She also collaborates with pianist Mark Uranker as the Orpheus Duo in performances of music from the traditional repertoire as well as new music for two pianos.

Her strong commitment to cultural and community education is evident through her work with many outreach and service programs in retirement homes, prisons, hospitals, and arts institutions such as the Los Angeles County Music Center education program and Chamber Music in Historic Sites.

Althea Waites is an International Steinway artist and a member of Pi Kappa Lambda National Honor Society.

UPCOMING KEYBOARD STUDIES EVENTS

• Sunday, October 14, 2012: Faculty Artist Series, Mark Uranker, piano 4:00pm Daniel Recital Hall $10/7
• Saturday, November 17, 2012: Guest Artist Series, Daniel Shapiro, piano 4:00pm Daniel Recital Hall $10/7
• Sunday, November 18, 2012: Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall $10/7
• Tuesday, December 4, 2012: Piano Plus! Shun-Lin Chou, director 8:00pm Daniel Recital Hall $10/7
PROGRAM

J. S. BACH (1685-1750)
Prelude and Fugue in E-Flat Major (ca. 1744)
[Well-Tempered Clavier, Book II]

L. van BEETHOVEN (1770-1827)
Sonata in A-Flat Major, Opus 26 (1800-1801)
Andante con Variazioni
Scherzo: Allegro molto
Marcia funebre sulla morte d’un Eroe
Allegro

INTERMISSION

CURT CACIOPPO (b. 1951)
Mitleid (2012)

World Premiere

FRANZ LISZT (1811-1886)
Weinen, Klagen, Sorgen, Zagen (1859)
[Variations on a motive of Bach from the Cantata,
BWV 12 and the Crucifixus from the Mass in B Minor,
BWV 232]

ABOUT ALTHEA WAITES

Internationally acclaimed American pianist Althea Waites has concertized extensively throughout the United States, Europe and Asia as a brilliant soloist, chamber musician, and collaborative artist. In addition to performances on concert stages around the world, she has also participated in numerous festivals as a soloist, collaborative pianist and ensemble coach, including Aspen, Tanglewood, the Yale Summer Festival, the Jacob’s Pillow Dance Festival, and the Idyllwild Arts Festival in Southern California.

Praised by the Los Angeles Times for “superb technique and profound musicality,” Ms. Waites has a distinguished history of performing new music by American composers and has received several honors and commendations for her work. She has also been guest soloist for National Public Radio’s Performance Today, KQED in San Francisco, KCET in Los Angeles, Walt Disney Concert Hall, the Geneva Conservatory of Music in Switzerland, Wigmore Hall in London, Merkin Hall in New York City, concerts for the World Music Program in Jakarta, Indonesia, Phillips Gallery in Washington, D.C., and the Los Angeles County Museum of Art.

Her recording credits include a CD of music by African-American composers, Black Diamonds, which was released by Cambria Records in 1993 to rave reviews from the critics, and Along The Western Shore, featuring works by California composers.

Ms. Waites received the Bachelor of Music degree from Xavier University of Louisiana, and the Master of Music degree in piano from Yale University School of Music where she studied with Donald Currier. She has also studied with Alice Shapiro, a protégé of the late Rosina Lhevinne, and Russell Sherman, New England Conservatory faculty.

In addition to maintaining her concert schedule, Ms. Waites is currently on the keyboard faculty for the Cole Conservatory of Music at California State University/Long Beach, and is in demand for recitals, residencies, and masterclasses at colleges and arts institutions throughout the United States.
**PROGRAM NOTES**

**Prelude and Fugue in E-Flat Major**

Prelude and Fugue in E-Flat Major has been universally acknowledged as one of Bach's most influential compositions, and for musicians who play keyboard instruments, they are a major component of the repertoire. The collection consists of 48 preludes and fugues in all the major and minor keys, and although they were originally designated for keyboard instruments which were used during the 17th and 18th centuries (harpsichord, clavichord, organ), they have also been performed with great success by vocal, instrumental, and jazz ensembles.

Through Linda's and Lior's intervention, a coalition of supporters was gathered, the investigation was re-opened, the police were reprimanded, the district attorney was replaced, and our friend was ultimately released (already a retiree for several years, he would have died in jail had he been sentenced to that severe term). Compassion was exercised, and justice prevailed.

—note by the composer

**Weinen, Klagen, Sorgen, Zagen**

Weinen, Klagen, Sorgen, Zagen (Weeping, Wailing, Grieving, Fearing) is a large work by Liszt which represents a tribute/homage to Bach. The piece is based on the chromatic ostinato which was used by Bach in his Cantata (BWV 12), and later revised in the Crucifixus from the Mass in B Minor.

The work opens with a dramatic introduction with the rest of the piece set in variation form, each variation corresponding to a statement of Bach's motive. The variations become more complex and demanding, both musically and technically, until the final section appears in a recitative passage. The dark lamentation of the variations is now transformed into the hymn which ends the cantata, “Was Gott tut das ist wohlggetan” (What God does is well done). In this context, Liszt has described through music the concept of victory and triumph over suffering and death.