

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



MULTI-PIANO EXTRAVAGANZA

FEATURING CHIZUKO ASADA, SHUN-LIN CHOU,
VALENTINA GOTTLIEB, CRAIG RICHEY,
MARK URANKER, ALTHEA WAITES
WITH SAMUEL GRODIN, JESSICA KWON, MARY OBRAY
AND KEYBOARD STUDIES STUDENTS

SATURDAY, APRIL 7, 2012 // 4:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Sonata in C Major, K. 521 Wolfgang Amadeus Mozart
II. Andante (1756-1791)
III. Allegretto

Valentina Gottlieb, Craig Richey

Concerto in D minor for two pianos Francis Poulenc
II. Larghetto-Beaucoup plus allant-Tempo primo (1899-1963)
III. Allegro molto

Mark Uranker, Althea Waites

Libertango (1974) Astor Piazzolla
(1921-1992)

Jessica Kwon, Mary Obray

Piano Concerto in C minor, Opus 18 Sergei Rachmaninoff
III. Allegro scherzando (1873-1943)

Shun-Lin Chou, Chizuko Asada

INTERMISSION

Suite No. 4 in D-flat Major, Opus 62 Anton Arensky
Prelude (1861-1906)
Romance
Le Rêve
Finale

Chizuko Asada, Craig Richey

Symphony No. 6 in B Minor, Opus 74 Pyotr Ilyich Tchaikovsky
III. Allegro molto vivace (1840-1893)

Chizuko Asada, Shun-Lin Chou, Valentina Gottlieb, Craig Richey, Mark Uranker, Althea Waites

Slavonic Dance in C Major, Opus 46 No. 1 Antonín Dvořák
(1841-1904)

Chizuko Asada, Chia-Chun Liu
Shun-Lin Chou, Warren Lee
Valentina Gottlieb, Andrew Dyquiango
Craig Richey, Rebecca Lim
Mark Uranker, Tuesday Herrera
Althea Waites, Esther Hong

PROGRAM NOTES

SONATA IN C MAJOR, K. 521

The Sonata in C is Mozart's last composition in a form he had made very much his own. (His earliest known duet sonata, also in C, dates from 1765 when Mozart was 9, and is probably one of several composed for him and his sister Nannerl to play during the European tours they made with their father Leopold.) This sonata dates from 1787, during which year Mozart composed *Don Giovanni* for the Prague Opera House, two of his most beautiful string quintets, some songs, piano works, and the *Eine kleine Nachtmusik* serenade. It is entered by Mozart in his thematic catalogue on 29th May, the very day he heard of his father's death. Also on that same day Mozart sent a copy of the duet to his young friend Freiherr Gottfried von Jacquin with a covering letter requesting that he should pass the score to his 18-year-old sister Franziska (Mozart's most gifted pupil, for whom he had composed the piano part of the Kegelstatt Trio the previous year) "with my compliments and tell her to tackle it at once, for it is rather difficult." As with its immediate duet predecessor, the F major Sonata (K. 497), both parts are equally demanding. All movements contain passages of considerable brilliance; the gentle andante, in the key of F, contains an agitated middle section. The last movement is a rondo on a charming simple melody interleaved with sections of bravura playing and some interesting and unexpected harmonic shifts.

CONCERTO IN D MINOR FOR TWO PIANOS

Poulenc's *Concerto for Two Pianos* was written in 1932 and dedicated to the Princesse de Polignac, who commissioned it. The concerto is full of the sounds he heard in his life—the music of Stravinsky, French music-hall melodies, street song, music derived from silent films, and Balinese gamelan. The concerto, like much of the composer's output, is alternately beautiful, silly, lively, heart-wrenching, and profound.

LIBERTANGO

Astor Piazzolla composed and published this piece in 1974 while living in Milan, Italy. His compositional style, now called "nuevo tango," revolutionized the tango through his use of dissonance, counterpoint and elements of jazz, while still retaining the rhythmic drive of the traditional Latin American dance. To celebrate his musical freedom, he invented the title *Libertango* by combining the Spanish word "libertad" (freedom) with "tango." This piece was originally composed for orchestra, but has been arranged for numerous solo instruments and ensembles including bandoneon, guitar, two pianos, and string quartet. Both classical and folk musicians around the world continue to perform and record this piece.

PIANO CONCERTO IN C MINOR, OPUS 18

Rachmaninoff composed his Second Piano Concerto in 1900–1901 and was soloist for the first performance on November 9, 1901, in Moscow. All his life, Rachmaninoff was prone to anxiety and depression. With the help of his physician, a disciple of Freud, the concerto was supposedly a result of analysis which ended his composer's block.

The finale, beginning in E major and quickly swinging around to C minor, has many wonderful moments, but it's usually remembered as the brilliant setting of Rachmaninoff's most famous tune, later "borrowed" by Buddy Kaye and Ted Mossman for their 1945 hit tune, "Full Moon and Empty Arms." He uses it three times in the finale, each time freshening it with new touches. The last word is given to the piano, in an outburst of glittering bravura.

SUITE NO. 4 IN D-FLAT MAJOR, OPUS 62

The Russian composer Anton Arensky was the pupil of Rimsky-Korsokov and the teacher of Rachmaninoff and Scriabin. A rather Dostoevskian pedagogue and character in Russian musical life in the late 19th and early

20th centuries, (he died in his forties as an infamous drinker and card player), he was posthumously maligned by Rimsky who said he would 'soon be forgotten' and later defended by Stravinsky who particularly liked his first Piano Trio in D Minor. In his suites for two pianos he has written music of high entertainment, real lyricism, and great taste. Fans of Rachmaninoff's work in this genre will love this. Both composers understand the instrument completely, and they share that Slavic common ground of bittersweet, delicious, almost narcotic melancholy. The Fourth Suite, Op. 62, first published in 1903, dedicated to Vera Siloti, wife of Rachmaninoff's cousin Alexander Siloti, is full of both virtuosity and emotion: from the powerful chords and rippling arpeggios of the *Prelude*, to the wistful melancholy of the *Romance*, the utter tenderness of *Le Rêve*, and the cascading Chopin-like passagework passed from one pianist to the other in the *Finale*. The notable equality between the two parts is much enjoyed by the performers.

SYMPHONY NO. 6 IN B MINOR, OPUS 74 Tchaikovsky's "Pathétique" Symphony was his death song, just as surely as Mozart's Requiem was his. The Symphony was premiered (to mixed reviews) in St. Petersburg on October 28, 1893, and 10 days later, on November 6, the 53-year-old composer was dead, so the story runs, after having drunk a glass of unboiled water during a cholera epidemic. Whether or not Tchaikovsky actually had a premonition of his own death while working on the symphony, there is little doubt that a feeling of fatality permeates the work.

The upbeat third movement, however, is an exception to the somber mood. In common time, it adheres to much more of a standard form than the rest of the work. The movement revolves around two themes, a nervous, jittery motif in the woodwinds and a majestic march originating in the brass. As a march, it is very unmilitary. Its harmonic structure is based on the tonic and subdominant rather than the more common tonic and dominant. The jittery theme completely gives way to the march theme at the short development. Eventually, the orchestra launches into a full, triumphant chorus of the brass theme at the movement's end, often leading the audience to believe that the symphony is over.

The six-piano score heard to day is a re-working of arrangements by 19th-century pianists E. Langer and A. Schaefer by CSULB piano faculty members.

SLAVONIC DANCE IN C MAJOR, OPUS 46, No. 1 The *Slavonic Dances* are a series of 16 pieces composed in 1878 and 1886 for piano duet. The dances were inspired by Johannes Brahms's *Hungarian Dances* and were orchestrated at the request of Dvorák's publisher soon after composition. The pieces, lively and overtly nationalistic, were well received at the time and today are among the composer's most memorable works, occasionally making appearances in popular culture.

The first dance, in C major, is presented in its original four-hand version, multiplied by six. The BCCM faculty is proud to be performing with a group of our many talented artists.

PERFORMERS

CHIZUKO ASADA has been teaching piano at California State University, Long Beach since 1995. While working on her Master of Music degree at CSULB, she won the Fine Arts Affiliates Scholarship as well as the University Concerto Competition and became a member of Pi Kappa Lambda. Her thesis, *Schenkerian Analysis of Sonata Op.68 by Scriabin*, was completed under the direction of Dr. Martin Herman.

In the 2000 and 2004 editions of *Who's Who Among America's Teachers*, she was listed as one of the Best Teachers in America. She maintains an extensive private piano studio in Irvine; her students have received numerous awards in various competitions. She has also served as adjudicator for various piano competitions in Southern California.

Ms. Asada is not only a piano soloist; she has performed concerti with CSULB Symphony Orchestra and is a professional collaborative pianist for numerous singers, instrumentalists and chamber groups. She is also one of the founders of Irvine Classical Music Series and Emerging Artist Competitions.

At CSULB, she studied with Edith Hirshthal, Michael Carson, and Natalie Limonick, and played in master classes with Menahem Pressler and Walter Hautzig. Other teachers and mentors include Aiko Ishihara, Valentina Gottlieb, and Scott McBride Smith.

SHUN-LIN CHOU has appeared internationally in concerto, solo, and chamber performances. Declared “an artist of international stature” (*Taiwan Times*), who “shined at the piano ... effortlessly and flawlessly” (*Schwäbische Zeitung*, Germany), he has performed to critical acclaim as soloist with over a dozen orchestras in such prestigious venues as the National Concert Hall in Taipei, Victoria Concert Hall in Singapore, and the Eastman Theatre.

Dr. Chou has completed an around-the-world recital tour to Europe and Asia, with successful performances in Germany, Austria, Czech Republic, Poland, Taiwan, Singapore, Malaysia, and the United States. An experienced chamber musician, Chou was a member of the Hawthorne Trio, the resident artist group at Missouri State University.

An active adjudicator and clinician, Shun-Lin Chou has judged for numerous competitions from regional to national levels. Locally, he has judged for various MTAC events, including Young Artist Guild finals and California Association of Professional Music Teachers (CAPMT) auditions. Invitations to present master classes and lecture recitals have taken him to colleges and universities in Asia, Europe, and across the United States. A dedicated teacher and leader in music organizations, he has served as Missouri Music Teachers Association’s Convention Chair and recently served as state chair of CAPMT Honors Auditions. A multi-faceted artist, teacher and scholar, Chou recently presented a paper at an international symposium on Johannes Brahms entitled “Brahms’ Piano Idiom: Toward a New Virtuosity.” His research in descriptive bibliography of printed music has led him to develop an avid interest in collecting nineteenth century scores.

Dr. Shun-Lin “Sam” Chou currently serves as Director of Keyboard Studies and Professor of Piano at California State University, Long Beach. Prior to joining the faculty at CSULB in 2003, he served as an associate professor of piano at Missouri State University. He has held various teaching posts at Tunghai University summer music festival in Taiwan, the Missouri Fine Arts Academy, the Preparatory Piano Laboratory Program at the University of Michigan, and the Eastman School of Music. Chou earned the Doctor of Musical Arts degree and the prestigious Performer’s Certificate from the Eastman School of Music after being awarded a Graduate Fellowship, and received a Masters in Piano Pedagogy and Performance degree from the University of Michigan. His principal teachers include Nelita True, Louis Nagel, and Reginald Gerig.

VALENTINA GOTTLIEB Concert pianist and professor at California State University Long Beach, and formerly a professor on the piano faculty at the Academy of Music in Riga, Latvia, Dr. Valentina Gottlieb coaches future Bachelors and Masters of Music students at CSULB and teaches at her private studio in Irvine. Dr. Gottlieb adjudicates various festivals and competitions (SYMF, United States Open Music Competition, MTAC and MTNA festivals, John C. Child Walker Music Competition, etc.). She holds Masters degrees in Piano Performance, Chamber Music, and Pedagogy from the Academy of Music, Riga, Latvia and a Doctorate from the St. Petersburg Conservatory of Music.

Her teachers include Prof. K. Blumental and Prof. N. Perelman. She regularly performs solo and ensemble recitals (Istituto Italiano di Cultura, CSU Dominguez Hills, Multi-Piano Extravaganza concerts at CSU Long Beach, Irvine Chamber Music Festivals Victoria Chamber Music Festivals, Classical Music Encounters of Southern California, etc.). Dr. Gottlieb has performed in the USA, UK, Spain, Latvia, Lithuania, Armenia, and Russia.

CRAIG RICHEY

, a native of North Carolina, received his high school diploma from the N.C. School of the Arts, his Bachelor of Music degree from the St. Louis Conservatory, and his Master's degree from the Juilliard School. Hailed by the *St. Louis Post-Dispatch* for his 'Nonsense pianism!' he made his New York debut as guest soloist with the New York Pops at Carnegie Hall. He has appeared both in solo and chamber music recitals throughout the United States. His teachers include Joseph Kalichstein, Martin Canin, Bela Nagy, and Anne Epperson.

Craig's mother, violinist Elaine Lee Richey, was the 1959 winner of the prestigious Walter Naumburg Competition and was assistant to Ivan Galamian at the Curtis Institute in Philadelphia. Craig's father, David Richey, was a composer. His string quartet was winner of the Rita Sosland Award judged by Darius Milhaud. Craig began his chamber music studies at an early age and at nineteen was recipient of a special award from the National Federation of Music Clubs for outstanding performance in chamber music at the esteemed Kneisel Hall Chamber Festival in Blue Hill, Maine. His chamber music mentors include Artur Balsam, Joseph Fuchs, Leslie Parnas, and Joseph Kalichstein. Mr. Richey also served as staff accompanist at the Juilliard School.

Some of his collaborations include cellist Lynn Harrell, violinists Elaine Richey, James Crawford, Aaron Berofsky, Andy Simeonescu, and Pamela Frank, and soprano Clamma Dale. He taught for ten years at the renowned Third Street Music School Settlement in New York City where he directed their chamber music program. He is also a composer of music for film and scored the 2002 summer hit *Lovely and Amazing* released by Lion's Gate Films, which recently garnered the most Independent Spirit Award nominations.

MARK URANKER

enjoys a varied career as a pianist, harpsichordist, chamber musician and composer. With pianist Althea Waites, he tours as the Orpheus Duo, a two-piano ensemble dedicated to performing standard works of the repertoire as well as championing new works. Mark is also a founding member of *Cabaret perpetual* with singer and actor Elizabeth Ackerman. Premiering the works of many composers, he has performed at many venues including the Luckman Center for the Arts, California Institute of the Arts, the Palm Springs Bach Festival, and on KUSC. He has composed for both theater and dance: his works include incidental music for Moliere's *Bourgeois Gentleman*, Peter Shaffer's *Royal Hunt of the Sun* and music for prominent choreographers. Mark also composed and directed the music for the Gala Opening of the Aquarium of the Pacific in Long Beach.

He gave his New York premiere as a harpsichordist at the prestigious "Midtown Concerts" early music series; In New York City, Mark studies harpsichord and continuo playing with Gwendolyn Toth, and Baroque vocal technique and interpretation with Grant Herreid. He has coached and directed many works from the Baroque era, including *Orfeo* by Monteverdi, and *Agrippina* and *Giulio Cesare* by Handel and the *Magnificat* of J. S. Bach. Mark also performs and rehearses with the American Ballet Theatre during the summer in New York City. He is on the piano faculty at the Cole Conservatory of Music at California State University, Long Beach, and has also worked at the Juilliard School, Vassar College, UCLA, and Pomona College.

ALTHEA WAITES

Internationally acclaimed American pianist Althea Waites has concertized extensively throughout the United States, Europe, and Asia as a soloist, chamber musician, and collaborative artist. She has also participated in many festivals as soloist and ensemble coach including Aspen, Tanglewood, the Yale Summer 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*, KCET in Los Angeles, Walt Disney Concert Hall, and *Sundays At Four*, a live broadcast from the Los Angeles County Museum of Art.

Ms. Waites is a graduate of the Yale University School of Music where she studied with Donald Currier, and is currently on the keyboard faculty at the Cole Conservatory at CSU Long Beach. She is in demand for recitals, residencies, and master classes at colleges and arts institutions throughout the country, and also collaborates with pianist Mark Uranker as the Orpheus Duo in performances of works from the traditional repertoire and new music for two pianos.

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

STUDENT PERFORMERS

Long Beach native **Samuel Grodin** is enjoying an increasingly busy career as a solo and collaborative pianist. A recent prizewinner in the Ibiza International Piano Competition, Mr. Grodin has performed throughout the United States and Spain. He holds a Master’s degree from the San Francisco Conservatory of Music, where he was the recipient of the Harold W. Scheeline Piano Scholarship. He completed his Bachelor’s degree at the Cole Conservatory of Music at CSULB, where he was a President’s Scholar. His teachers have included Craig Richey (with whom he is delighted to be performing this afternoon), Sharon Mann, and Nina Scolnik. His chamber music coaches include Timothy Bach, Shun-lin Chou, Jennifer Culp, Kurt Muroki, and Craig Richey. He has spent six summers at international music festivals, studying with Julian Martin, Robert McDonald, Antoinette Perry, Marc Durand, and Joseph Kalichstein. Mr. Grodin has performed in master classes with Emanuel Ax, Rita Sloan, Midori, Blanca Uribe, Dominique Weber, and Stephen Hough. He has performed at the Carpenter Center in Long Beach, the San Francisco Museum of Modern Art, the Palace of Fine Arts, and the Yerba Buena Center for the Arts. He has appeared as soloist with the CSULB and Bellflower Symphony Orchestras. A champion of new music, Mr. Grodin has also performed with the SFCM New Music Ensemble and the Ensemble Parallèle, which in 2010 presented the West Coast premiere of John Rea’s reorchestration of Alban Berg’s *Wozzeck* for chamber ensemble.

Jessica Jihye Kwon, sophomore at the Bob Cole Conservatory of Music, is majoring in piano performance and studying under Dr. Shun-Lin Chou. She previously studied piano under Dr. Jackie Pettito at Los Angeles Community College. Upon auditioning at BCCM, she received Music Talent Award Scholarship. She currently gives piano and theory lessons at private studios.

Mary Obray is a sophomore studying piano performance under Craig Richey at the Bob Cole Conservatory of Music. Before attending the BCCM, she was home-schooled and studied piano under Dr. Polli Chambers-Salazar at El Camino College. For nine years she was a member of the South Bay Children’s Choir, which awarded her the Jane Hardester Scholarship upon graduation. She now directs church choirs and plans to earn a graduate degree.

SPECIAL THANKS

This Afternoon's program and reception generously underwritten by Beverly August

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Also to keyboard faculty, students, family and friends for making this event possible.

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UPCOMING KEYBOARD STUDIES EVENTS

- Saturday, April 21, 2012: Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall \$10/7
- Thursday, April 26, 2012: Guest Artist, Steven Spooner, piano 8:00pm Daniel Recital Hall \$10/7
- Tuesday, May 1, 2012: *Piano Plus!*, Shun-Lin Chou, director 8:00pm Daniel Recital Hall \$10/7

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