

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



FACULTY COMPOSERS RECITAL

FEATURING WORKS & PERFORMANCES BY:

ALEXANDER ELLIOTT MILLER

MANUEL CALZADA

ALAN SHOCKLEY

RAYMOND TORRES-SANTOS

RYCHARD COOPER

THURSDAY, MARCH 5, 2020 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Contemplating AI (2019) Alexander Elliott Miller

Alexander Elliott Miller—electric guitar and electronics
Ben Phelps—vibraphone

Neurosis (2015) Manuel Calzada

Cesar Ballardo—tenor
Arin Shahjahanian—piano

drones and loons (2015) Alan Shockley

two-channel electronics

Satellites, Drones and Planes (2020) Raymond Torres-Santos

Raymond Torres-Santos—amplified piano
Adrian Tamez—percussion, Rychard Cooper—electronics

Synthplex 2020 (2020) Rychard Cooper

Rychard Cooper—modular synthesizer

PROGRAM NOTES

CONTEMPLATING AI *Contemplating AI* is a work for electric guitar, vibraphone and a soundtrack featuring spoken voice, synthesizers and sound effects, exploring some of the ways in which artificial intelligence may affect society in the coming years.

The text of the spoken voice part, which was read and recorded by many friends and family members, was generated with an AI text generator, based on various given prompts, and discusses AI's possible future impact on jobs, health care, war, self driving cars, stock trading, deep fake videos, criminal justice and policing and the possibility of an eventual "intelligence explosion" or Singularity. Some elements of the synthesizer part was created with an AI music generator as well.

Contemplating AI was written for the debut concert of the MILLER||PHELPS ensemble, the guitar and percussion duo of Alex Miller and Ben Phelps. The group will officially premiere the piece at the Tuesdays@Monk Space series this May, alongside of one of Phelps' compositions and three other commissioned works from composers Sarah Gibson, Hitomi Oba and Ian Dicke. Miller and Phelps previously worked together as Co-Directors of the What's Next? Ensemble, a new music collective in Los Angeles called "ready for any mainstage keen enough to know what's what," (*LA Times*). The group presented an all JacobTV concert in collaboration with the composer, performed with the Long Beach Opera and Grammy nominee Vicki Ray, and ran an annual series called the Los Angeles Composers Project, which presented the music of 60 composers over a five-year run.

—Alexander Elliott Miller

NEUROSIS

Neurosis speaks of the troubled-minded. The individual does not know if he is sleepwalking, neurotic or possessed by the Evil One. The environment suffocates him and, little by little, strange beings devour his thoughts. His memories become agitated like plutonian ravens, like elves, like witches, like dwarfs whom belong to the rebellious empire of Satan.

The music personifies the drama of our character by using the clave rhythmic pattern in its prime and retrograde form, at the same time. It alludes to the terrible feeling of despair when not knowing if he is mentally ill or is been victim of the Evil One. This feeling is also portrait in the use of chromatic scales simultaneously moving down and up. The lack of harmonic clarity in the piano part and the portamenti in the voice conveys the horrors that our eccentric protagonist is living. Sadly at the end, his most dreadful fears are true, his soul is been consumed by Luzbel.

—Manuel Calzada

DRONES AND LOONS

I created *Glass and bridle, pomegranate and pears: On the viability and transience of a free and perfect union* as a site-specific artwork in conjunction with wood and fabric structures created by visual artist Brice Brown. The work was commissioned by the Virginia Center for the Creative Arts, and installed on a hillside outside of Charlottesville. The short work *drones and loons* was one of 11 independent electronic works that I included in the installation, each sounding quietly from one of Brice's structures, and visitors to the installation experienced them either independently or in many different possible counterpoints, depending on where they were standing within the installation. Several of these works straddle the line between environmental sounds and musical work.

—Alan Shockley

SATELLITES, DRONES AND PLANES

is scored for amplified piano, percussion and electronics. The percussion includes cymbals, crotales, snare, tam-tam, vibraphone, bass drum, kick drum, timpani, almglocken, metal tubes, kitchen pots, brake drum and steeldrum. The piece is divided into three sections. First, it explores the sympathetic and resonant tones emanating from the strings of the piano, but also from the percussion instruments: some which are placed inside the body of the piano. The principle of sympathetic resonance occurs when a vibrating object causes other objects to vibrate, whether or not they are touching. Hence, in the case of something such as a plucked string, other strings sound because they pick up the vibration; or some unrelated object vibrates in response to a musical tone. Thus, the sympathetic resonance is heard when the fundamental frequency of the string is in unison, octave and other intervals higher than the catalyst note.

The second section explores the overtones present on the strings of the piano, produced by making harmonics (at the octave, fifth, third, and so forth) when gently touching the strings in various spots. The vibraphone, crotales, tam-tam, cymbals are played with a contrabass bow to prolong the overtones produced by the piano, while the bass drum, tam-tam and timpani are played with the superball to equally explore their overtones through a series of glissandi. A harmonic series is the sequence of sounds—pure tones, represented by sinusoidal waves—in which the frequency of each sound is an integer multiple of the fundamental, the lowest frequency.

Finally, the work ends with the pulsating and rhythmic exploration of the timbral possibilities inside and outside the piano. Techniques already explored as well as the placement of objects on the strings and vocal gestures are employed. Mostly metallic percussion instruments accompany this section to reach a climatic momentum. In general, sounds in the entire piece are modified via signal processing, which includes: delay, chorus, flanger, phaser and filter.

—Raymond Torres-Santos

SYNTHPLEX 2020

This piece is an improvisation on a modular synthesizer.

—Rycharad Cooper

UPCOMING EVENTS

- **Sunday, March 8, 2020:**
Faculty Artist Recital: The Orpheus Duo, Althea Waites and Mark Uranker, piano
4:00pm Daniel Recital Hall Tickets \$10/7
- **Monday, March 9, 2020:**
Composers' Guild, Alan Shockley, coordinator 8:00pm Daniel Recital Hall Tickets
FREE
- **Friday, March 13, 2020:**
Faculty Artist Recital, Alexander Hahn, bass 8:00pm Daniel Recital Hall Tickets
\$10/7
- **Friday, March 20, 2020:**
Composers' Guild Presents: *Snapshots* with HUB New Music, Alan Shockley,
director 8:00pm Daniel Recital Hall Tickets FREE
- **Tuesday, March 24, 2020:**
Collegium Musicum, David Garrett, director 8:00pm Daniel Recital Hall Tickets
\$10/7
- **Tuesday, April 14, 2020:**
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall Tickets
\$10/7
- **Monday, April 20, 2020:**
Composers' Guild, Alan Shockley, director 8:00pm Daniel Recital Hall Tickets
FREE
- **Wednesday, April 22, 2019:**
Composers' Guild Presents: Panic Duo, Alan Shockley, director 8:00pm Daniel
Recital Hall Tickets FREE
- **Wednesday, April 29, 2020:**
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall Tickets
\$10/7
- **Saturday, May 2, 2020:**
Celebrating Music, Carl Orff's *Carmina Burana*, Jonathan Talberg, conductor
8:00pm Carpenter Performing Arts Center Tickets \$20/10

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