

fragments that rise and fall throughout the piece. Halfway through the work the vocalist Gabriel Kahane's pre-recorded voice enters, singing fragments of these lines from Crane's poem *The Bridge*.

ABOUT FRICTION QUARTET

Friction Quartet, whose performances have been called "terribly beautiful", *San Francisco Classical Voice*, "stunningly passionate", *Calgary Herald* and "chillingly effective", *San Francisco Examiner*, exists to expand the string quartet repertoire and audience for adventurous contemporary music through commissioning composers and performing in underserved schools and communities. Recently they were selected by Carnegie Hall to participate in the Kronos Quartet Workshop, which culminates in a performance at Zankel Hall in April. They will participate in the Shouse Institute at the Great Lakes Chamber Music Festival this June. Friction received a Chamber Music America grant to commission a piano quintet from Andy Akiho. John Adams shared Friction's video of the second movement of his first string quartet on his homepage and called it "spectacular." They are the first ensemble in residence at the Center for New Music in San Francisco.

While Friction has garnered international attention as commissioners and interpreters of new music, they are also devoted to performing masterworks of the string quartet repertoire. They were quarter finalists in the 2015 Fischoff Competition, placed second at the 2015 Frances Walton Competition and received the 2012 Berkeley Piano Club Award. Friction has participated in the St. Lawrence String Quartet Seminar, The St. Lawrence String Quartet Emerging Quartet program, the Banff Chamber Music Residency, and the Deer Valley Music Festival.

ABOUT THE COMPOSERS' GUILD

The CSULB Composers' Guild is a student organization dedicated to bringing in professional ensembles for writing opportunities and producing concerts of music composed by our members both on the CSULB campus and in the local Long Beach area. We also provide many other activities including presenting guest speakers, hosting casual discussions on relevant topics, organizing group trips to major concerts.

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



COMPOSERS' GUILD

ALAN SHOCKLEY, DIRECTOR
PRESENTS

FRICTION QUARTET

MONDAY, MARCH 14, 2016 8:00PM

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

PROGRAM

<i>Lakeside Dream</i>	Lou Rosen
<i>Trees for Forests, Bark for Sawdust</i>	Magnum Nadal
<i>Wood Fire</i>	Christina Lord
<i>Cannot Connect, Contemporary Experiment</i>	Anthony Truong
<i>Hella Hyped, Repertoire Overload</i>	Briana Harley
<i>One nine nine four to start</i>	Oscar Santos-Carillo
<i>String Quartet for Friction</i>	Brandon Kaplan
<i>Variable 8:51</i>	Garett Dahl
<i>This is not trains</i>	Zaq Kenefick
<i>Microscopics</i>	Samara Rice

INTERMISSION

<i>Smear Music</i> (2014)	Taylor Rankin
<i>Hagiography</i> (2015)	Isaac Shankler
<i>Harp and Altar</i> (2009)	Missy Mazzoli

The composers in the first half of the program are CSULB Composers' Guild members. All of the CSULB composers' works on tonight's program are world premieres.

PROGRAM NOTES

SMEAR MUSIC Taylor Rankin approached Friction in the fall of 2014 with the request to record a piece for string quartet, *Smear Music*. This work fuses many rhythmic and harmonic elements together. Taylor took inspiration from composers Steve Reich and Erki-Svenn Tuur, and synthesized their ideas into his piece. The piece explores polyrhythms that warp the groove, and other times jarringly break it before re-establishing stability. Taylor smears the melodies, the rhythms, and the meters, and suddenly shifts to new characters and grooves to create a kaleidoscopic experience.

HAGIOGRAPHY *Hagiography* is the latest Friction Quartet commission. A hagiography is a biographical text about a saint, often focusing on the miracles performed by that saint. Isaac Shankler explores the metaphysical aspect of our search to understand our humanity, and perhaps the miracles that go along with that search. Isaac's music is post-minimalist with a twist, and for this work he uses processed live electronics. For the piece he wrote specialized software to manipulate the sound of the string quartet. The work starts with the quartet split into pairs, each duo fading in and out of the other duo's woven patterns. The stitching of the fabric changes focus, creating a sensation of knowing you are now in a different sound space long after the actual change has occurred. The electronics capture the live sound of the quartet, chopping it up or stretching it out, and sometimes both to create a feeling of glitchiness. Later in the piece the quartet breaks down rhythmically in its own right before returning to the groove. As the piece climaxes, the instrumental lines speed up the woven patterns and break them apart into four unique fabrics, pulling the listener through a tapestry that, at times, can sound like Wagner or Shostakovich, until returning to the murky streams of the opening.

HARP AND ALTAR Missy Mazzoli has quickly established herself as one of the most prolific talents of her generation. It was through a collaboration for an Opera America convention with Opera Philadelphia that Friction came to work with Mazzoli, and would later release a music video of one of the quartet's favorite works by the composer, the Kronos Quartet-commissioned *Harp and Altar*. At its core, this piece is a love song to the Brooklyn Bridge. The title comes from a poem by Hart Crane, in which he describes the Brooklyn Bridge as, "that harp and altar of the Fury fused." The borough of Brooklyn is impossible to describe, but the Brooklyn Bridge seems to be an apt symbol for its vastness, its strength and its history. Like the passion and energy that was woven and fused into the construction of the Brooklyn Bridge, *Harp and Altar* has interwoven electro-acoustic
