

SCHUBERTIANA is a nocturne written for a suitably dark-hued palette: mezzo-soprano, viola, french horn, and piano. I use the first part of Tomas Tranströmer's five-section poem, each isolating a moment of clarity elicited by Schubert's music—"the blind banister that finds its way in the darkness". (I feel the same way.) The piece's material doesn't refer explicitly to Schubert, though it does root itself in one of his characteristic keys—B flat major—and build upwards in polytonal layers with each additional thought.

CONSTELLATIONS

Text:

Once I sprayed the ocean to the stars

Now a stranger here below
An empty tale, a morning flower
Only a part, but not the whole
Rewritten by the hour

Growing up is losing your illusions

All the pieces that were pulled apart
They don't fit like they should anymore
Constellations form around my bones
And these fires
Have piled up chains of mountains
These fires burn.

—Emma O'Halloran

PERSONNEL

NEW MUSIC ENSEMBLE

Randy Smith—flute, Bennett Imai—oboe, Abigail Martin—clarinet
Andreas Garcia—tenor saxophone & piano
Russell Collings, Jason Yang—horn
Michelle Choi, Joseph Hunter Lamar, Alexandra Mason
Elantra Maxwell, Joon Oh, Rachel Steinke—voice
Matthew Simpson —electric guitar
Alvaro Caceres Muñoz—electric bass & piano
Yiqi Guo, Clara Nguyen—piano
Ava Brackett, Adrian Sifuentes—violin
Marisa Ramey, Jayden Clark—viola
Andrew Loveland—cello

A NOTE FROM THE CONSERVATORY Thank you for joining us this evening. If you are able, we would love for you to support our program by opening this QR code and designating your gift to Composition Studies program at the Bob Cole Conservatory of Music. Your donations directly benefit our students and help us to continue providing great music to you and the community.



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CONSERVATORY
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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

CONSTELLATIONS

SARAH GIBSON
DIRECTOR

TUESDAY, APRIL 11, 2023 7:30PM

GERALD R. DANIEL RECITAL HALL

PROGRAM

So Dawn Chromatically Descends to Day.....Kate Soper (b. 1981)

Rachel Steinke—voice, Yiqi Guo—piano

form the fabric.....inti figgis-vizueta (b.1993)

Randy Smith—flute, Bennett Imai—oboe, Abigail Martin—clarinet
Andreas Garcia—tenor saxophone, Russell Collings & Jason Yang—horn
Michelle Choi, Joseph Lamar, Alexandra Mason, Elantra Maxwell, Joon Oh
Rachel Steinke—voice, Matthew Simpson, electric guitar
Alvaro Caceres Muñoz—electric bass, Yiqi Guo, Clara Nquyen—keyboard
Ava Brackett & Adrian Sifuentes—violin, Marisa Ramey & Jayden Clark—viola
Andrew Loveland—cello

Karakurenai Andy Akiho (b.1979)

Randy Smith—flute, Bennett Imai—oboe, Abigail Martin—clarinet
Russell Collings & Jason Yang—horn, Michelle Choi, Joseph Lamar
Alexandra Mason, Elantra Maxwell, Joon Oh, Rachel Steinke—voice
Matthew Simpson—electric guitar, Alvaro Caceres Muñoz—electric bass
Anna Dunford—drum set, Kyla Seitz—marimba
Andreas Garcia, Yiqi Guo, Clara Nquyen—keyboard
Ava Brackett & Adrian Sifuentes—violin, Marisa Ramey & Jayden Clark—viola
Andrew Loveland—cello

BRIEF INTERMISSION

Highwire Tonia Ko (b. 1988)

Bennett Imai—oboe & electronics

Schubertiana Timo Andres (b. 1985)

Michelle Choi—mezzo-soprano, Russell Collings—horn
Jayden Clark—viola, Clara Nguyen—piano

Constellations..... Emma O'Halloran (b. 1985)

Rachel Steinke—soprano, Randy Smith—flute, Abigail Martin—clarinet
Adrian Sifuentes—violin, Andrew Loveland—cello, Martin Bui—percussion
Alvaro Caceres Muñoz—piano, Martin Bui—percussion

NOTES

SO DAWN CHROMATICALLY DESCENDS TO DAY Here is a central source of musical emotion. We internalize the motion of pitches and chords in reaction to contextual forces in musical space. We attribute agency and causation to musical motions that violate intuitive physics and inevitability to motions that yield to musical inertia. The character of the musical motions, which is shaped also by their temporal realization, mirrors equivalent motions in the “real” physical world. We

map specific musical motions onto specific emotional qualities, again in reflection of real-world equivalences. Music and language share the same evolutionary roots. They diverged in their most characteristic features: pitch organization in music, and word and sentence meaning in language. Poetry straddles this evolutionary divergence by projecting, through the addition to ordinary speech of metrical and timbral patterning, its common heritage with music. Incidentally, text setting is a rich source of evidence for the interface between music and poetry. qualities, again in reflection of real-world equivalences. [\\Music and language share the same evolutionary roots. They diverged in their most characteristic features: pitch organization in music, and word and sentence meaning in language. Poetry straddles this evolutionary divergence by projecting, through the addition to ordinary speech of metrical and timbral patterning, its common heritage with music. Incidentally, text setting is a rich source of evidence for the interface between music and poetry.

Fred Lerdahl, from “*Two Ways in Which Music Relates to the World*” (ad. Soper)

Nothing Gold Can Stay

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.

Then leaf subsides to leaf.
So Eden sank to grief.
So dawn goes down to day.
Nothing gold can stay.

—Robert Frost

FORM THE FABRIC derives from NMAI archaeologist Ramiro Mato's phrase describing the cosmological understandings of the Incan & Andean peoples through description of the Inca Road as 'threads interwoven to form the fabric of the physical and spiritual world. This work was made in New York City in January of 2020.

KARAKURENAI (Japanese for "foreign crimson") was originally written for solo prepared steel pan during a visit to Rochester, NY in June 2007 as part of the Synesthesia Suite; however, this piece can be performed on any combination of instruments and can include elements of improvisation if the performer desires.

HIGHWIRE features the oboe as a carrier for soaring melodic lines. While my piece seeks expression within this traditional view of the instrument, I also wanted to explore the oboe's unique ability to color the same note in many different ways. Here, a simple melody is intensified by a full range of techniques, from subtle fingering changes to distortion effects made with the reed position.

In much of my artistic practice, I investigate musical details in a visual/ tactile way. In addition to the notions of shading a note, I also sought to create drama through texture. The electronic component in this piece essentially perforates the melodic line, mimicking the pulsations created through instrumental techniques. Rather than altering the sound itself (by changing the pitches, for example), the computer generates a series of little “windows” that allow sound to come through at varying rates. The results range from a very tight tremolo to powerful echoes that intersect with what is being played. In addition, a few pre-recorded samples provide a larger harmonic and timbral context for the soloist. These effects— both acoustic and electronic— create a melody that unfolds in a single direction, and seemingly, with a singular mission. The image of a long, textured line made me think of high-wire acts and the emotions of trying to traverse such a narrow path above an abyss.