

Program Notes

1. I wrote this piece while taking a course taught by Jeremy Haladyna on 20th century techniques. Possibly the most difficult piece in the program, it includes advanced techniques for the cello and piano and difficult passage work as a result of semi-serial composition. A unique row of the twelve pitches makes up the harmonic language of the middle section, first expressed in vertical clusters in the piano, and then as horizontal lines in the cello.

2. My most recent composition, was originally written to be the soundtrack to a friend's short film, but after liking the idea so much, and not wanting to stick to a timecode, I expanded the first and third pieces to be self-contained movements. The middle movement was my experiments with spectral music. I listened to one single pitch and "composed-out" the resulting overtones that resonated in the piano. Then I took this piece for piano and arranged it for the quartet, expanding on ideas inherent in the natural overtone series, and rhythmically embellishing the original sounds.

3. I dedicate these short character pieces to my friends whom I've met over the four years in Santa Barbara. Like the pieces, just as I am getting to know them and their interesting quirky personalities, they are over for me. I hope these encourage you to cherish the short amount of time we have with each other.

4. This piece was composed specifically for the wedding of two of my friends, Sarah Zeisler and Jake Dodson. To meet the demands of the available performers, it was originally performed on two violins and two cellos. I have revised it for string quartet, in my opinion the best chamber ensemble, that can have four distinct parts, yet play together as one.

5. The third movement, originally titled "The Daily Rush" for solo piano, was written my freshmen year as a reaction to the fast pace of life in this new college environment.

The quirky themes reminiscent of students and faculty scrambling around to their next lecture, and the off set 7/8 time alludes to the confusion and awkwardness of being a freshman at a big school paint a picture of my life at UCSB.

The other two movements are good too.

6. I "composed" these pieces my sophomore year when I took an electronic music course taught by Curtis Roads. We learned about techniques such as granulation, low pass filtering, frequency modulations, and tap delay that I used in the creation of new sounds from old sounds. The first piece "Boing" uses primarily the sound of a jaw harp, heavily processed. The second "Untitled for G5" uses granulation, which takes a sound sample, and breaks it down to the smallest bit (a sample or "grain"), and plays with different arrangements of grains. These sounds were taken into an analysis program "spear" which visualized a sound sample, and allowed me to highlight certain frequencies and amplify them, invert them, or move them around. Both pieces were created in the Varesé studio in the music building using entirely original recorded sounds.

7. The most programmatic work in my concert, this piece was written during and after a trip to Paris that I took with my friend Diondra. It is meant to be a musical diary of our two week vacation there. The movements are titled appropriately in French, and translate to: "Jetlag," "Homesickness," "Vacationing," and "Leaving," representing four different actions or emotions we experienced.

8. The three pieces on the program today are three of my arrangements. Besides arranging, I have directed Naked Voices for three years now, and after recording two CDs, performing numerous concerts, and placing 2nd in our division of collegiate a cappella groups, it is hard to see my part in it come to an end. Next year, Naked Voices will continue under the direction of two newer members, and I hope it continues for years to come. Naked Voices Rocks Hooah!

**Adam
Quinn
Kurihara**

**Senior
Composition
Recital**

Program:

1. Sonata for Cello and Piano (2006)
Ami Nashimoto - Cello
Brad Emerson - Piano

2. Three pieces for flute, cello, vibraphone, and piano
Emilee Wong - Flute/Alto Flute/Piccolo
Ami Nashimoto - Cello
Eddie Trager - Vibraphone
Adam Kurihara - Piano

3. Four preludes that you wish were longer (2006-2007)
Adam Kurihara - Piano

4. String Quartet #3, for the wedding of Sarah and Jake (2007)
Antonya Forsyth - Violin
Robbie Shaw - Violin
Bridget Callahan - Viola
Ami Nashimoto - Cello

- Intermission (10 minutes)

5. Sextet for winds and percussion (2004-2008)
I. Allegro II. Grave III. Scherzando
Emilee Wong - Flute
Jaimie Lee - Flute
Alison Hazen - Alto Flute
Tiffany Rizzo - Clarinet
Stephie Steward - Bassoon
Eddie Trager - Percussion

6. Two Experiments with Electronics (2005-2006)

7. Chanson Pour Une Fille Nostalgique (2007)
I. Decalage Horiare II. Nostalgie III. Voyager IV. Partir
Antonya Forsyth - Violin
Robbie Shaw - Violin
Bridget Callahan - Viola
Ami Nashimoto - Cello
Richard Cassarino - Contrabass
Brad Emerson - Piano

Special Thanks To:

All my performers for their time and efforts
Joel Feigin for his constant critique and encouragement
My family for raising me well and letting me be
Diondra for her honest opinions of my music
Naked Voices for singing flat
Isabelle Duha and Annie Yih for teaching me how to fall in love with music
Michel Marc Gervais for having an inspiring passion for music making
All of you for showing up and listening. THANK YOU!

This program has been printed on re-used music from my
lessons, extra parts, and old scores.