a traditionally notated score; it is a set of loose musical parameters that the performers use to improvise. In fact, the music for this piece is about seventy-five to eighty percent determined by the performers, while it is happening. The predetermined elements of this piece include: the order of who enters and who exists, the pitch material (from which the performer can choose at will), the register, the approximate duration of the second section, and the character of each section (the first being earth and the second being water). The general sound-world I wanted to hear was somewhere between "caveman" music, folk music, impressionism, jam-band music, modal jazz, and fusion. I wish to extend my gratitude to my fellow performers, Dr. Alan Shockley, and Dr. Adriana Verdie for helping me generate this work.

**THE LINE, AS FOR CUT** "To hate, to love, to think, to feel, to see; all this is nothing but to perceive." "Eloquence, at its highest pitch, leaves little room for reason or reflection, but addresses itself entirely to the desires and affections, captivating the willing hearers, and subduing their understanding." —*David Hume*

**BEATNIK SKETCHES** Text is often the catalyst for musical composition, and similarly, musical settings can inspire texts or visual representations. In *Beatnik Sketches*, the elements of spoken word, visuals, and sound are intertwined. 5 words are picked at random from the dictionary, and each of those 5 words corresponds with a specific musical section of the piece. Each change of text causes a change of musical events, and changes of the musical events similarly generates and influences the verbal material that the speaker chooses to work with. The visual element responds to the music and spoken word. Interaction and improvisation serve as binding elements for the piece, and the parallel sound worlds of hip-hop and minimalism provide the backdrop.

For tickets please call 562.985.7000 or visit the web at:

[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

**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:



---

# COMPOSERS' GUILD

---

**ALAN SHOCKLEY, DIRECTOR**

---

**WEDNESDAY, NOVEMBER 30, 2011  
8:00PM**

---

**GERALD R. DANIEL RECITAL HALL**

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

*Attack of the Deranged Mutant Killer Monster Snow Goons!* .. Jamie Rigmaiden

Alex Guebert—percussion, Nathanael Tronerud—speaker 1,  
Alyse Thompson—speaker 2

*Unexplained Variations* ..... Andy Zacharias

Andy Zacharias—Computer Augmented Contrabass

*avalanche* ..... Alex Guebert

Justin Scheid, Melissa Hulett, Alyse Thompson—flute;  
Stephanie Faria, Mattieu Girardet, Hiroshi Ikeda—clarinet

*Thoughts [(Skeptical) Contemplation* ..... Daniel Chavez

Sara Vanden Broek—soprano,  
Lauranne Estevaz, Kaija Rose Hansen—violin,  
Amira Bennett—viola, Daniel Cropp—cello;  
Text by Henri Michaux

*Down the Cliff - Very Slowly* ..... Patrick Gibson

Stephanie Osborne—harp, Patrick Gibson—electric guitar  
Andy Zacharias—double bass

# INTERMISSION

*Almost Tenderly* ..... J. Michael St. Clair

Justin Scheid—flute, J. Michael St. Clair—piano

*Retrograde* ..... Therisse Martinez

Brigitte B—piano, Alyse Thompson—flute

*Earth, Water* ..... Justin Leo Kennedy

Magnum Nadal—saxophone, Matt Lourtie—guitar,  
J. Michael St. Clair—piano, Justin Leo Kennedy—percussion

*The Line, as for Cut* ..... David Landon

Taylor Chan—piano, Andy Zacharias—double bass, Brett Kramer—drum kit

*Beatnik Sketches* ..... Magnum Nadal

Asa Charles—rapper, Magnum Nadal—soprano saxophone  
Jeff Westcott—cello, Brett Kramer—drums,  
Alex Guebert—congas/bongos, Brian Moe—dancer, DJ/electronics

# PROGRAM NOTES

*ATTACK OF THE DERANGED MUTANT KILLER MONSTER SNOW GOONS!* This is a comedic song.

*UNEXPLAINED VARIATIONS* This statistics term describes the inherent background noise in everyday life. At what pitch do the poles outside of practice room B38 resonate? Was it C?

*AVALANCHE* “...there ain’t no gettin’ offa this train we on, till we get to the end of the line.” —*Barret Wallace*

*THOUGHTS [(SKEPTICAL) CONTEMPLATION* Special thanks to my Grandmother.

*DOWN THE CLIFF - VERY SLOWLY* This piece is a conversation conceived for three potentially incongruous stringed instruments. The harp is featured at the beginning of this composition, and starts it off with a half step melodic figure that is the unifying element of the piece. The guitar and double bass bolster and support the colors of the harp, sometimes providing counterpoint to its musings, and the three instruments make their way down the precarious “musical cliff” with delicacy and caution.

*ALMOST TENDERLY* “A creative limit is like a box that seedlings grow in, or a pipe that increases the pressure of the water flowing through it. Each person needs different limits to set him or her free; finding yours is the most creative part of practicing your own music.” —*W. A. Mathieu*