

structure or form. I'd like to thank Zaq Kenefick for his assistance with writing some of the Max/MSP patching and for overall insight into the project as well as the Laptop Ensemble for compositional assistance and artistic development.

**PERCUSSION CONCERTO** In a collective endeavor to compose something with long form, the Laptop Ensemble co-composed a concerto featuring percussionist Pat Chapman as the soloist, accompanied by laptop quartet as orchestra. Each laptop station has a different function: processing, synthesis, rhythmic sequencing, and sampling. The concerto loosely follows the traditional sonata-allegro form, starting with an exposition of two contrasting themes: the first is explosive and mostly un-pitched, while the second is melodic with a more lyrical, ambient texture. Structurally, this second theme contains a question and answer (the answer being a processed, more ambient contextualization of the melodic material first introduced by the vibraphone). These themes then transition into a development section, which is an improvisation of the two themes. A culmination of material concludes the piece in the recapitulation, this time with increased virtuosity and a cadenza by the percussionist.

## UPCOMING EVENTS

*\* Events marked with an asterisk are free with a valid Music Major Pass*

- **Sunday, May 8, 2017:**  
Composers' Guild presents: SNAPSHOTS with NOW Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall Tickets FREE
- **Saturday, May 6, 2017:**  
Celebrating Music—Mendelssohn: *Elijah*, Op. 70, Jonathan Talberg, conductor 8:00pm Carpenter Performing Arts Center Tickets \$15/10
- **Saturday, May 13, 2017:**  
Video Game Music & Sound Symposium, Perry LaMarca, director / Johannes Müller Stosch, conductor 9:00am-5:00pm; concert at 8:00pm, Daniel Recital Hall/Carpenter Performing Arts Center. For tickets and registration visit [csulb.edu/music/register](http://csulb.edu/music/register)

For ticket information please call 562.985.7000 or visit the web at:  
[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

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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  
MATTHEW LOURTIE, ASSISTANT DIRECTOR

WEDNESDAY, MAY 3, 2017 8:00PM

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

## PROGRAM

*GArdenME* (2015)..... Vit Zouhar  
excerpts from Japanese Garden installation

Nick Venden—projections

*10/9/08* (2015) ..... Glen Gray

*10 May, 1905* (2016) ..... Glen Gray  
from *Einstein's Dreams*, a hyperballet

*What Memories I Can Remember,  
What I Can No Longer Enjoy* (2017)..... Oscar Santos

*Im Abendrot* (2016)..... Oscar Santos  
from *Voyage*, a work of staged Lieder

*Percussion Concerto* (2017)..... Glen Gray, Cristina Lord,  
Oscar Santos, Matthew Lourtie  
(MAX patching)

Pat Chapman—soloist

## CSULB LAPTOP ENSEMBLE:

Martin Herman—director, Matthew Lourtie—assistant director

Amy Hori	Matthew Lourtie
Glen Gray	Cristina Lord
Cameron Johnston	Daniel Ramos
Romain Kuhn	Oscar Santos

## PROGRAM NOTES

**GARDENME** *sound game for birds singing, leaves rustling, water dripping, aeolian harps, video and four players.*

Gardens are set up with the aim to delight the eyes and the mind. We endow them with both order and freedom, proportion and fortuity. We conceive them as an



harmonic natural whole that is trimmed and cultivated. And just as we interlace the colors of flowers and the hues of leaves, so do we overlap its sounds. We change its perspective, create surprises, and listen to that which is no longer audible in the garden at the given moment or that which cannot even be heard. The sound composition *zaHRAda / GArdenME* loosely links up to the cycle of social games. Four persons are playing with ambient sounds and interactive video and changing the meaning of time and space into a sound Garden(ME). The rule is simple: play with sounds in the manner of birds singing, water dripping and leaves rustling in the wind. *zaHRAda / GArdenME* was created upon the suggestion of Zdenka Vaculovičová and Václav Vaculovič for *Forfest 2015*. It engendered concurrently with the opera-installation *Echo—Metamorphoses I*, the joint work of Vít Zouhar and Rocc.

**10 MAY, 1905** “Imagine a world where time is sticky, moving at a different pace for every individual, where everyone gets stuck at different times – alone.”

**WHAT MEMORIES I CAN REMEMBER, WHAT I CAN NO LONGER ENJOY** is a text piece written for open instrumentation.

The reader will read what I can remember of certain years, dates, anything really and interpret them. This piece plays on the ideas of degrading memory and recollection. This performance includes use of Korg Volca synthesizers, Max/MSP patching, and modular synthesis.

**IM ABENDROT**, from *Voyage*, was written alongside the CSULB Laptop Ensemble. The piece is one of many realizations of German Lieder to staging and was toured in Hamburg and Berlin. Originally a Schubert Lied, I imagined this piece as an expansion of the textures within the piece rather than harmonic