

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



---

# CONNEXIONS

## A MUSIC EDUCATION ENSEMBLE

---

**DANIEL ZANUTTO**, PRODUCER

---

**MONDAY, NOVEMBER 18, 2019 7:30PM**

---

**CARPENTER PERFORMING ARTS CENTER**

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

<i>Blue Rondo à la Turk</i> (1959) .....	D. Brubeck arr. Paola Falfan
<i>Atlas: One</i> (2017).....	R. O’Neal arr. Julia Martyn
<i>Pusher Love Girl</i> (2013).....	J. Timberlake arr. Elena Rodriguez
Medley: <i>Handlebars / I Miss You</i> .....	J. Laurie (2008) / T. DeLonge, M. Hopkins, T. Barker (2003) arr. Dennis Feinland
<i>Man of Colours</i> (1987).....	I. Davies arr. Damian Nguyen
<i>Concrete Jungle</i> (2016).....	M. Farrar, A. Frampton arr. Cindy Luu
<i>Redbone</i> (2016) .....	D. Glover “Childish Gambino” arr. Jesus Sanchez
<i>Fire</i> (2019).....	S. Bareilles arr. Abbie Rosenthal
<i>I’m Going Back There Someday</i> (1979).....	P. Williams arr. Bryan Marquez
<i>Mothership of Funk</i> .....	G. Clinton (1970) D. Glover / B. Collins, B. Worrell (1978) Flea, A. Kiedis, J. Frusciante, C. Smith (1991) / J. Lennon, P. McCartney (1969) arr. David Alvarez
<i>Good Vibrations</i> (1966).....	B. Wilson, M. Love arr. Jason Bohlen

# PROGRAM NOTES

## BLUE RONDO A LA TURK

*Blue Rondo à la Turk* is a jazz standard that was composed by Dave Brubeck. This piece appeared on the album *Time Out* in 1959, which was recorded by the Dave Brubeck Quartet with Dave Brubeck on piano, Paul Desmond on alto saxophone, Eugene Wright on bass, and Joe Morello on drums. This piece is well known for being written in 9/8 time and the choice of rhythm chosen, which was inspired by the Turkish *aksak* (meaning limping, stumbling, or slumping) time signatures. I chose to arrange this piece for this ensemble because it is a really fast, fun, rhythmically-driven, catchy, and memorable piece. I also wanted to have an active and heavily involved string section because it is so rare to see string players playing jazz music.

## ATLAS: ONE

*One* is a track from the *Atlas: Enneagram* album by alt-rock group Sleeping at Last. Formed around the talents of lead vocalist/guitarist Ryan O'Neal, drummer Chad O'Neal, and bass player Dan Perdue, the trio started in suburban Chicago and has since released many albums in their signature alt-rock style. O'Neal's compositions have also appeared in TV shows and movie soundtracks. Their album, *Atlas: Enneagram* (2019), includes a song written for each of the nine personalities. In the lyrics, he respectfully acknowledges both the strengths and weaknesses of each personality. I chose to arrange the song *One* because it is about the personality I identify with: a One, or "the Reformer."

## PUSHER LOVE GIRL

*Pusher Love* by Justin Timberlake has been one of my ultimate favorite pop songs since it was released on his *The 20/20 Experience* album in 2013. In the original recording he creatively blends a variety of instruments together such as a string orchestra, a wind ensemble, guitars, piano, keys/synthesizers, and drums. During his live performance at the STAPLES Center in LA, the orchestra and wind ensemble are the center of attention. Usually, the acoustic instruments are placed off to the side but he wanted their talent to shine. My arrangement of this piece was created specifically for this ensemble and they play it with ease. If you know the words, please, sing a long and enjoy.

## HANDLEBARS / I MISS YOU

This arrangement is comprised of two songs: *Handlebars* by Flobots and *I Miss You* by Blink-182. Both songs can be considered the most commercially successful tracks by their respective artists, and are two of my personal favorites.

Founder and lead singer for Flobots, Jamie Laurie, states that "Handlebars" depicts "the idea that we have so much incredible potential as human beings to be destructive or to be creative" and that "little bursts of creativity and innovation" can be both "beautiful and tragic."

Blink-182 guitarist and vocalist, Tom DeLonge, explains that "I Miss You" portrays "the vulnerability and kind of heart-wrenching pain you feel when you're in love and you're trying to tell [someone], 'Don't waste your time coming and talking to me because, in my head at least, you probably already gave me up a long time ago.'"

As a high school teacher, I am privileged to witness the strong emotions that coincide with adolescence, and I enjoy the opportunity to relive my teenage years vicariously through my students; this semester, I have primarily witnessed the adolescent desire to find themselves through love and ambition, which I chose to represent with "I Miss You" and "Handlebars," respectively.

## MAN OF COLOURS

*Man of Colours* is the title track from the album released in 1987 by Australian rock/synthpop band Icehouse. Written by founding member, vocalist, and English hornist, Iva Davies, the song was inspired by the story of artist Andrew Wyeth, the secret creator of the 103 mysterious Helga paintings. It reflects Davies' own experiences of being a lone, quiet observer, which I really identify with. Everyone has their own story, even if that story may not be immediately apparent. The extensive use of English horn is poignant and effectively conveys these sentiments.

**CONCRETE JUNGLE** *Concrete Jungle* was inspired by artist Au/Ra's "trips to big cities, [having come from] an island." (Au/Ra for *Gig Goer*). Raised on Antigua, in the Caribbean, she is the daughter of renowned German producer Torsten Stenzel. "Concrete Jungle" was released as her first single in 2016 along with a Spanish acoustic version and several remixes. The song's lyrics break down the conveniences of modern-day life, juxtaposing it with gritty electronic music. Being only 17, she's an artist to watch out for.

**REDBONE** I was first made aware of Donald Glover, also known by his stage name "Childish Gambino," through his acting work in film and on television. Later, I discovered that he is also an incredibly talented musician, and I was impressed by his facility in multiple disciplines. I chose the song *Redbone* due to its blend of early R&B sounds with the feel of today's hip-hop music. It was a great experience charting this arrangement and bringing it to this ensemble. Hearing my classmates shape it into what you will hear tonight is a real thrill for me. Donald Glover proves to me that it is possible to be a jack of all trades and a master as well.

**FIRE** Critics label Sara Bareilles as a writer who, "conveys vulnerability and wisdom in lyrics that speak honestly about relationships from a woman's point of view." *Fire* is the first song from her newest album *Amidst the Chaos*. Speaking to the vulnerability of women as they go through the single/dating life, Bareilles writes, "Someday I won't have to feel the cold, but I do now / So I'll know what it feels like when I feel fire." This piece shows her hope that one day she will have a memorable and real relationship. She also recognizes the season of life she is in right now as the "cold," but without it, she wouldn't be able to recognize the meaningful relationship, described as "fire." I chose to arrange this piece because I wish to encourage women not to settle until they feel the love that they deserve. Go out and find your own fire!

**I'M GOING BACK THERE SOMEDAY** *I'm Going To Go Back There Someday* was written by Paul Williams and Kenny Ascher for *The Muppets Movie* (1979). Both Ascher and Williams are American-born composers, songwriters and performers, nominated to the 1980 Academy Awards for best original score and best original song for "The Rainbow Connection." Around the middle of the movie, Gonzo starts to sing this song while his new friends play and sing along with him around the campfire, underneath the stars. I chose to arrange this song because it is a hidden gem. The message behind the lyrics are that whenever someone feels alone or lost, there is always a place out there that is home. Home is being surrounded by old friends, new friends, and family. For me this song is also a reminder of the great people I've met and friends I've made through music. I want to share that experience as a teacher.

**MOTHERSHIP OF FUNK** *Mothership of Funk* is a medley in which I pay homage to one of the freest flowing, rhythmically-complex and energetic genres of music: funk. The mothership will be traveling throughout the history of funk, starting with the pure funk bliss of George Clinton's brain child, Parliament-Funkadelic. Dominating the 1970s with "What is Soul," from the self-titled album *Funkadelic* and "Flash Light," off the album *Funkentelechy Vs. The Placebo Syndrome*, their influence on future artists contained the foundation of what funk stood for: presenting the roots of funk's creation in a release of our raw, inner groove. Their influence spans from the hip-hop funk tune "Boogieman" by Childish Gambino, of the album *Awaken, My Love*, which drew direct inspiration from P-Funk, to the funk rock sensation "Give It Away" by the Red Hot Chili Peppers, the lead single off their fifth studio album *Blood Sugar Sex Magik*. "Mothership of Funk" abruptly concludes with the 1960s classic non-funk Beatles tune, "The End," from the *Abbey Road* album.

**GOOD VIBRATIONS** Like most Southern California kids, the sun and sea helped raise me. In summer we'd open the windows on family drives while The Beach Boys sang us down the Pacific Coast. That sound, like the sight of ocean waves, was familiar to my instincts. The Beach Boys album *Smiley Smile* felt just as Californian as the water itself. Before I knew what harmony was, I found simple bliss in the song *Good Vibrations*. It felt to me like a perfect day by the beach. I never dared explore the creative complexity teeming beneath the surface of the sound until now. For my performance in ConneXions I dove into the mind of Brian Wilson. Through the arrangement and rehearsal process, I came to understand more about his use of modulations in creating the imaginative vocal arrangement for "Good Vibrations." In 1966, "Good Vibrations" was the costliest single ever

recorded. The future Grammy “Hall of Fame” song consumed over 90 hours of tape in recording sessions at four different Hollywood studios between February to September of that year. Today, I am more grateful than ever to have grown up with this high art packaged in a good-feeling pop song. Maybe this cultural anthem can also score your memories and just maybe it’ll help you keep those loving good vibrations.

---

## ABOUT THE CONNEXIONS ENSEMBLE

*ConneXions* is a Music Education Ensemble grounded in culturally responsive teaching. This student-centered ensemble encourages connections between students’ formal music training, informal interests, and backgrounds. Open to undergraduate, post-baccalaureate, and graduate students, as well as music majors and non-majors, members of this ensemble arrange, compose, and perform music that fuses acoustic, digital, and electronic instruments into cohesive performances. Through the *ConneXions* ensemble, students apply their learnings from studio, ensemble, educational, and creative spaces in ways that will benefit their future students in music education.

## PERSONNEL

### CONNEXIONS ENSEMBLE

#### **Daniel Zanutto—producer**

David Alvarez—bass, trumpet

Jason Bohlen—vocals, bass, drums, percussion, harmonica, banjo

Paola Falfan—cello

Dennis Feinland—vocals, keys, tenor sax, organ, drums

Cameron Johnston—Ableton Live programming and audio engineering

Cindy Luu—vocals, viola, trombone, drums

Bryan Marquez—string bass, violin

Julia Martyn—violin, trombone, vocals

Damian Nguyen—keys, vocals, English horn

Matthew Peña—keys, percussion, Bass

Diego Quintero—violin, percussion, guitar, conga

Elena Rodriguez—alto sax, cello, vocals

Abbie Rosenthal—vocals, ukulele, keys, percussion

Jesus Sanchez—guitar, Theremin app

*ConneXions* members are enrolled in either BCCM Music Education, Credential, and/or Music Education Graduate level courses. Cameron Johnston is a Composition major.

# UPCOMING EVENTS

- **Tuesday, November 19, 2019:**  
Woodwind Chamber Music, Joe Stone, director 8:00pm Daniel Recital Hall Tickets \$10/7
- **Wednesday, November 20, 2019:**  
**Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor, *An Arts for Life Event***  
Carpenter Performing Arts Center, Tickets FREE, reservation required (For tickets call 985-7000)
- **Thursday, November 21, 2019:**  
*Piano con Brio!* Althea Waites and Craig Richey, directors 8:00pm Daniel Recital Hall Tickets \$10/7
- **Friday, November 22, 2019:**  
Orchestra at *The Beach*, Erin Hobbs Reichert, director 8:00pm Daniel Recital Hall Tickets \$10/7
- **Saturday, November 23, 2019:**  
Pacific Standard Time & Jazz and Tonic, Christine Guter and Jonny Arenas, directors 8:00pm Daniel Recital Hall Tickets \$10/7
- **Sunday, November 24, 2019:**  
Jazz Lab Band, Jeff Jarvis, director 4:00pm Daniel Recital Hall Tickets \$10/7
- **Monday, November 25, 2019:**  
*Piano Plus!* Craig Richey and Althea Waites, directors 8:00pm Daniel Recital Hall Tickets \$10/7
- **Tuesday, December 3, 2019:**  
Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall Tickets \$10/7
- **Wednesday, December 4, 2019:**  
Guest Artist Recital, Michael Mizrahi, piano 8:00pm Daniel Recital Hall Tickets \$10/7
- **Thursday, December 5, 2019:**  
Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Daniel Recital Hall Tickets \$10/7
- **Friday, December 6, 2019:**  
Holiday Percussionfest 8:00pm Daniel Recital Hall Tickets \$15/10/5 for children under 10
- **Winter Festival 2019 Concert:**  
**Saturday, December 7, 2019 @ 4:00pm/8:00pm**  
**Sunday, December 8, 2019 @ 4:00pm**  
Jonny Arenas, Brian Dokko, Christine Guter, Joshua Palkki and Jonathan Talberg, conductors. First Congregational Church of Long Beach Tickets \$30/20/15

**BOB COLE**  
CONSERVATORY OF MUSIC  
CALIFORNIA STATE UNIVERSITY,  
LONG BEACH

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

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.