

## UPCOMING EVENTS

- **Thursday, May 2, 2019:**  
Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold,  
conductors 8:00pm Daniel Recital Hall Tickets \$10/7
- **Friday, May 3, 2019:**  
*Piano Plus!* Craig Richey, director 8:00pm Daniel Recital Hall  
Tickets \$10/7
- **Saturday, May 4, 2019:**  
Celebrating Music: Gustav Mahler's Symphony No. 2, "Resurrection,"  
Johannes Müller Stosch, conductor, 8:00pm Carpenter Performing Arts  
Center Tickets \$15/10
- **Tuesday, May 7, 2019:**  
Beach Orchestra, Erin Hobbs Reichert, conductor 8:00pm  
Daniel Recital Hall Tickets \$10/7
- **Saturday, May 11, 2019:**  
Pacific Standard Time & Jazz And Tonic, Christine Guter and Cynthia  
Dicken, directors 4:00pm/8:00pm Daniel Recital Hall Tickets \$10/7

BOB COLE  
CONSERVATORY  
OF MUSIC  
CALIFORNIA STATE UNIVERSITY, LONG BEACH

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[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

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  
CAMERON JOHNSTON, ASSISTANT DIRECTOR

WEDNESDAY, MAY 1, 2019 8:00PM

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

# PROGRAM

*Prelude for Laptop*..... Cameron Johnston

*Golden Rhythms*.....David García Saldaña

*Alan Turing*..... Tobias Banks & Cameron Johnston

*Crusade of the Laptop* ..... Mitchell Villareal

## BRIEF PAUSE

*Los Angeles*..... Cameron Johnston

Tobias Banks—string bass  
Temria Airmet, Rebecca Bryant, Colleen Dunagan,  
Rebecca Lemme, Julio Medina, Erin Reynolds—dancers

## CSULB LAPTOP ENSEMBLE

Martin Herman—director, Cameron Johnston—assistant director

Tobias Banks  
Cameron Johnston  
Angel Liu  
Alysia Michelle James  
David Garcia Saldaña  
Stephen Tontz  
Mitchell Villareal

## PROGRAM NOTES

*PRELUDE FOR LAPTOP* This piece was created as a way to “introduce” the Laptop Ensemble at “GardenME” in March. The piece plays with three fundamental parts of laptop composition, sampling, synthesis and effects. “Prelude” is separated into many different sections, each with their own instructions. Performers are asked to improvise based on those instructions.

—Cameron Johnston

*GOLDEN RHYTHMS* *Golden Rhythms* is an electronic composition that relies on the constant ebb and flow of a changing pulse determined by the golden ratio. This rhythm is visualized and the players perform from this score. Each computer has two different controllers and sets of oscillators, allowing for a larger ensemble to perform. The synth has built-in inharmonicity, allowing for bell tones to be produced.

—David García Saldaña

*ALAN TURING* *Alan Turing*, along with David’s piece, is being performed in June at LaMaMa Theatre in New York as a part of “13 Fruitcakes,” a theatre piece honoring the 50th anniversary of the Stonewall riots. This piece pays tribute to LGBTQ figures throughout history. *Alan Turing* honors the father of computing through a process of analyzing sound information to develop a pitch set and rhythms to drive a sequencer.

—Tobias Banks & Cameron Johnston

*CRUSADE OF THE LAPTOP* This piece draws inspiration from the likes of Hans Zimmer and utilizes the laptop to mimic the cinematic style of notable film composers. A heartbeat sample sets the tempo for the piece culminating in a combination of orchestral samples and synthesizers, evocative of an epic battle.

—Mitchell Villareal

*LOS ANGELES* The Ensemble was approached by the University Art Museum to perform at their “UAM@Nite” concert. This event was to celebrate the closing of their exhibit “Call and Response.” In staying with the theme, the Laptop Ensemble decided to draw inspiration from one of the works in the museum. We were all drawn to Kim Abeles’ “Los Angeles to Del Mar as Seen from Moving Train (A Mile a Minute), 1986.” The work depicts a line drawing of the horizon as seen from a moving train. The wild lines and staff-like nature of the drawing lead us to want to interpret the picture as the score of the piece. The patch is made up of 2 synths, one synth using granulation of the first voice and the audio sample to develop its timbre. Finally, the piece contains an audio sample that Tobias and I recorded on an actual metro train in Los Angeles.

During the performance at UAM, dance students and faculty were invited by the Museum to respond to the various performances by improvising throughout the night. Being very moved by the dance and loving what they added to the performance, we decided to invite them to this performance of the piece.

—Cameron Johnston