

by emerging composers. DuoSolo appears regularly on concert series around the world and are frequent guests at new music festivals in the U.S. In 2010, DuoSolo founded the Cortona Sessions for New Music: a two-week summer program held in Cortona, Italy, dedicated to bringing young performers and composers together for world premiere performances. The Sessions annually presents nearly 40 world premieres and hosts dozens of musicians from around the world. Information about the Cortona Sessions is available online at www.cortonasessions.com

Michael is currently on the piano faculty at Oklahoma State University, while Mary splits her time between a large private flute studio and her work as a certified yoga instructor. When not rehearsing or teaching, they are likely to be found enjoying fine wine, good food, and quality time with their dogs, Sam and Kona.

NEW MUSIC VIRTUOSOS AT THE BCCM

Friday, March 22, 2013:

The world renowned Kronos String Quartet will be on campus! 1:30pm the members of the quartet will be doing workshops with our student composers. We'll start with a brief session in Daniel Recital Hall with the quartet, and move to breakout sessions with the four quartet members in various classrooms within the conservatory. Free!!

4:00-5:30pm in the Engineering Building, the quartet, along with various scientists and other musicians, will take part in a panel discussion about the creation of the multimedia work *Sun Rings*. Free!!

Saturday, March 22-23, 2013:

The Kronos Quartet, joined by the BCCM University Choir will perform Terry Riley's *Sun Rings* 8:00pm Carpenter Performing Arts Center \$48.

Monday, March 25th, 2013:

Bass clarinetist /composer Michael Lowenstern

3:00-4:00pm Clarinet Masterclass. Free!!

4:30-5:45pm Composers Colloquium. Free!!

8:00pm Guest Artist Series, Michael Lowenstern, performance \$10/7.

(All three events are in the Daniel Recital Hall.)

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

SPECIAL THANKS TO:

Kate Gillon, performance coordinator; Kathy Smith, piano technician; Matt Pogue, graphic design.

**BOB COLE
CONSERVATORY
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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:



GUEST ARTIST SERIES

DuoSolo

MARY FUKUSHIMA, FLUTE
MICHAEL KIRKENDOLL, PIANO

SATURDAY, MARCH 16, 2013
8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Vent (1990).....David Lang (b. 1957)

Zoom Tube (2001).....Ian Clarke (b. 1964)

Appel d’Air (2001).....Bruno Mantovani (b. 1974)

PAUSE

De Profundis (1992).....Frederic Rzewski (b. 1938)

PROGRAM NOTES

David Lang was the winner of the 2008 Pulitzer Prize in music for *The Little Match Girl Passion*, and is probably most known as the co-founder and artistic director of the New York based Bang on a Can. His music lives in a world that blends modernism, minimalism, and rock, and is among the most performed repertoire by contemporary ensembles. *Vent*, written in 1990, is a highly interactive duo in which the flute and piano trade gestures mimicking the sounds and shapes of wind. Lang’s affection for both minimalism and rock are quite clear throughout this short and exciting work.

British flutist and composer **Ian Clarke** is recognized globally as one of the most innovative and exciting flutist/composers alive today. While much of his compositional activity is in the performance and production of music for film and television, he is famous in flute circles for his unique ability to utilize contemporary flute techniques in the production of a wide variety of solo flute repertoire. Clarke’s most famous works utilize techniques of ‘Beat-Boxing’ in addition to microtones, bends, and theatrics to produce music that is without comparison. *Zoom Tube* (2001) is one of Clarke’s most significant contributions to the flute repertoire. With inspirations ranging from Stockhausen, to Bobby McFerrin, to Ian Anderson (Jethro Tull), the work is in many ways an ode to rock music. The flutist is asked to create various grooves through audible percussive techniques and vocalization. The flute becomes more than just a flute in this piece—it is an entire rock band!

Bruno Mantovani has become one of the most important composers of his generation. A graduate of the Paris Conservatory and an alumnus of the computer music center at IRCAM, his music is performed by leading ensembles and soloists around the globe. He remains one of the Ensemble Intercontemporain’s most frequent commissions and has served as the headmaster of the Paris Conservatory

since September 2010. Mantovani’s music melds jazz and popular music traditions with the styles of a number of the 20th Century’s most important composers including Messiaen, Stockhausen, and Boulez. It is highly virtuosic, incredibly difficult, and filled with stark dissonances and contemporary techniques. In *Appel d’Air* (2001), Mantovani experiments with ‘neutralizing’ the soloist vs. accompanist relationship inherent in flute/piano repertoire. In trying to create a ‘single entity’, he layers textures and alternates soli sections between the instruments. The title translates to “*Call for Air*” and symbolizes the struggle that should come to find breath in the piece’s dense and almost continuous flow.

Frederic Rzewski is one of the most important composers for piano of the last fifty years. A lifelong performer and composer, Rzewski’s music is influenced as much by both the great German masters (Bach and Beethoven) as by contemporary innovators like Ives, Schoenberg, and Messiaen. Rzewski’s trained at the leading experimental centers in the U.S. including Harvard and Princeton, working with Randall Thompson, Walter Piston, and Milton Babbitt. Among the most important experiences of his youth was a trip to Italy, where he lived and studied in Rome with a number of equally innovative expats. Rzewski taught composition at the Conservatoire Royal de Music in Belgium beginning in 1977, where he continues to live today. Rzewski is equally famous for his politics (he is a strong-willed socialist) and his use of music to make social commentary. In 1975, Rzewski wrote his most famous work, *The People United Will Never Be Defeated*, a set of 36 variations on the Chilean song of the same name. It was a song of the people that symbolized the uprising to overthrow the Chilean government. At nearly an hour in length, it is one of the 20th Centuries greatest monuments, on a level with Ives’ *Concord Sonata* and Messiaen’s *Vingt Regards*.

In 1992, Rzewski composed *De Profundis* and essentially established himself as the leading voice of a new theatrical style of musical composition. Rzewski calls *De Profundis* an ‘oratorio’ and requires the pianist to not only perform highly complicated virtuosic elements on the keyboard, but also to recite and sing text, whistle, and physically act at the piano. The piece takes its text from a letter written by Oscar Wilde, now published and titled “*De Profundis*.” The letter was written to his lover Lord Alfred Douglas during Wilde’s imprisonment at Reading Gaol, following his conviction for ‘gross indecency’ which was code for homosexuality. Wilde’s imprisonment was brought about by accusations made by Lord Alfred’s father who did not approve of the relationship. Wilde’s letter essentially has two parts. The first recounts elements of life prior to jail, while the second delves deeply into his spiritual transformation and development while in prison. Rzewski utilizes the musical textures and theatrics to amplify the elements of love, anger, despair, hope, salvation, and acceptance throughout the piece’s 30 minutes. *De Profundis* is a truly powerful work that cuts to the core of issues the world still struggles with today.

ABOUT DUOSOLO

Since forming **DuoSolo** in 2006, **Mary Fukushima** and **Michael Kirkendoll** have become exciting forces on the contemporary music scene. Following their 2006 debut in Carnegie Recital Hall, *New York Concert Review* called them “powerhouse performers,” noting Mary’s “warm and brilliant” sound and Michael’s “thought-provoking” and “atmospheric” playing. They have since commissioned or premiered nearly two-dozen works from such esteemed composers as David Rakowski, Frederic Rzewski, Gabriela Frank, and Forrest Pierce, as well as numerous works