

THE ODDITY OF MORTALITY conveys the confusion and awkwardness that can occur in life and afterlife. This set of three art songs is sung from the perspective of a young soul as it encounters both fleshy confinement and winged liberation, noting the irony, sorrows, and peculiarities witnessed along the way.

UPCOMING EVENTS

- **Thursday, October 3, 2013:**
Cold Blue Music, Minimalism Conference 9:00pm Daniel Recital Hall \$10/7
- **Friday, October 4, 2013:**
New Music Ensemble, Minimalism Conference 8:00pm Daniel Recital Hall \$10/7
- **Saturday, October 5, 2013:**
Eclipse String Quartet, Minimalism Conference 8:00pm Daniel Recital Hall \$10/7
- **Monday, November 4, 2013:**
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall \$10/7
- **Wednesday, November 6, 2013:**
Composers' Guild, 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

ALAN SHOCKLEY, DIRECTOR

MONDAY, SEPTEMBER 30, 2013
8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Installed in the lobby:

The Venus Effect or The Auger of Ganymēdēs? (2013) Nick Venden

Megalodon Expergi (2013) Patrick Gibson

Christie Glaser—flute, Taylor Chan—piano

Concentration Camp (2013) Edna Longoria

Kaija Hansen & Carmen Marquez—violin,
Joy Yi—viola, Josie Boyer—cello, James Medway—bass,
Taylor Chan—piano, Jazper Saldana—bass drum
Brandon Rivera—conductor

Synesthesia (2013) Daniel Watabayashi

I. Red
II. Blue
III. Yellow

Kaija Hansen & Jasmine Kim—violin,
Bianca Lara—viola, Josie Boyer—cello

The Oddity of Morality (2013) Eric Pham

I. Terrible Angels
II. In the Garden
III. The Oddity of Mortality

Maggie Boles—soprano & glockenspiel, Eric Pham—voice & guitar

PROGRAM NOTES

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

THE VENUS EFFECT OR THE AUGER OF GANYMĒDĒS?

Interactive Installation for computer, video projectors, LeapMotions controllers, multi-channel sound system, 1 inch square steel tubing, plywood, acrylic gesso, white burlap, lace drapery, 8 inch sprinkler conduit, theatrical lighting, and 100 lbs of white aquarium sand. Dimensions: 7' h x 45" d x 70" w.

MEGALODON EXPERGI

was composed for Sarah Carrier, flautist, doctoral candidate at City College of New York, and BCCM Alumna. It makes extensive use of extended techniques for flute, and is orchestrated as a sort of “battle to the death” between the flute and piano. The title refers to the ancient ancestor of great white sharks, the Megalodon, who swam the oceans as recently as 1.5 million years ago, preyed on prehistoric baleen whales, and measured between 52 and 67 feet long. The piece is meant to convey a sense of awakening, savagery, and power.

CONCENTRATION CAMP

When I began writing this piece I knew I wanted to create a somewhat dark and intense mood. As the piece developed, Shostakovich’s Piano Trio No.2 in E minor came to mind. I specifically remember hearing the fourth movement for the first time and being greatly moved by its sinister and forceful qualities. I decided to use this movement as my inspiration, especially after discovering the background and scene Shostakovich chose to portray. In the fourth movement of the piano trio, the composer imitates “The horrible forced dance of Jews before they were machine-gunned to death” (Cohn). My composition uses percussive sounds and fast dance-like rhythms to imitate the Jews being forced to dance to death around graves that they dug themselves. In the slower sections I tried to depict the bleakness of the prison camps and scarceness of the landscape. The fading of the sound at the end represents the sad fate of many victims of the prison camps.

SYNESTHESIA

According to Merriam-Webster, synesthesia is defined as “a subjective sensation or image of a sense (as of color) other than the one (as of sound) being stimulated.” In three movements, *Synesthesia* is my representation of what each color would sound like in the string family.