

common practice period music and combining the music of the most famous common practice period composers with my style. Throughout this piece, there are numerous melodic ideas that I have attempted to develop more than I did when I first wrote it. This string quartet uses techniques such as modality, notes and chords resolving to different places, ideas coming back to expand in different movements, and cluster chords. This piece is my voice in my rawest form, and I will forever cherish this music because of that.

**MIST** for woodwind quintet was inspired by the foggy day in the early spring of Kulangsu. From the rising sun, the water vapor in the air increases significantly, then the wind gradually picks up, and finally, the fog slowly dissipates under the sunlight. The three parts of the piece use different tempos, textures, and tone colors to depict different images in mist. The music starts with the rubato tempo, where the clarinet leads, and the other instruments show the effect of echoes in different registers. The second part is andante cantabile, with various musical instrument collocation to imitate the mist blowing through the historical villas. The last part of the piece will go back to slow tempo and rubato tempo. All the instruments will return to the same note at the end of the piece.

## UPCOMING EVENTS

- **Saturday, October 15, 2022**  
George & Beverly August Piano Scholarship Competition. The seventh annual event for BCCM piano performance students competing for scholarship prizes. Results announced immediately following 2:00pm Daniel Recital Hall Tickets FREE
- **Friday, October 21, 2022**  
Guest Artist Recital, Yi Chen, saxophone and Hanah Charbonneau, piano 7:30pm Daniel Recital Hall Tickets \$20/FRCHORAL:ART Chamber Choir and University Choir Jonathan Talberg, conductor. An evening of great singing paired with images from the visual arts 7:30pm Los Altos United Methodist Church Tickets \$20/10: Friday | Saturday

**A NOTE FROM THE CONSERVATORY** We would love for you to support our program by opening the QR code and giving to Composition Studies at the BCCM. Your donations directly benefit our students and help us continue providing great music to you and the community. Thank you for your consideration and appreciation for the BCCM students and of our programs.



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

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



# COMPOSERS' GUILD

**AVA BRACKETT**  
COMPSERS' GUILD PRESIDENT

**RAYMOND TORRES-SANTOS**  
COMP GUILD FACULTY ADVISOR

**TUESDAY, OCTOBER 11, 2022 7:30PM**

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

## PROGRAM

*Through a Jinyangjo Forest*..... Jason Griffin

Jason Griffin—piano

*Search For Unity*..... Andreas Garcia

Andreas Garcia—piano

*Mist* ..... Alvaro Caceres-Munoz

Alvaro Caceres-Munoz—piano

*Orquídeas Perfumadas* ..... Andre Serra

Andre Serra—piano

*Unnamed piece* ..... Thomas Taylor

Thomas Taylor—piano

*Deep Breath*..... Javier Castillo

Javier Castillo—guitar

*Raindrops*..... Elantra Maxwell

Elantra Maxwell—vocals

*Walking the Plankton*..... Dan Glickman

*Rendezvous Reflections* ..... Ethan Blankfeld

*String Quartet No. 1*..... Ava Brackett

Edward Pan—violin I, Eliza Hagy—violin II  
David Albrecht—viola, Ethan Dwinell—cello

*Mist* ..... Yiqi Guo  
for Woodwind Quintet

Saqtel Orozco-Pedroza—flute, Bennett Imai—oboe  
Abby Martin—clarinet, Daniel Ota—horn  
Andre Bartalos—bassoon

## NOTES

*THROUGH A JINYANGJO FOREST* is a piece for solo piano utilizing the rhythm jinyangjo as its main structural element. Jinyangjo is one of the jangdan, or rhythm, used in Korean folk music, most notably in the absolute music genre of sanjo. Given that traditional Korean music has no harmony, jangdan gives the music its principal direction and drives through the full sixty minutes, which is the typical length of a full sanjo. This piece only uses jinyangjo, the first and slowest of the jangdan, with associations of gravitas and sorrow. My main compositional development of the piece is translating the rhythmic-structural aspects of jinyangjo into melodic motifs which climaxes into a more traditional iteration of the rhythm at the end.

*SEARCH FOR UNITY* is about an interaction between two characters that are drawn to each other but can rarely agree on anything as they search for common ground.

*MIST* for piano is inspired by the dense mist that surrounds my hometown of Pinto in Spain, and the defined sunbeams filtering through it.

*ORQUIDEAS PERFUMADAS* is an exploration of the various colors and scents found in the Orchid room at Kew Gardens. The piece intentionally challenges Western listeners' ears due to its rejection of a clear melody, in turn, emphasizing the changing colors and textures.

*UNNAMED COMPOSITION* was written at the very last minute in a previous semester hence why I associate it with the aggressiveness of procrastination.

*DEEP BREATH* is about taking chances and risks in an uncertain world.

*STRING QUARTET NO. 1* When a person first composes, they have numerous ideas and want to create works that sound like their favorite composers and the most impressive musical styles they listen to. When a person first writes, they have numerous ideas and want to introduce all of them into a piece, and this string quartet resembles this. *String Quartet No. 1* was one of the first string quartets and completed pieces I wrote 3 years ago when I first started composing. This piece is the result of listening to