

was essentially her husband's attempt to silence her, to prevent her rise to fame as a poet. I hope that my setting of her poetry helps, in some small way, to give her work voice beyond the language and audience for which they were intended. Her voice is individual, but her sentiments are universal.  
—note by the composer

**But Not Until** is a duo based on a series of ironic interpersonal experiences that reminded me of the David Foster Wallace quote: "The truth will set you free. But not until it is finished with you."  
—note by the composer

**Joy Boy** was composed in 1974 and is written for an indeterminate collection of instruments. It operates on Eastman's principle of organic composition, with layer after layer being added as a shimmering totality slowly morphs and emerges. Aside from being a structural technique for his compositions, Eastman's vertically additive approach expresses a deeper, profoundly emotional, desire toward wholeness—to embrace his entire being and embodied experience as a gay Black man in the mid-20th century. As he defined it: "What I am trying to achieve is to be what I am to the fullest—Black to the fullest, a musician to the fullest, and a homosexual to the fullest. It is important that I learn how to be, by that I mean accept everything about me."  
—Kathryn J. Allwine Bacasnot

**Stay On It!** Eastman was a member of the Creative Associates ensemble at SUNY Buffalo in the late 1960s and early '70s. He wrote *Stay On It!* for that group in 1973 and toured and recorded it (in a live performance) with them. Eastman's notation was often casual, and details of his scores have been created posthumously from recordings. *Stay On It!* was a structured improvisation that could be performed with varying instrumentation, including a voice repeating the title words. Eastman's brother Gerry notes a Caribbean influence in it.

note from the LA Philharmonic Philpedia

**ABOUT SARAH GIBSON** is a LA based composer and pianist whose works draw on her breadth of experience as a collaborative performer with a deep interest in the creative process across various artistic mediums. Gibson's music has been described as "expansive" (*LA Times*) and her new music piano duo, HOCKET has been lauded as "brilliant" by Mark Sweed of the *LA Times*. She has degrees in Piano and Composition from Indiana University and the University of Southern California. Alongside Artistic Director Andrew Norman, and is the Lead-Teaching Artist for the esteemed Los Angeles Philharmonic Composer Fellowship Program. Sarah is Assistant Professor in Composition/Theory at the California State University, Long Beach Bob Cole Conservatory of Music. For full biography visit: <https://web.csulb.edu/colleges/cota/music/areas/composition-studies/sarah-gibson.php>



### A NOTE FROM THE CONSERVATORY

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BOB COLE  
CONSERVATORY  
OF MUSIC  
CALIFORNIA STATE UNIVERSITY, LONG BEACH

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



# NEW MUSIC ENSEMBLE

# STAY ON IT!

SARAH GIBSON  
DIRECTOR

FRIDAY, DECEMBER 2, 2022 7:30PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM

*The Days Run Away* .....Peter Garland(1952)

Elantra Maxwell—flute, Bennett Imai—oboe  
Daniel Perez—alto saxophone, Connor Westmoreland—tenor saxophone  
Hunter Lamar, Joon Oh, Rachel Steinke, Alex Mason—voice  
Jason Griffin & Yiqi Guo—piano, Emerson Smith—toy piano  
Diego Amaya & Chance Tackett—percussion, Javier Castillo—guitar  
Elijah Avila, Ava Brackett, Eliza Hagy, & Adrian Sifuentes—violin  
Annemarie Ohlsen & Marisa Ramey—viola, Matt Justo—double bass

*Bluets* #136-139..... Derek Tywoniuk (1988)

Adrian Sifuentes—violin, Marisa Ramey—viola

*A Mi K Giao Tranh*.....Nguyen Thien Dao (1940-2015)

Matt Justo—double bass

*Clock smasher*..... Alexander E. Miller (1982)

Clara Nguyen & Emerson Smith—piano

*Gul-e-Dodi* ..... Reena Esmail (1983)

Rachel Steinke—mezzo-soprano  
Bennett Imai—horn, Clara Nguyen—piano, Alex Mason—narrator

*But Not Until* ..... Jessica Meyer (1974)

Annemarie Ohlsen & Marisa Ramey—viola

*Joy Boy* ..... Julius Eastman (1940-1990)

Elijah Avila & Eliza Hagy—violin, Javier Castillo—guitar, Yiqi Guo & Jason Griffin—piano  
Elantra Maxwell & Hunter Lamar—voice, Daniel Perez—alto saxophone

*Stay On It!*.....Julius Eastman

Elantra Maxwell—flute, Bennett Imai—oboe, Daniel Perez—alto saxophone  
Connor Westmoreland—tenor saxophone, Hunter Lamar, Joon Oh, Rachel Steinke  
Alex Mason—voice, Jason Griffin & Yiqi Guo—piano, Clara Nguyen—toy piano  
Diego Amaya & Chance Tackett—percussion, Javier Castillo—guita  
Elijah Avila, Ava Brackett, Eliza Hagy, & Adrian Sifuentes—violin  
Annemarie Ohlsen & Marisa Ramey—viola, Matt Justo—double bass

## PROGRAM NOTES

*The Days Run Away* takes us out and back on an extended journey through eight segments that are played 'slowly and softly'. The gently rocking phrase of the opening is gradually augmented, with certain notes taking on a more melodic identity while the essence of the music's flow being in its consistent integrity, the return towards the feel of the opening a quasi-resolution that of course never entirely resolves.

—Dominy Clements

*Bluets* #136-39 In 2017, I read several books by Maggie Nelson that were striking in both form and content. The third work of hers that I encountered, *Bluets*, was particularly provocative. Composed as a series of fragments that emanate from the color blue, the prose traverses between the quotidian and the existential, innocent and erotic, joyous and desperate, quiet courage and brazen vulnerability. Nelson's vivid treatise inspired me to compose a series of miniatures for Aperture Duo, each based upon an excerpt from her text.

—  
*note by the composer*

*A Mi K Giao Tranh* Written during the closing days of the Vietnam/American war in 1975, the *A Mi K Giao Tranh* is a multi-lingual wordplay in French, Italian, Chinese and Vietnamese. The first part of the title—A Mi K—refers to French philanthropist and contemporary music champion Mica Salabert. The dedication is “a Mica Salabert,” or, phonetically, “A Mi K.” It can also mean “amica,” the Italian word for “friend.” “Giao Tranh” is an archaic Vietnamese and Chinese expression for battle, or even a disagreement between friends. Thus, *A Mi K Giao Tranh* can be interpreted as meaning “Friendship and War.” The work is quite violent in nature, often swinging wildly between activity and stillness, sound and silence, noise and pitch. *A Mi K Giao Tranh* clearly shows the influences of Dao's most renowned teachers Iannis Xenakis and Olivier Messiaen. The work uses microtonal elements, improvisation, extensive natural harmonics, noise, and playing in the extreme high register. The effect is one of intense drama and is emblematic of the turbulent time in which it was written.

—Tom Peters

*Clock smasher* was written in 2016 for my friends Sarah Gibson & Thomas Kotchhoff, of the HOCKET piano duo. The title was intended to refer to the many polyrhythmic and ostinato passages throughout the piece, which came to remind me of a room full of slightly out-of-sync ticking clocks. Perhaps more significantly, I realized while writing this work that this rhythmic style had perhaps been subconsciously influenced by my memory of the very first HOCKET concert that I attended. In that concert, further back in 2014, I had heard HOCKET perform transcriptions of Conlon Nancarrow's ferociously difficult player piano etudes, with their nearly impossible polyrhythms, of which HOCKET deceptively appeared to make easy work. The polyrhythms in my *Clock Smasher* are nowhere near the complexity of *Nancarrow's*, but I like to think that that early experience of hearing my friends perform this music at the beginning of their journey as a duo, set my own mind in a particular aesthetic direction when they later asked me for this work.

—*note by the composer*

*Gul-e-dodi* Nadia Anjuman (1980-2005) was a brilliant young Afghan poet whose life was tragically cut short, as she was brutally murdered by her own husband at the age of 25. Many of her poems express her feelings of being censored and unable to say what is in her mind and heart— something she was perhaps only able to do in her poetry.

I encountered Nadia's poetry through the American poet Diana Arterian who translated her work into English alongside her collaborator Marina Omar, and commissioned this piece as part of the release of her volume of translations. As I became acquainted with Nadia through her poetry, her words resonated deeply with me. I realized that, had she been alive today, we would have been almost the same age. We might have been peers. Musically, I am fascinated by space between these musical and linguistic cultures. My aim in this setting was to combine the immediate graspability of English with the rich and fragrant sonic world of Dari, to allow the English-speaking listener to come as close to understanding Nadia's original words as possible. Nadia's murder