

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



COMPOSITION FACULTY RECITAL

NEW MUSIC FOR LOCAVORES

FRIDAY, MAY 3, 2013 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Pitch Drop (2013) Dave Gerhart

Dave Gerhart—triangle

START (2012) for solo violin and electronic playback Robin Cox

Robin Cox—violin

...hear the sound of sounds (2013) George Gomez-Wheeler

Justin Scheid—bass flute and computer
George Gomez-Wheeler—MIDI controllers and computer

Lights in the Trees (2013) Rycharad Cooper

video playback

Charming the Snake (2013) Martin Herman

Martin Herman—live electronics

[upon] glint in river's bed (2013) Alan Shockley

Glen Gray—horn with the CSULB Laptop Ensemble
Martin Herman—director

ADNOZ (1997) Adriana Verdié

Oscar Esteves—clarinet, Kaija Hansen—violin
Jeff Westcott—cello, Mark Uranker—piano
Jeffrey De Seriere—conductor

PROGRAM NOTES

PITCH DROP

The inspiration for *Pitch Drop* came while I was listening to a program on Radio Lab entitled “Speed.” The first story in the radio program was about the Pitch Drop Experiment that has been taking place at the University of Queensland, Australia since 1927. In the 86 years that the substance pitch (a highly viscous liquid which appears solid) has been “dripping,” no one has ever seen the drop fall and currently researchers are waiting for the ninth drop to occur. As I began to write this piece, the image of researchers waiting to see the drop of pitch fall prompted me to experiment with the sound of water and metal. I recorded over 10 triangles (including 4 of the Living Sounds Triangles) and combined them with water, tam tam, and spriangle samples in order to create the soundscape track that accompanies the soloist.

The piece begins with long, sustained sounds of water, metal, gongs and triangles. I wanted to remove all of the attacks of the triangle and allow the soloist a chance to experiment interacting with the pre-recorded sounds. As the piece progresses, it becomes more rhythmic and with the use of pre-composed loops, I was able to layer parts in order to create a fuller overall sound. By the time the piece ends, it should feel as though you are walking through a Grand Father Clock store at the moment when all the clocks are beginning to chime. Vocals on the accompaniment track were graciously performed by Beth Wightwick.

...HEAR THE SOUND OF SOUNDS

bathe in the center of sound, as in the continuous sound of a waterfall, or by putting your fingers in your ears... hear the sound of sounds.

LIGHTS IN THE TREES

started in 2000 as a collaboration with Dr. Martin Herman. While we were teaching at the California Institute of the Arts, we performed some improvised electronic music over a short loop from the Beatles’ *Lucy in the Sky With Diamonds*. In 2012, I expanded the piece using loops taken from various progressive rock recordings and created the video by collaging together the album covers of the music that was sampled.

[UPON] GLINT IN RIVER’S BED

Wagner’s *Das Rheingold* opens with the flowing waters of the Rhine, depicted 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 and most of the materials for *[upon] glint in river’s bed* were extracted from the two 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 on the Max patches that have made this performance possible.

ADNOZ

What if a strong wind blows and gets all the notes in a score scattered in the air?

What if a softer wave of air regroups them in a different pattern?

What if we can only recover a thin layer of Loess deposits in a remote corner?

What if time gets caught in the wind and disbands in all directions, ending up in reverse?

Well . . . “Zonda” is—in the Southern Hemisphere—a wind equivalent to our strong, hot and dry “Santa Ana” wind.

Do you get the picture?

UPCOMING EVENTS

- Sat, May 4, 2013: *Celebrating Music*, Johannes Müller-Stosch and Jonathan Talberg, conductors 8:00pm Carpenter Performing Arts Center \$15/10
- Sun, May 5, 2013: Jazz Lab Band, Jeff Jarvis, director 4:00pm Daniel Recital Hall \$10/7
- Mon, May 6, 2013: Women's and Men's Choruses, Stacy Oh and Shannon Gravelle, conductors 8:00pm Daniel Recital Hall \$10/7
- Tue, May 7, 2013: Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall \$10/7
- Wed, May 8, 2013: Faculty Artist Series, David Garrett, cello, Brian Farrell, piano, and Arnel G. Ignacio, clarinet 8:00pm Daniel Recital Hall \$10/7



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