

UPCOMING EVENTS

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

- **Friday, February 2, 2018:**
Guest Artist Recital Michael Heald, violin with Valeria Morgovskaya, piano
8:00pm Daniel Recital Hall Tickets \$10/FREE
- **Friday, February 9, 2018:**
Bob Cole Conservatory Symphony, Ioannis Protopapas, graduate conductor
and 2017/2018 Concerto Competition Winner, Rachel Trumbore, trombone
8:00pm Carpenter Performing Arts Center Tickets \$15/10
- **Friday, February 9, 2018**
Saturday, February 10, 2018:
The Beach Café, Jonathan Talberg, director 8:00pm Daniel Recital Hall
Tickets \$10
- **Tuesday, February 13, 2018:**
Guest Artist Masterclass Denis Bouriakov, flute 5:30pm Choir Room
UMC-A301 Tickets FREE
- **Saturday, February 17, 2018:**
Liederabend: Art Songs In English Guk-Hui Han, director 5:00pm Daniel
Recital Hall Tickets FREE
- **Monday, February 19, 2018:**
New Music Ensemble Alan Shockley, director 8:00pm Daniel Recital Hall
Tickets \$10/7 *
- **Wednesday, February 21, 2018:**
Musical Masterpieces of the Baroque Era, John Barcellona—flute, Mark
Uranner—harpsichord, David Garrett—viola da gamba 8:00pm Daniel
Recital Hall Tickets \$10/7 *
- **Saturday, February 24, 2018:**
Faculty Artist Recital Darrin Thaves, flute 8:00pm Daniel Recital Hall
Tickets \$10/7 *

For ticket information please call **562.985.7000** or visit the web at:
WWW.CSULB.EDU/COLECONSERVATORY

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



GUEST ARTIST RECITAL

DANNY HOLT
PIANO, PERCUSSION
MOLLY GEBRIAN
VIOLA

TRIOS FOR TWO

WEDNESDAY, JANUARY 24, 2018 8:00PM

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

PROGRAM

Second Take (2010) Karl Blench (b. 1981)

The Beginning
Barbarism
Familiar Terrain
In Abstract
The End

Side-Chain (2015) Mark Popeney (b. 1982)

Third Nature (2010) Christopher Goddard (b. 1986)

—brief pause—

Nomentum (2010) Ingrid Lee (b. 1990)

Black and White (2015) Chiayu (b. 1975)

White
Black

Molly completed her Doctor of Musical Arts in viola performance from Rice University's Shepherd School of Music and also holds graduate degrees in viola performance from the New England Conservatory of Music and bachelor's degrees from Oberlin College and Conservatory of Music, in both viola performance and neuroscience. She served as the Assistant Director for two interdisciplinary conferences on music and the brain while at Rice, has published papers dealing with music and neuroscience in the *Journal of the American Viola Society, Frontiers in Psychology*, and *Flute Talk Magazine*, and teaches an honors course on music and the brain at the University of Wisconsin-Eau Claire. She is also a frequent presenter on topics having to do with music and neuroscience at conferences and universities throughout the country. Currently, she is Assistant Professor of Viola and Music Theory at the University of Wisconsin-Eau Claire. mollygebrian.com

ABOUT DANNY HOLT

Called "exceptional" by the *Los Angeles Times*, pianist/percussionist **Danny Holt** performs across the globe in concert halls (Carnegie Hall, Walt Disney Concert Hall, Hollywood Bowl), clubs (Joe's Pub, Copenhagen Jazzhouse) art galleries (MASS MoCA, Hammer Museum), churches, living rooms, and wherever else he can find a piano and someone to listen. Known for his no-holds-barred style, he has been called "the classical music equivalent of an extreme sports athlete" (*The Record*) and *Los Angeles City Beat* named him one of the "local heroes" of L.A.'s music scene.

He specializes in performing contemporary works, 20th-century music, and obscure and neglected repertoire from past centuries, often juxtaposing diverse styles in unexpected ways. A specialist in contemporary music, Holt has held fellowships at the Bang On a Can Summer Music Institute, the Weill Music Institute at Carnegie Hall, and New England Conservatory's Summer Institute for Contemporary Performance Practice, and he has worked with such composers as Steve Reich, Louis Andriessen, Christian Wolff, James Tenney, Graham Fitkin, David Lang, Michael Gordon, Augusta Read Thomas, and Michael Finnissy, among others. He also proudly champions the works of emerging composers. Holt has received awards and grants from ASCAP, Yamaha, the American Composers Forum, the Yvar Mikashoff Trust for New Music, and others. Holt's *Fast Jump* CD (Innova Recordings, 2009) was a featured new release on both WNYC and iTunes, and includes world-premiere recordings of works by Pulitzer Prize-winning composer David Lang, Caleb Burhans, Lona Kozik, Graham Fitkin, and Jascha Narveson. *Gramophone* called the disc, "a compelling showcase for Holt's innate virtuosity and gregarious temperament," and *Sequenza21.com* called Holt's playing "brilliant." dannyholt.net

NOMENTUM

Much of **Ingrid Lee's** work explores acoustic sounds that contain elements usually belonging to electronic music. Described by the composer as "an experiment in static motion and controlled chaos," *Nomentum* takes full advantage of a broad range of sonic possibilities inherent in *Trios for Two*. Lee writes that "the possibilities for exploring these sounds in this particular instrumentation are expansive; sounds like the interrupted triangle, the scraped brake drum, and the bow distortion in the viola, which comprises both the complexity of noise and the irregularity in the sound of electromagnetic interference." ingrideel.com

BLACK AND WHITE

The two movements of *Black and White*, by **Chiayu**, highlight extreme contrasts in character: the first movement (White) is largely consonant and explores different timbres and registers, especially in the viola. In direct contrast, the second movement (Black) is angular and driven, a real *tour de force* for both instruments. About this piece, the composer writes, "*Black and White* is inspired by the colors and the symbol of Yin and Yang. In *White*, the music tries to depict representation of this color as innocence, purity, open, and new beginnings. In *Black*, the music tries to interpret the ideas of strong, contained, mysterious, and endings. While each movement has its own characteristics, the piece also incorporates the concept that Ying and Yang are contrary forces, but at the same time they complement, interconnect, and interrelate to one another. To reflect this idea, some of the motives can be traced in both movements; however, the different transformations of the motives create the contrasting characteristics in each movement." chiayuhsu.com

—notes by Molly Gebrian and Danny Holt

ABOUT MOLLY GEBRIAN

Violist **Molly Gebrian** has distinguished herself as an outstanding performer, teacher, and scholar throughout the U.S. and Europe. Her love of contemporary music has led her to collaborate with many composers, often in premieres of works written for her. She has worked closely with the Ensemble Intercontemporain and Pierre Boulez for performances at the Lucerne Festival and she recently spent a year in Paris to undertake an intensive study of contemporary music with the violist/composer Garth Knox. Her other principal teachers have been Peter Slowik, Carol Rodland, and James Dunham.

PROGRAM NOTES

SECOND TAKE

grew out of **Karl Bensch's** earlier piece for viola, clarinet, and piano, also commissioned by Molly Gebrian. That piece, *Book of Mental Imagery*, is a series of nine miniatures which share a musical language and structure with *Second Take*. The premiere of *Mental Imagery* was derailed by the Icelandic volcano that erupted in the spring of 2010, stranding the pianist in Europe and causing the premiere to be delayed indefinitely. *Second Take* is therefore not only a second look at the musical material from *Mental Imagery*, but also a second attempt at trying to get this music out into the world. Of this work, the composer writes, "The five movements of *Second Take* are much like a series of paintings; they can stand alone as small independent works, but are connected by common musical language that binds them together." karlblech.net

SIDE-CHAIN

Using paired-down percussion instrumentation, **Mark Popeney's** *Side-Chain* is based on a single short, repetitive phrase in the viola and piano and a gradually expanding percussion groove. Inspired by electronic dance music, the piece brings to life the process of side-chaining, which the composer describes as a technique in music technology "in which a signal is 'squashed' by a compressor based on the input level of another signal. In other words, one sound controls another sound." Throughout the piece, specific musical events trigger changes (in timbre, meter, dynamics, etc.) resulting in a sound world that becomes increasingly fragmented as the percussion groove grows. markpopeney.com

THIRD NATURE

Although on the surface, *Third Nature* appears to be the piece on this concert that is the closest to a traditional viola sonata, it is actually a drama with three (or only two?) different characters.

Christopher Goddard writes: "The violist, pitted against a performer wearing two different hats, seeks to reconcile the two as they spar with one another over the course of the work. While they are placated from time to time, the characters inevitably descend into a frenzied battle, only to emerge without a victor; the mediator is then left to humbly remark on the futility of their efforts."

In many ways, the violist is both the narrator (starting and ending the piece alone) and also a participant in the struggle between the piano and percussion. In addition to the triumvirate, who are the characters in this drama, the number 3 is important in other ways. Goddard writes: "Thirds abound as intervallic material, the music is comprised of three contrasting characters, and the architecture is quite clearly delineated by three points of climax." christophergoddard.com