

UPCOMING EVENTS

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

- **Thursday, November 16, 2017:**
Percussion Ensembles, Ted Atkatz, director 8:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Friday, November 17, 2017:**
Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor
featuring Director of String Studies, Moni Simeonov 8:00pm Carpenter
Performing Arts Center Tickets \$15/10
- **Saturday, November 18 @ 8:00pm and Sunday, November 19
@1:00pm, 2017:**
Opera Scenes, Eli Villanueva—stage director and Ioannis Protopapas—
music director, Daniel Recital Hall Tickets \$10/7 *
- **Sunday, November 19, 2017:**
Piano Showcase Shun-Lin Chou, director 4:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Friday, December 1, 2017:**
Caribbean Holiday Celebration, Dave Gerhart, director 8:00pm Daniel
Recital Hall Tickets \$15/10/5 children under 10
- **Saturday, December 2, 2017 @ 4:00pm/8:00pm
Sunday, December 3, 2017 @ 4:00pm:**
Winter Festival Concert, Brian Dokko, Matthew Hazzard, Marcus Klotz,
Joshua Palkki, and Jonathan Talberg, conductors First Congregational
Church of Long Beach Tickets \$30/20/15
- **Monday, December 4, 2017:**
Beach Orchestra, Erin Reichert, conductor 8:00pm Daniel Recital Hall
Tickets \$10/7 *

For ticket information please call 562.985.7000 or visit the web at:
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BOB COLE
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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:



COMPOSERS' GUILD

ALAN SHOCKLEY, DIRECTOR

TUESDAY, NOVEMBER 14, 2017
8:00PM

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

PROGRAM

New Headspace..... Paul Smith

Jon Megerdichian—soprano saxophone, Matt Miller—alto saxophone
Zach Taburaza—tenor saxophone, Dennis Feinland—baritone saxophone

Phases of the Moon Stephen Tontz
Half Moon

Mary Muños—soprano, Daniel Ramos—piano

1987..... Jonathan Figueroa

Jonathan Figuero—piano, Josué Vega-Castillo—trombone
Daniel Kim—violin

Trapeze Amy Hori

Elvin Schlanger—flute, Seth Leue—oboe
Jonathan Galbreath—clarinet, Jennifer Ornelas—horn
Jeffrey Wasik—bassoon

Sleeping in an Amplifier Brent Vallefucoco

Brent Vallefucoco—guitar, Lowden Harrell—drums
Carlos Ramos—trumpet, Matt Miller—alto saxophone
Justin Reinbolt—tenor saxophone, Joseph Nazariego—vibraphone
Nick Van Amburg—piano

Music for Subwoofers..... Jeffrey Plett

Musique Concrète

A Parisian in Los Angeles..... Taylor Bredberg
i. Prelude

Taylor Bredberg—piano

mind. Of course, I am also greatly influenced by what is around me, and I have been influenced by one of the greatest cities in the world. Thus, this work was born.

THE BOY WHO WAS FED TO PIGS Adrian Jones was seven years old when he succumbed to torture and starvation at the hands of his biological father and stepmother. This happened in spite of some involvement by child protective services in two states. After the boy died, his father bought six feeder pigs and tossed the remains in their pen. This piece is an attempt to express the outrage I feel surrounding the circumstances of his life and death, and to pay homage to his existence. To attempt this, I have compiled a graphic score to which the musicians will improvise responses. The musicians will sound perfect intervals to represent Adrian Jones.

RHAPSODY FOR STRING QUARTET *Rhapsody for String Quartet* is Matt Miller's first work for traditional string quartet. A fresh take on string quartet, Rhapsody explores new sounds while respecting and adhering to what made one of the most traditional chamber ensembles so popular. The piece is highly rhythmic and somewhat episodic, with an emphasis on repetition with variation.

AND THE CLOCK STRIKES 12 *And the Clock Strikes 12* is a piece that is meant to represent a person running out of time. The piece was built out of pitch classes that, when multiplied, equaled 12 (i.e. 3^4 or $D\#^5$ would equal to 12, which is represented by C). It starts anxiously, representing the realization of the lack of time, and then goes into a sense of false confidence. The piano runs up and down and even breaks the key signature to give itself more time. It then succumbs to back to reality and the beginning figure is played again. Then, panic ensues, as depicted by the snare drum and eventually by the rest of ensemble. When the clock strikes 12 (represented by the tubular bells playing *Westminster Abbey*), the person gives in and accepts the fate of running out of time.

ABOUT THE COMPOSERS' GUILD

The CSULB Composers' Guild is a collection of undergraduate and graduate composers who meet regularly to discuss issues pertinent to composition, to collaborate on creative projects, and to organize performances of their music. The Guild provides practical experience to composers in multiple aspects of performance, production, and concert publicity under faculty supervision.

PROGRAM NOTES

NEW HEADSPACE *New Headspace* was written while I lacked inspiration and was frustrated with my position academically and musically. After a weekend of getting away from my music and studies, I was refreshed and inspired from spending time with God. I was able to have more grace on myself and live in a better headspace than before.

PHASES OF THE MOON This song is part of a song cycle that is being written about the phases of our moon. Earth's moon, "Luna is the real name of the moon," is actually quite unusual. It is the fifth largest moon in the solar system and the only large moon in the inner solar system. The moon is also quite large compared to the planet it orbits by an order of magnitude compared to the other planets. This song is about the half phase of the moon and has elements of both the light and the dark parts of the moon during this phase.

1987 The goal of this piece is to explore a whole new world of sounds to me: searching for sonorities through improvisation, making use of extended techniques, getting out of my comfort zone and building something based on musical gestures. I aim to let the sounds decide the path of it. Its title stands for the year of my birth; 30 years living in this world and still learning.

SLEEPING IN AN AMPLIFIER This piece was inspired largely by shoegaze music, a subset of rock music centered around the use of heavily effected, textured guitar sounds and densely voiced, yet simple harmonic progressions to create a wall-of-sound environment that draws the listener into its soundworld. I was interested in exploring these aesthetics in a classical/art-music context, using the different parts of the ensemble to create a gradually shifting environment that envelops the listener in a dreamlike state, as if floating peacefully through another world. Other musical influences include Claude Debussy's colorful orchestration, the improvisatory nature of free jazz, Brian Eno's ambient compositions, and the systemic minimalism of Steve Reich.

MUSIC FOR SUBWOOFERS *Music for Subwoofers* showcases the unique sonorities that subwoofers can produce on their own, all within 20Hz-200Hz.

A PARISIAN IN LOS ANGELES George Gershwin is one of the composers that got me interested in the game of music. His swinging melodies, which draw you in, but also take you by surprise, were always lingering in my mind. Therefore, it was only a matter of time before I wrote a piece with him in

Game 1..... Cameron Johnston

THE KYS ENSEMBLE

Jeremy Field—electric guitar, Matt Miller—tenor saxophone
Daniel Ramos—synthesizer, Chris Amaro—percussion
Cameron Johnston—conductor

The Boy who was fed to pigs..... Sharon Hesse

Chris Amaro, Alec Joly Pavelich—percussion
Thomas Murphy O'Hara—vocals; Melissa Demarjan—clarinet
Damian Nguyen—oboe; Matt Miller—saxophone
Sean Jones—piano

Rhapsody for String Quartet Matt Miller

Wan Chi Chang, Youngmin Cha—violin
Fred Canada—viola, Emily Davis—cello

And the Clock Strikes 12..... Zach Taburaza

Seth Leue—oboe; Alec Joly Pavelich, Joseph Nazariego—vibraphone
Chris Amaro—tubular bells; Eric Phillips—snare drum
Brian Nguyen—piano

Transit..... Jose Molina

Daniel Kim, Jackson Snead—violin
Fred Canada—viola, Sydney Moss—cello
Tobias Banks—bass, Damian Nguyen—oboe
Mellissa Demarjian—clarinet, Dennis Feinland—soprano saxophone
Jeff Wasik—bassoon, Gabby Baniqued—horn
Alec Joly Pavelich—marimba, Chris Amaro—percussion
Brent Vallefuoco—electric guitar, Taylor Bredberg—piano
Ioannis Protopapas—conductor