

ABOUT JILLIAN RISGARI-GAI Jillian Risigari-Gai holds an MFA in Harp Performance from California Institute of the Arts as well as a BM in Performance-Harp from California State University, Long Beach. She is currently Principal Harpist with WildUP, The Industry Opera Company, and the Long Beach Ballet Company. Jillian has recently been involved in The Industry Opera Company's world-renowned production of *Invisible Cities* a wireless headphone opera composed by Christopher Cerrone. It has been widely acclaimed by the *LA Times*, *NY Times*, *Vogue Magazine*, *LA Weekly*, *KCRW*, and was featured in an hour-long documentary on *KCET*. Jillian has also toured in Europe and all over the United States sharing her music with others.

PERSONNEL

Kojiro Umezaki—shakuhachi
Jillian Risgari-Gai—harp

NEW MUSIC ENSEMBLE

Jane Botieff—flute
Abraham Perez—clarinet
Kaija Rose Hansen—violin
Eric Pham—arpeggione
Josie Boyer—violoncello
Kevin Sakamoto—percussion
Alex Lee—piano

Adriana Verdié—conductor

For ticket information please call 562.985.7000 or visit the web at:
WWW.CSULB.EDU/COLECONSERVATORY

**BOB COLE
CONSERVATORY
OF MUSIC**
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

ADRIANA VERDIÉ, DIRECTOR

WITH GUEST ARTIST
KOJIRO UMEZAKI, SHAKUHACHI

TUESDAY, MAY 13, 2014 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

...in oceangreen of shadow (2014).....Alan Shockley

Kojiro Umezaki—shakuhachi

INTERMISSION

Aluminum Skin—a hyperopera (2014).....collaboration
by Kaija Hansen, Zaq Kenefick, Eric Pham,
Gustavo Silveira, Nick Venden

PROGRAM NOTES

...IN OCEANGREEN OF SHADOW takes its title from a line in the “Sirens” episode of James Joyce’s novel *Ulysses*. *Ulysses*, and “Sirens” in particular, has had a huge impact on me, but this is the first time one of my compositions has acknowledged this influence. I jotted down this phrase a few years ago and lived with it. It now has its own meaning for me separate from the context in Joyce—at some point I realized that the image I was seeing was the green tint of the sky that sometimes accompanies a tornado. I’ve only seen a sky like this twice in my life, but it has stuck with me. A few years ago a line of storms including several tornados swept through the middle Georgia community that, though I’ve been away from it a lifetime, I still call home. I also thought of this image as I worked on this piece.

Though I planned the piece and plotted its shape and duration at home in Southern California, I composed this work mostly in the library of the Centre d’Art Marnay Art Centre in the tiny town of Marnay-sur-Seine in the beautiful Champagne-Ardenne region of France. The sounds of this quiet town inescapably colored every note that I wrote: the sounds of pigeons speaking at the top of the chimney to my room, the buzzing of many varieties of bees, the mallards frolicking in the Seine, the ringing of the hours and half hours by the bell in the now

closed 12th-century church attached to the priory that served as my home here, the air raid siren that went off on my first Wednesday in town.

The duration is a little over 30 minutes, played with each section following without pause from the preceding one. Nevertheless, the piece does divide into an introduction and five sections as follows:

- [introduction] *an audible warning*
(scored for electronics alone)
- [i.] *a green light on the horizon*
- [ii.] *simple riffs*
- [iii.] *half a world away on Zola’s fourth birthday*
- [iv.] (cadenza) *at play in the shadows of the clouds*
(scored for the two soloists and electronics)
- [v.] *moaning dance on red clay*

—Alan Shockley

ALUMINUM SKIN—A HYPEROPERA (2014) written in collaboration by Kaija Hansen, Zaq Kenefick, Eric Pham, Gustavo Silveira, Nick Venden. Three screen video, motion graphics, and editing by Nick Venden.

Additional video production by Eric Pham, Gustavo Silveira, and Zaq Kenefick.

ABOUT KOJIRO UMEZAKI Noted by *The New York Times* as a “virtuosic, deeply expressive shakuhachi player and composer,” Kojiro Umezaki performs regularly with the Grammy-nominated Silk Road Ensemble with whom he appears on multiple recordings including *Off the Map* and *A Playlist Without Borders*. Other recordings with his work have been released on Brooklyn Rider’s *Dominant Curve*; Yo-Yo Ma’s *Appassionato*; *Beat in Fractions’ Beat Infraction*; *The Silk Road: A Musical Caravan* (Smithsonian Folkways); and *Huun Huur Tu’s Ancestors Call*. His new album of mostly original works, (*Cycles*), was released in April 2014.

Born to a Japanese father and Danish mother, Umezaki grew up in Tokyo and is a performer of the shakuhachi, a composer of electro-acoustic works, and a technologist with interests in integrating global musical practices with electronics. He is currently Assistant Professor of Music at the University of California, Irvine and is a core faculty member of the Integrated Composition Improvisation and Technology (ICIT) group.

For more information visit: kojiroumezaki.com.