

*Sometimes I can sing
as if I were happy,
but secretly tears well up
and free my heart.*

*The nightingales,
when spring breezes play, let
their songs of yearning resound
from the depths of their dungeons.*

*Then all hearts listen
and everyone rejoices;
yet no one truly feels the anguish
of the song's deep sorrow.*

The music develops rather chromatically and tragically into sounds of clangorous bells and melts away into the opening theme again. The finale, marked *Precipitato* (precipitously), is a brilliant toccata in 7/8 time, affirming the B-flat major key designation—an awesome and terrifying machine rolling without any human direction or intervention.

ABOUT MARK URANKER 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.

For upcoming events please call 562.985.7000 or visit the web at:

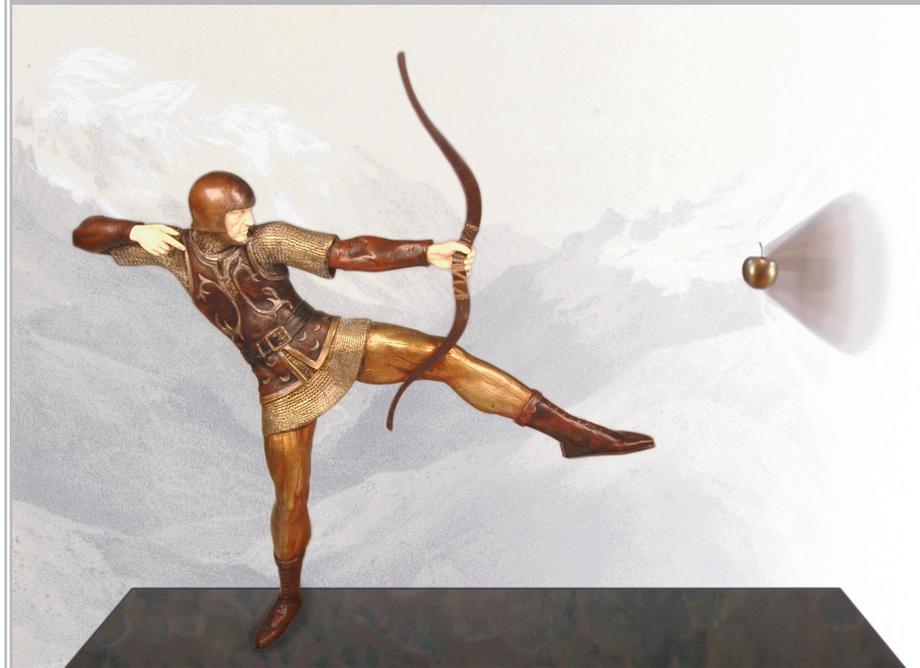
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THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



FACULTY ARTIST SERIES



MARK URANKER, PIANO

SUNDAY, OCTOBER 14, 2012 4:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Franz Liszt (1811-1886)

Années de Pèlerinage *Première Année: Suisse*

(Published 1855; nos. 1-4, 6, 8, and 9 are revisions, composed 1848-1854, of pieces in the cycle *Album d'un voyageur*, composed 1835-36 and published 1842)

I. Chapelle de Guillaume Tell

Einer für alle -
Alle für Einen

—Schiller

II. Au lac de Wallenstadt

...Thy contrasted lake
With the wild world I dwell in, is a thing
Which warns me, with its stillness, to forsake
Earth's troubled waters for a purer spring.

—Byron

III. Pastorale

IV. Au bord d'une source

In säuselnder Kühle
beginnen die Spiele
der jungen Natur

—Schiller

V. Orage

But where of ye, oh tempests! Is the goal?
Are ye like thine within the human breast?
Or do ye find, at length, like eagles, some high nest?

—Byron

VI. Vallée d'Obermann

Que veux-je? Que suis-je? que demander à la nature?
....Toute cause est invisible, toute fin trompeuse;
toute forme change, toute durée s'épuise...
je sens, j'existe pour me consumer en désirs imdomptables,
pour m'abreuver de la séduction d'une monde fantastique,
pour rester atterré de sa voluptueuse erreur.

—Étienne de Sénancour: OBERMANN, *Lettre 53*

Indicible sensibilité! charme et tourment de nos vaines années; vaste conscience d'une nature partout accablante et partout impénétrable! passion universelle, indifférence, sagesse avancée, voluptueux abandon: tout ce qu'un cœur mortel peut contenir de besoins et d'ennuis profonds, j'ai tout senti, tout éprouvé dans cette nuit mémorable. J'ai fait un pas sinistre vers l'âge d'affaiblissement; j'ai dévoré dix années de ma vie. —*Lettre 4*

Could I embody and unbosom now
That which is most within me,—could I wreak
My thoughts upon expression, and thus throw
Soul, heat, mind, passions, feelings, strong or weak,
All that I would have sought, and all I seek,

Bear, know, feel and yet breathe—into one word,
And that one word were Lightning, I would speak;
But as it is, I live and die unheard,
With a most voiceless thought, sheathing it as a sword.

—Lord Byron: *Childe Harold's Pilgrimage*

VII. Eglogue (Hirtenweise)

The morn is up again, the dewy morn,
With breath all incense, and with cheek all bloom,
Laughing the clouds away with playful score,
And living as if earth contained no tomb!...

—Byron

VIII. Le mal de pays

IX. Les cloches de Genève: Nocturne

I live not for myself, but I become
Portion of that around me.

—Byron

INTERMISSION

Sergei Prokofiev (1891-1953)

Sonata No. 7 in B-flat Major, Opus 83

- I. Allegro inquieto
- II. Andante caloroso
- III. Precipitato

PROGRAM NOTES

ANNÉES DE PÈLERINAGE

In 1835 Liszt left Paris with his companion, Countess Marie d'Agoult and headed for Geneva, Switzerland to travel and renew his artistic and musical vision. He wrote this collection of pieces during the two years he lived there, celebrating the natural beauty and simplicity of the Swiss countryside. Mountains, water, storms and pastoral life are represented in these pieces. The last piece—*The Bells of Geneva*—is connected to the birth of Liszt's first daughter, Blandine.

SONATA NO. 7 IN B-FLAT MAJOR

Prokofiev wrote his Seventh Sonata in 1942, one of the three so-called "War Sonatas." Despite it's declared key of B-flat major, the first movement is almost completely atonal and wanders chromatically through many keys. The only reference to the tonality of the sonata is a quickly rolled B-flat major chord at the end of the movement. The second movement begins with a beautiful, sentimental theme derived from Schumann's song "Wehmut," the lyrics of which perhaps describe Prokofiev's perception of his artistic and musical place in mid-war Stalinist Russia: