

SIMPLE-MINDED FORMALISM IN SEARCH OF INTELLIGENT LIFE

DRH lobby installation, work in progress. MAX/MSP, Jitter, Gen, and the Kinect motion detect camera. —NV

UPCOMING COMPOSITION EVENTS

- **Monday, April 29, 2013:**
Composers' Guild, Alan Shockley, director 8:00pm Daniel Recital Hall FREE
- **Wednesday, May 1, 2013:**
Faculty Composers Concert, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- **Friday, May 3, 2013:**
One Minute Wonders, Alan Shockley, director 8:00pm Daniel Recital Hall FREE

For ticket information 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:



LAPTOP ENSEMBLE

MARTIN HERMAN, DIRECTOR
SETH SHAFER, ASSISTANT DIRECTOR

SUNDAY, APRIL 21, 2012
8:00PM

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

PROGRAM

For The Birds.....Justin Scheid

My Pink Pony.....Justin Kennedy

Dance Movement.....Seth Shafer

Bowlistics.....Justin Scheid

[upon] glint in river's bed.....Alan Shockley

Glen Gray—French horn
MAX Programming by Seth Shafer

sequi conor, sed.....Matt Lourtie

Finale, In Praise of Immaculate Data Structures.....Seth Shafer

Simple-Minded Formalism in Search of Intelligent Life.....Nick Venden

Pre- and post-concert installation in the DRH lobby

CSULB LAPTOP ENSEMBLE IS:

Glen Gray
Justin Kennedy
Matt Lourtie
Eric Malczewski
Justin Scheid
Nick Venden

Martin Herman—director
Seth Shafer—assistant director

PROGRAM NOTES

FOR THE BIRDS The score reads: Very slow. Speech to birds. Birds to laughter. —JS

MY PINK PONY What a mystical creature! —JK

BOWLISTICS Manipulations on a poorly recorded singing bowl sample. —JS

[UPON] GLINT IN RIVER'S BED Wagner's music drama *Das Rheingold* opens with the flowing waters of the Rhine. Musically, he opens with a prelude that spends several minutes moving a single E flat major harmony up through the orchestra. This is the third piece I have written working with the simple materials of Wagner's prelude. The first piece in the series, *glint in river's bed*, is scored for ensemble, narrator, and electronics. The second, *silt and shine*, is a solo miniature for cello, and served as a study for the piece on tonight's program. Most of the materials for *[upon] glint in river's bed* were extracted from these earlier works. You may notice notes in both the extremely wide-ranging solo horn part and in the laptop materials that sound different or even "out of tune." These notes were taken from the overtones of a single low E flat, leading to notes perfectly in tune in simple whole number ratios with that E flat, but differing from the equal temperament tuning used for most Western music. *[upon] glint in river's bed* was written for Martin Herman and the CSULB Laptop Ensemble. Special thanks to Martin Herman and to Seth Shafer for all of their hard work in rehearsal and to Seth Shafer on his programming of the Max patches that have made this performance possible. —AS

SEQUI CONOR, SED... makes use of an elaborate step-sequencer that was built from scratch in MAX/MSP. Performers, aside from controlling tempo and step number, have many choices to make. Pitch, modulation index of the FM synthesizer, and note velocity (loudness) can be randomized, or specifically chosen. In addition, the player has the option of using two delay lines, filter options, a speaker swirler (built by Seth Shafer), and a transposing algorithm. The player also has the ability to sing a note into a microphone, which is captured and resynthesized by a choice of sine, triangle, or square waves—each of which is equipped with an LFO. All geek jargon aside... it's a whole lot of fun to play! The piece is mostly improvisatory with a loose set of structural parameters. —ML