

literally Shanghainese speech nor its traditional music. But, this piece might sound very different if you find the time to hear 1 2 3 as pronounced in Shanghainese!

HORIZON AD INFINITUM This piece began with a guitar riff which was looped on a Line 6 DL4, then layered with electric bass, piano, strings, marimba, etc. The idea was to create a bed of varying textures using a minimalistic approach that, combined, creates an undulating and languid soundscape. The vocals in this piece alternate between fixed and non-fixed. For the non-fixed portion, graphics and text were utilized as a stimulus for extended technique and improvisation.

All the text used in this piece was randomly selected from an Octavio Paz book titled *The Monkey Grammarian*. The book is an exploration of “the nature of naming and knowing, time and reality, and fixity and decay.” The idea of this piece is very loosely based on the experience we have on this earth, limited as it is, and finding the will to persevere despite diminishing returns. **Don’t make too much of that though, it’s just music.**

ELECTRIC COUNTERPOINT MOVEMENTS 1+3 *Electric Counterpoint Movements 1+3* is a medley of Steve Reich’s *Electric Counterpoint*. I took material from the first and third movement and melded them together. The original piece was written for one live guitar and 12 playback guitars. Most performances of this work follow this format, even less exist as an arrangement for multiple types of instruments. A goal of this arrangement was to introduce the ensemble to more modern examples of minimalism. This work features Reich’s style of swells and polymeter.

A NOTE FROM THE CONSERVATORY

If you are able, we would love for you to support our program by opening the QR code on this page and giving to the Bob Cole Conservatory of Music. You can designate “Composition Studies” in the “Gift Information > additional comments/instructions” section on page 2. Your donations directly benefit our students and help us continue providing great music to you.



For upcoming events please call 562.985.7000 or visit the web at:
WWW.CSULB.EDU/COLECONSERVATORY

BOB COLE
CONSERVATORY
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:



NEW MUSIC ENSEMBLE

CAMERON JOHNSTON
DIRECTOR

FRIDAY, NOVEMBER 19, 2021 7:30PM

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

PROGRAM

Violyynn Alvin Lucier

Kris Rahamad—violin
Cameron Johnston—electronics

Nature Scene..... Noah Osterhoudt

Concertino..... Binh Tat

An Binh Tat—Đàn bau

Shanghainese Ritornello Jason Griffin

Chaconne in C Phrygian Carlos Martinez Zepeda

Horizon ad Infinitum..... Ryan McGregor

Electric Counterpoint Movements 1+3..... Steve Reich
arr. Cameron Johnston

PERSONNEL NEW MUSIC ENSEMBLE

Cameron Johnston—director

Eli Maxwell—flute
Teddy Nugent—horn
Matthew Enciso—trumpet
Ryan Lemankys—euphonium
Jason Griffin—piano
Yiqi Guo—piano
Noah Osterhoudt—mallets
Carlos Martinez Zepeda—guitar
An Binh Tat—violin

Ava Brackett—violin
Kris Rahamad—viola
Renee Fong—cello
Chris Visan—bass
Matt Justo—bass
Jessica Ulloa—bass
Aria Gittelson—voice
Joon Oh—voice
Jake Roman—voice
Joseph Hunter Lamar—voice

NOTES

VIOLYNN Alvin Lucier (b. 1931) is a contemporary American experimental composer. Lucier is recognized as a composer that has pioneered the inclusion of electronic sound practices into concert music. In doing so, Lucier's music explores the acoustic properties of sound and how sound manifests within spaces such as concert halls. He is best known for his text piece, *I Am Sitting in a Room* (1969), which explores these properties and is accomplished by the performer recording the composed

text live. The recording is then projected into the room until it becomes incomprehensible/dissonant. What remains is the melodic contour of the human voice.

Similarly, this evening's piece, *Violyynn* (2001), composed for sound projectionist and violin, explores the properties of sound through dissonance and consonance of notes played between these two instruments. During this 10-minute piece, the sound projectionist produces droned notes while the violinist plays dissonant then consonant notes against these drones. This creates an unstable, then stable soundscape. The final notes of the piece leave the listener with an unresolved dissonance.

NATURE SCENE *Nature Scene* was inspired by the idea of using bird whistles, a duck call, and a crow call. The intention of this piece is to create a calming soundscape while the bird calls talk amongst themselves. All of the musicians are playing improvised melodies or holding bass notes depending on the range of their instrument. I hope this piece allows the listener to relax and enjoy the serenity of the soundscape.

CONCERTINO *Concertino*, for Đàn bau and assorted classical instruments, was written in the style of traditional Vietnamese folk music with a blend of western classical and jazz. It is an attempt to intermingle the cultures of music that most greatly influenced the composer, while still aiming to sound cohesive in its atmosphere. Using the traditional gourd monochord to create the atmosphere of an old Vietnamese air, the instruments set the scene of bright and warm hillside erupting in the song of spring.

SHANGHAINES RITORNELLO This work explores the tones for the numbers “1, 2, 3” in the Shanghainese language. The introduction and the eponymous ritornellos sound off the base tones for 1 (High and short), 2 (Rising), and 3 (Falling). Interspersed throughout are sections where I explore the same tones as they appear in the 10s place; this covers 11-13, 21-23, and 31-33. One interesting feature about Shanghainese is that the initial tone is spread throughout the rest of the syllables. For example, since 3 is a falling tone, all instances of 31, 32, and 33 will have a falling tone spread across three syllables (3+10+1). I use chords to further differentiate each number, so throughout the piece you will hear different combinations of chords and tones, the tones changing according to which number precedes them but their underlying chords never changing.

And, it should be obvious that while this piece's melodic development is based on the rules of Shanghainese tone sandhi, it is not meant to resemble