

THE BOB COLE CONSERVATORY OF MUSIC AT  
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



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# COMPOSITION FACULTY RECITAL

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## SHINY NEW WORKS

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WEDNESDAY, APRIL 25, 2012 // 8:00PM

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GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

*Tale of Six* (2012) ..... Perry La Marca

CSULB New Music Ensemble

*Three for Violin* (2012) ..... Robin Cox

1. In Circles
2. Far Too Human
3. Oppositional

Robin Cox—violin

# INTERMISSION

*Stolen Moments Part 2* (2012) ..... Rychard Cooper

*chapman's homer* (2005) ..... Alan Shockley

Robin Cox—violin

*De Madera y Parche* (2012) ..... Adriana Verdíe

**IronWorks Percussion Duo**  
Dave Gerhart and Axel Clarke

# CSULB NEW MUSIC ENSEMBLE

Melissa Hulett—flute  
Devon Nelson—clarinet  
Casey Martin—trumpet  
J. Michael St. Clair—piano  
Andrew McAfee, Jazper Saldana, Ryan Denney—percussion  
Kaija Hansen—violin  
Barbara Kramer—contrabass  
Alan Shockley—director

# PROGRAM NOTES

TONIGHT'S PERFORMANCE OF CHAPMAN'S HOMER IS THE WEST COAST PREMIERE. THE PERFORMANCES FOR BOTH DE MADERA Y PARCHE AND THREE FOR VIOLIN ARE WORLD PREMIERES.

**TALE OF SIX**, composed for the BCCM New Music Ensemble under the direction of Dr. Alan Shockley, is in 8 uninterrupted parts. It attempts to portray musically the lives, personalities, marriages (including a couple beheadings) of the six wives of Henry VIII. Simultaneously, it showcases Henry at various points in his life and in his marriages, from a young king, full of energy and sportsmanship, to a lethargic and bitter old king.

The instrumentation of the piece has certain representative qualities: The upright bass and snare drum—when played with brushes—are meant to represent Henry as a young king, sportsman and pursuer of women. When combined with trumpet, they express his rule as king of England (in both good ways and bad). The violin represents each of the wives, especially in terms of their relationship to Henry. A percussionist slides a block of wood against a music stand to represent the sword of the executioner.

The 8 parts are delineated as follows: *Prologue/Henry VIII*: An introduction of sorts, portraying Henry as a young, energetic king as well as the turmoil which is to dominate his rule over England. *Catherine of Aragon*: Although she was beloved by the people, Henry annulled their marriage in 1533 enabling him to pursue and marry Anne Boleyn. Catherine never quite accepted this. Her life is characterized by soft trumpet—playing into the stand—and a sort of murky poly-metric duet with the marimba. *Anne Boleyn*: She was widely considered responsible for the demise of Henry's marriage to Catherine of Aragon and, ultimately, for the establishment of the Church of England. This movement takes us through her entire marriage to Henry: from initial pursuit and seduction; to her unsuccessful attempt to produce a male heir; to her ultimate trial and execution. *Jane Seymour*: The serene music of this part is meant to illustrate Henry's genuine love. She was the only queen to receive a proper queen's burial. Jane Seymour died following childbirth and produced his only male heir, Edward. *Anne of Cleves*: A German princess, she was greatly respected by Henry even though they were married for only 6 months. Following the annulment of their marriage and throughout his life, she remained a great friend to him and his children, outliving him and all of his other wives. The music in this section portrays their somewhat murky relationship as King & Queen. *Kathryn Howard*: Promiscuous and flighty, Kathryn is rumored to have had several affairs. When Henry was finally notified of an alleged relationship between her and his courtier, Thomas Culpeper, he ordered them both executed. The music highlights her playful promiscuity until the end section when Henry turns against, and eventually, executes her. *Katherine Parr*: Henry VIII's sixth wife outlived him and restored order and unification to his court. She also helped pass a resolution that ensured that Henry's daughters, Mary and Elizabeth, would succeed the throne even though they were theoretically illegitimate. Katherine's music signifies calm and peace followed by an upright bass solo (played arco this time) representing Henry's death. *Epilogue*: This recap featuring Henry's music demonstrates that, even with his death, the bloody battle between the Catholic Church and the Church of England was far from over.

**CHAPMAN'S HOMER** This brief work for solo violin requires the retuning of the lowest string of the instrument, from its usual G, to a rather flabby E flat. I wrote the piece over the course of a couple of afternoons in Chapman Studio at the MacDowell Colony in New Hampshire in May 2005. The title came first from a melding of Keats' poetic reference to George Chapman's translation of Homer's *Odyssey* and the name of the studio where I was working at the time. As I repeated this phrase in my mind I realized that "Chapman's homer" could just as easily refer to baseball: "Red Sox Beat Yanks 5-4 / On Chapman's Homer." Since I felt the conclusion of the piece had a decidedly American sound, and since I was working in a studio previously inhabited by many luminaries of the American musical world (including Aaron Copland and Marc Blitzstein), I felt it right to make that punning reference.

**DE MADERA Y PARCHE** Inspired by a collection of traditional (and not so traditional) folk rhythms, this piece is trying to connect different moods, from energetic to elegant and from cadentious to playful. *De Madera y Parche* (of wood and skin patch) echoes the sounds of the wood carved trunk, covered in both ends by cow skin—the "bombo legüero" instrument—that resound in my memory.

# UPCOMING EVENTS

- Thu, April 26, 2012: Guest Artist, Steven Spooner, piano 8:00pm Daniel Recital Hall \$10/7
- Sat, April 28, 2012: Caribbean Extravaganza, Dave Gerhart, director 4:00pm/8:00pm Daniel Recital Hall \$15/10(/5)
- Mon, April 30, 2012: Composers' Guild, Alan Shockley, director 8:00pm Daniel Recital Hall FREE!!
- Tue, May 1, 2012: Piano Plus!, Shun-Lin Chou, director 8:00pm Daniel Recital Hall \$10/7
- Wed, May 2, 2012: Collegium Musicum, Roger Hickman, conductor 8:00pm Daniel Recital Hall \$10/7
- Thu, May 3, 2012: Wind Symphony and Symphonic Band, John Carnahan and Nikk Pilato, conductors 8:00pm Carpenter Performing Arts Center \$10/7
- Fri, May 4, 2012: Shigemi Matsumoto: 25th Anniversary concert, Jonathan Talberg, director 8:00pm Daniel Recital Hall FREE!!
- Sat, May 5, 2012: Celebrating Music, Jonathan Talberg, conductor 8:00pm Carpenter Performing Arts Center \$15/10
- Sun, May 6, 2012: Studio Jazz Band, Jeff Jarvis, director 4:00pm University Theatre \$10/7
- Mon, May 7, 2012: Women's and Men's Chorus, Shannon Johnson and Michael Ushino, conductors 8:00pm Daniel Recital Hall \$10/7
- Tue, May 8, 2012: Concert Band, Nikk Pilato, conductor 8:00pm Daniel Recital Hall \$10/7
- Mon, May 14, 2012: Faculty Artist Series, Percussion Faculty 8:00pm Daniel Recital Hall \$10/7
- Tue, May 15, 2012: Student Composers Song Recital, Alan Shockley, director 8:00pm Daniel Recital Hall FREE!!



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

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