

*MODULAR ETUDE NO. 2* is a semi-improvised piece using analog electronics (modular synth). The improvisational elements used include selective unmuting of the four “voices” using a mixer, creating multiple disorienting rhythms using a sequencer and two oscillating waves, and creating feedback from some modules into others, or into themselves.

*WHY SHOULD I PAY FOR SALVATION?* I was primarily inspired to write this piece by two things: I had heard jazz musicians on social media practicing and performing with Indian shruti boxes that produce drones, and got the idea to write a piece over a pedal. I have also been attracted to the idea of reappropriating Christian texts to express my frustrations with the conservative religious environment that I was brought up in, and composed this piece over *The Lord's Prayer* as a sort of meditation in response.

*THE INNER JOURNEY* is inspired by modal scales and ambient music. I wanted to write a piece utilizing modes because of the various moods they are capable of conveying.

*RAM'S HORN* is a woodwind quintet in two movements. Its genesis is the melody heard at the beginning, played by the oboe, which I originally improvised on a midi oboe sound while searching for ideas. From this starting point, with its distinctly pastoral character, reminiscent of a shepherd's horn call, the piece evolved into a sort of nature poem about a mountainside setting, with associations of goats, birds, rodents and insects. The first movement roughly portrays the passage of a day from sunrise to sunset. The second movement opens at the start of the following day, and eventually becomes a reflection on death in a dirge-like section, which is followed by the bracing arrival of another new day.

## UPCOMING EVENTS

**Tuesday, April 11 @7:30**

New Music Ensemble Sarah Gibson, director Daniel Recital Hall Tickets \$20/10

**Monday, April 17 @7:30**

Composers' Guild Concert Ava Brackett, president Daniel Recital Hall Tickets FREE

**Wednesday, April 19 @7:30**

Composition Faculty Recital-Raymond Torres-Santos Daniel Recital Hall Tickets \$20/10

**Wednesday, April 26 @7:30**

Electronic Music Ensemble Robin Bargar, director Daniel Recital Hall Tickets \$20/10

**Thursday, April 27 @ 7:30**

New Works for Cello David Garrett, director Daniel Recital Hall Tickets FREE

**A NOTE FROM THE CONSERVATORY** We would love for you to support our program by opening this 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)

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by 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:



# COMPOSERS' GUILD

**AVA BRACKETT**

COMPOSERS' GUILD PRESIDENT

**RAYMOND TORRES-SANTOS**

COMP GUILD FACULTY ADVISOR

**MONDAY, MARCH 06, 2023 7:30PM**

**GERALD R. DANIEL RECITAL HALL**

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

*What the World Needs Now Is Prudence* ..... Daniel Glickman  
(and a Crazy Diamond)

Jason Griffin—piano

*Jazz Prelude No.1, Op. 17*..... Thomas Taylor

Thomas Taylor—piano

*Waltz in c minor, No.2, Op. 1* ..... Thomas Taylor

*Rhapsody on Traditional Asian Music, Op. 11*..... Thomas Taylor

*Y*..... Thomas Taylor

James Gutierrez—director

*The Block* ..... Ava Brackett

Adrianna Xibile—director

*Sequenced Exploration*..... Ava Brackett

Cameron Johnston—visuals

*Modular Etude no. 2*..... Álvaro Cáceres-Muñoz

Álvaro Cáceres-Muñoz—modular synthesizer

*Why Should I Pay for Salvation?*..... Benjamin Nicholas

Benjamin Nicholas—voice/vocal effects module

*The Inner Journey* ..... Javier Castillo

Javier Castillo—guitar, Jeremy Collins—flute

*Ram's Horn* ..... Daniel Glickman

Ella Peirce—flute, Karen Hernandez—oboe  
Abigail Martin—clarinet, Julianne Fung—bassoon  
Josh Olson—horn

# NOTES

## *WHAT THE WORLD NEEDS NOW IS PRUDENCE (AND A CRAZY DIAMOND)*

This short piano piece was originally part of a larger collaborative work combining piano miniatures by multiple composers. It has since been expanded to stand on its own. The title is derived from three pop songs that came to mind while I was writing it, including one by the great, recently deceased Burt Bachrach. It also expresses a message relevant to these troubled times, which is also present in the music.

## *JAZZ PRELUDE*

Being the first of a small set of short pieces, these compositions focus on various styles of old-fashioned Jazz the likes of which can be found in Original Dixieland Jazz Band and/or George Gershwin. This one in particular is a simple exercise in learning swing time as well as offering performers moments of improvisation.

## *WALTZ IN C MINOR*

Alongside the other 23 different waltzes, these are among the first fully realized and composed pieces within my catalog that provide allusions to waltzes from various composers, most notably Chopin. These pieces provide a thorough dive into the compositional styling of this dance type and also serves as a prelude to my other more advanced works.

*Y* is a love story about two kids who have balloons for heads. The film comes out of my love for my own fiancé: the soulmate I always dreamed of finding, and how I too dream of flying up to that Heaven in the sky. This film wouldn't be possible without Thomas. His music gave the story life and emotion, and brought tears to my eyes.

—James Gutierrez

## *RHAPSODY ON TRADITIONAL ASIAN MUSIC*

Having been greatly inspired by the likes of folk songs ranging from Japan all the way to Indonesian Gamelan music, this major work of mine combines these elements along with late-romantic idioms to create what is currently, my longest piano composition as of now. Throughout listening, one can hear techniques played on the piano that will replicate the idiomatic nature of various Asian-themed instruments, whether it be glissandos heard on Zhengs, or illustrious melodies found on the Erhu.

## *SEQUENCED EXPLORATION*

was one of the first pieces I created using the modular synthesizer in the BCCM electronic music lab. A modular synthesizer is an instrument with different modules that can be patched together to create different sounds. In this exploration, I used the Eloquent, filter, ADSR, Braids macro-oscillator, and the Rings resonator. With these modules, I was able to create a sequence that kept going throughout the whole piece, change pitch, add filters, and change soundwaves. Using the modular synthesizer and learning about electronic music at CSULB has been a journey. I came in not knowing anything about electronic music. Every time I play around on the modular synthesizer, the more I get to explore and grow as an artist.

—Ava Brackett

The visual component of this work was built in the visual programming language Max. There are three levels to the visual generation: color, rotation, and delay. The colors are randomly generated in a grid and then upscaled to full resolution. The next step involves rotating that grid by a randomly decided amount of degrees. Finally, the video is delayed and feedback on itself, resulting in several layers of colors and rotations visible at once.

—Cameron Johnston