
UPCOMING CONCERTS

- Tue, April 3, 2012: Sampler Concert, Zach Lovitch, curator 8:00pm Daniel Recital Hall FREE!!
- Mon, April 9, 2012: New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- Fri, April 13, 2012: Ben-Hur: the Legacy of America's Most Watched Melodrama, Roger Hickman and Luke Hannington, directors 8:00pm Daniel Recital Hall FREE!!
- Wed, April 25, 2012: Faculty Composers Concert, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- Mon, April 30, 2012: Composers' Guild, Alan Shockley, director 8:00pm Daniel Recital Hall FREE!!
- Tue, May 15, 2012: Student Composers Song Recital, Alan Shockley, director 8:00pm Daniel Recital Hall FREE!!

For tickets please call 562.985.7000 or visit the web at:

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:



COMPOSITION STUDIO RECITAL

WEDNESDAY, MARCH 7, 2012
8:00PM

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

PROGRAM

Theme of Lord Michael Godwin,
from *Swordspoint* Nathanael Tronerud

Matthew Lourtie—harpsichord, Michael St. Clair—keyboard (harp),
Michelle Packman and Chris McCarthy—cello, Andy Zacharias—contrabass

riff raff Matthew Lourtie

Matthew Lourtie—electric guitar

Unexplained Variations Andy Zacharias

Andy Zacharias—contrabass

Pindarique in Two Movements J. Michael St. Clair

Mark Uranker—piano*

nothing is yet in its true form Alex Guebert

Daniel Ridgway, Robert Frey, Kaelyn Gima—trombone,
Dolfo Picanço—bass trombone

* Cole Conservatory faculty performer

NOTES *Works on the Composition Studio Recital are presented by invitation of the faculty.*

THEME OF LORD MICHAEL GODWIN As the theme of a principal character (from the audiobook adaptation of Ellen Kushner’s novel, *Swordspoint*) the music here attempts to capture the clockwork gears of Lord Michael’s calculating mind. Though perpetually plotting, he is always a step (or sometimes several steps) behind his elder political rivals on The Hill, in particular the Duchess Tremontaine (who, as we all know, does not get involved with politics). The piece also moves us through the different points of Michael’s story within the larger framework of the book, highlighting both his aspirations and his shortcomings.

RIFF RAFF continuously develops from a minimal amount of material. This piece was designed for maximum fun.

UNEXPLAINED VARIATIONS This piece explores the musical possibilities of noise. The computer “sorts” noise and pure tone from the bass and treats each as a separate voice.

PINDARIQUE IN TWO MOVEMENTS “The reason [that] obsessive playing with paint, or picking at strings, or rearranging of words on a page leads beyond fear into sanity is that inside your personal reality is universal reality. When those colors, and tones, and words ring true for you they are—miraculously—true for others; if we penetrate the utterly personal, we connect with everyone.”
—W. A. Mathieu

Pindarique in Two Movements is composed specifically for Mark Uranker as a thanks (however inadequate) for his years of teaching, guidance, friendship, and support.

NOTHING IS YET IN ITS TRUE FORM “[T]hough the Witch knew the Deep Magic, there is a magic deeper still which she did not know. Her knowledge goes back only to the dawn of Time. But if she could have looked a little further back, into the stillness and the darkness before Time dawned, she would have read there a different incantation. She would have known that when a willing victim who had committed no treachery was killed in a traitor’s stead, the Table would crack and Death itself would start working backwards.”

—C. S. Lewis, *The Lion, the Witch, and the Wardrobe*