

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



FACULTY COMPOSERS RECITAL

FEATURED WORKS BY FACULTY:

**ROBIN BARGAR, RYCHARD COOPER
SARAH GIBSON, ALEXANDER MILLER
LUIS MOLINA, RAYMOND TORRES-SANTOS**

**WEDNESDAY, APRIL 19, 2023
7:30PM**

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

PROGRAM

Business as usual Robin Bargar

Robin Bargar—audio

Song of the Open Road Luis Molina
Poem: Walt Whitman

1. Song of the Open Road
2. The Earth

Evan Bournemann—baritone, Luis Molina—piano

our eyes once watered Sarah Gibson

Sarah Gibson and Thomas Kotcheff—piano

Aftermath Alexander Miller

Alexander Miller—electric guitar
Sarah Gibson and Thomas Kotcheff—piano, four hands

Overture from *All of Us (a Space Opera)* Raymond Torres-Santos

Raymond Torres-Santos—virtual instruments

Artificial Synesthesia Rychard Cooper

Rychard Cooper—synthesizer

PROGRAM NOTES

BUSINESS AS USUAL was created in the Experimental Music Studios and Computer Music Project, University of Illinois. Sound sources include computer generated and recorded sources with analog signal processing using 4' and 8' plate reverb. The final version was mixed by hand in real-time (no presets) using a 24-track analog desk, recorded to ½" half-track mag tape with DBX compression. This composition originated as a response to the first generation of MIDI synthesizer sound libraries, which enabled the crossover of electronic music techniques into commercial music (and further evolved into the foundations of today's popular music studio production styles). Business as usual. applies experimental composition techniques to "functional" (commercial) musical idioms. The intent was to develop a compositional approach that could safeguard even the most commercial of idioms from collapsing into commodity. During the process, a running commentary concerning the likely futility of the project emerged as a counterpoint.

(1995 program note: *The Gods on Mount Olympus* celebrate their dominion by blessing the sacrifices of educated consumers. Jingles by the Oracle at Delphi.)— Robin Bargar

SONG OF THE OPEN ROAD are the first two pieces from a song cycle setting Walt Whitman's poem.

1. Song of the Open Road
Afoot and light-hearted I take to the open road,
Healthy, free, the world before me,
The long brown path before me leading wherever I choose.

Henceforth I ask not good-fortune, I myself am good-fortune,
Henceforth I whimper no more, postpone no more, need nothing,
Done with indoor complaints, libraries, querulous criticisms,
Strong and content I travel the open road.

2. The Earth
The earth, that is sufficient,
I do not want the constellations any nearer,
I know they are very well where they are,
I know they suffice for those who belong to them.

(Still here I carry my old delicious burdens,
I carry them, men and women, I carry them with me wherever I go.

—Luis Molina

OUR EYES ONCE WATERED was commissioned by pianist Mark Robson as a companion piece to Debussy's *Études: pour les tierces*. In my piece, I decided to focus on the interval of the third as a harmonic and to explore harmonic resonance within the piano. The piece is meditative and introspective...an intimate study for one pianist or piano four-hands.

—Sarah Gibson

AFTERMATH was composed in 2021, commissioned by Sarah Gibson & Thomas Kotcheff of the HOCKET piano duo for their Composer/Performer Initiative, and first performed in October of 2021 at Boston Court Pasadena. While the pandemic was, very much, still underway in 2021, 2020 had been such a shock, that in beginning this work the following year, I simply couldn't think of any other title for a new piece other than *Aftermath*. And though still shocked, as we all were, by the events of 2020, I found some hopeful feelings to convey, that in spite of all of our challenges, there is an optimistic outlook that I wished to express in this music.

—Alex Miller

OVERTURE FROM ALL OF US is one of the various overtures from my first opera, *All of Us (a Space Opera)*. The overture conveys the various issues portrayed in the opera: pandemic, social justice, fake news, the private sector interests, church, the Space Force, civilian missions to space and politics; and of course, death and love. The opera takes place in the future on earth and on another planet. The text is in English with some Italian, Latin, Ladino and an invented language. Thus, it bridges out historical events, languages, cultures, philosophical views and religion. Similarly, the music is eclectic, basically modern with some ancient and ethnic music undertones (including Gregorian chant, Latin and Sephardic music). It also uses the procedure of DNA music (the physio-musical conversion of DNA sequences via a series of formulae that work out in a manner based on physical properties of DNA and musical parameters). The vocal forces include soloists, mixed chorus, children's choir and instruments.

—Raymond Torres-Santos

ARTIFICIAL SYNESTHESIA. Synesthesia is a perceptual phenomenon in which the stimulation of one sense produces a sensation in another. A blending of the senses. Example - hearing colors or seeing sound.

—Rychard Cooper

A NOTE FROM THE CONSERVATORY

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