

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



FACULTY ARTIST SERIES

ALTHEA WAITES

PIANO

WITH MARK URANKER, PIANO

LINDA ROSE, VIOLIN

JOSEPHINE LIU MOERSCHEL, VIOLA

AND KIHAE KIM-DE FAZIO, CELLO

SUNDAY, MARCH 24, 2013 4:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

OLIVIER MESSIAEN (1908-1992)

Visions de l'Amen [*Visions of the Amen*] (1943)

- I. Amen of the Creation
- II. Amen of the Stars, and of the Planet with Rings
- III. Amen of the Agony of Jesus
- IV. Amen of Desire
- V. Amen of the Angels, Saints and Birdsong
- VI. Amen of the Judgment
- VII. Amen of the Consummation

The Orpheus Duo: Mark Uranker and Althea Waites

INTERMISSION

GABRIEL FAURÉ (1845-1924)

Quartet in C Minor, Opus 15 (1879)

- I. Allegro molto moderato
- II. Scherzo: Allegro vivo
- III. Adagio
- IV. Allegro molto

Linda Rose—violin, Josephine Liu Moerschel—viola,
Kihae Kim-DeFazio—cello, Althea Waites—piano

PROGRAM NOTES

VISIONS DE L'AMEN

This monumental work for two pianos was premiered in 1943 with Yvonne Loriod performing with the composer. Loriod studied with Messiaen, and he dedicated the piece to her as a tribute to her talent and profound musical and technical gifts. The music is prefaced with the following note by the composer:

“Amen, word of Genesis that is the Apocalypse of the beginning.
Amen, word of the Apocalypse that is the Genesis of the consummation.

‘Amen’ has four different meanings:

- Amen, so be it. The creative act.
- Amen, I submit, I accept. Your will be done.
- Amen, the hope, the desire to be one with You.
- Amen, that which is. That which is fixed forever, consummated in Paradise.

I have tried to explain these various meanings of Amen in these seven musical visions.

I. Amen of the Creation

Amen, so be it! God said: let there be light, and there was light (Genesis) The First Piano has a double rhythmic pedal-point in bell sounds and non-invertible rhythms. The Second Piano propounds the theme of Creation, the main theme of the whole work. The whole piece is a crescendo. It begins absolutely pianissimo in the mystery of that primeval nebula which already contains the potential of light. All the bells quiver in this light...light and therefore life.

II. Amen of the Stars, and of the Planet with Rings

A savage and brutal dance. The stars, suns, and Saturn, the planet with its multicoloured ring rotate violently. God called them, and they said: 'Amen, here we are!' (Baruch) The Second Piano exposes the theme of the Planets' dance. This theme begins with five notes which are the substance of the piece. First development: below the polymodal swirling of the First Piano, the Second alters the rhythm and changes in sudden leaps the compass of the first five notes of the theme. Second development: the opening fragment by elimination, in contrary and forward movement. A third development is superimposed: the First Piano has the fragment as a rhythmic pedal-point; the Second Piano has the fragment with changes of register.

A varied recapitulation of the Planets' Dance follows. All these mixed movements evoke the life of planets and the wonderful rainbow which colors the ring turning around Saturn.

III. Amen of the Agony of Jesus

Jesus suffers and weeps: O my Father, if it be possible, let this cup pass from me; nevertheless not as I will, but as thou wilt. (St. Matthew). He accepts, Thy will be done, Amen. Strophe: Jesus is alone in the Garden of Gethsemane, face to face with his death agony. Three musical motifs: 1) the curse of the Father on the sins of the world which Jesus represents at this moment; 2) a cry! A rhythmic and expressive grouping: "anacrusis—accent—termination"; 3) a heart-rending lament on four notes variously rhythmized. Antistrophe: the same music as the strophe, but more developed with the addition of low rhythmic pedal-points for the sonority of gongs and tam-tam. Epode: Recall of the theme of Creation (the sufferings of Christ bring forgiveness and create men anew). A long silence, broken by some pulsations, evokes the suffering of this hour: an unspeakable suffering physically expressed by sweat and blood.

IV. Amen of Desire

There are two themes of desire. The first, slow, ecstatic and yearning with deep tenderness: already the peaceful perfume of Paradise. The second is much more vehement: here the soul is drawn by a terrible love that attains the paroxysm of thirst. These two sentiments alternate, in the coda, the two principal voices seem to merge into each other, and nothing remains but the harmonious silence of Heaven...

V. Amen of the Angels, Saints and Birdsong

Song of the purity of the saints: Amen, the exultant vocalise of birds: Amen. The angels fell before the throne on their faces: Amen (Revelation). First the song of the Angels and Saints: stripped of inessentials and very pure: then a middle section based on birdsong, giving rise to more brilliant keyboard writing. Some of the best songsters: the songs of the Blackbird, Finch, and Blackcap are stylized, idealized and mingled with the thousand voices of nature in a turbulent yet smiling mixture. Varied recapitulation of the song of Angels and Saints, with a non-versible rhythmic canon arranged on three planes. A short coda based on the birdsong.

VI. Amen of the Judgment

Three notes frozen like the bell of evidence. In verity, I say to you, Amen. Accursed, get thee hence! (St. Matthew). An intentionally short and harsh piece.

VII. Amen of the Consummation

Consummation, Paradise. The life of the bodies in glory, in a carillon of light, the shining light that shineth more and more (Prophets). The Second Piano takes up the theme of Creation and makes of it a long chorale of glory. The first piano surrounds the second (in the very low and very high registers together with a ceaseless carillon of chords and brilliant, scintillating rhythms, in ever closer rhythmic canons; the entire rainbow of precious stones of the Apocalypse that ring, collide with, dance, color and perfume of the light of life."

—Olivier Messiaen

Olivier Messiaen was the most original voice in the development and evolution of French music since the death of Claude Debussy. His musical style is best understood and described in his book, *The Technique of My Musical Language* (Paris; Leduc, 1944). His music is greatly influenced by his beliefs as a Catholic mystic, and his keyboard style is varied and colorful, with emphasis on multiple modality, use of the piano in an orchestral context, bird calls (which he transcribed in several pieces), and Hindu ragas.

Most of the works for piano require advanced pianism, but there are a few early pieces, such as the *Préludes* from 1928-29, which are less demanding. In addition, Messiaen also influenced Pierre Boulez and Karlheinz Stockhausen, who studied with him prior to achieving international recognition for their work.

QUARTET IN C MINOR

The C Minor Quartet represents some of **Gabriel Fauré's** finest writing for piano and strings. The piece opens with a striking unison passage for strings accompanied by syncopated chords in the piano. The second movement contains highly original writing with the piano treated like a harp, using brief plucked chords with the strings. The third movement has a lyrical and sustained quality which is enhanced by the accompaniment of the piano. In the fourth movement, piano and strings combine in a relentless triplet rhythmic pattern to bring the work to a dramatic and exuberant conclusion.

Fauré has been universally recognized as one of the most creative and highly original French composers. His music has been characterized with melodic spontaneity and rhythmic subtlety, and requires a high level of musicianship and pianistic maturity.

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 and profound musicality," Ms. Waites has a long and distinguished history of championing new music by American composers and has received several honors and commendations for her work. She has also been a 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, *Along The Western Shore*, and a 2012 release titled *Celebration: Music of American Composers*.

Ms. Waites received the Bachelor of Music degree from Xavier University of Louisiana, and the Master of Music degree 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 artist.

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. 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 including the Los Angeles County Music Center Education program and Chamber Music in Historic Sites. Althea Waites is a Steinway artist and a member of Pi Kappa Lambda National Music Honor Society.

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.

Mr. Uranker is also a founding member of *Cabaret perpétuel* 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. Mr. Uranker has also composed and directed 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 addition, Mr. Uranker also 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, *Agrippina* and *Giulio Cesare* by Handel and the *Magnificat* of J.S. Bach.

Mr. Uranker also performs and rehearses with the American Ballet Theater during the summer in New York City.

ABOUT LINDA ROSE

The Cole Conservatory is proud to have renowned pedagogue, **Linda Rose**, on the faculty since 1998. Ms. Rose is a graduate of the Juilliard school where she was a scholarship student of Ivan Galamian and Dorothy Delay. She has played with the Los Angeles Philharmonic under Carlo Maria Giulini and Zubin Mehta among others. She has also played with the Los Angeles Opera, the Pasadena Symphony, and was concertmaster with the Long Beach Bach Festival for 11 years, and has recorded with them on Alpine Records.

Ms. Rose is recognized for her work with young, talented violinists, and currently has several students on full scholarship at the Juilliard school, including one student in the class of Itzhak Perlman. Other students have attended New England Conservatory, Manhattan School of Music, and the Curtis Institute.

Her students have also won 1st place in the Los Angeles Philharmonic Bronislaw Kaper Competition, the LA Music Center Spotlight Awards, the Young Musicians Foundation Debut Orchestra National Concerto Competition, the Coleman Chamber Music Competition and many others. In addition, her students have consistently won the CSULB Concerto Competition, and have also been members of the University String Quartet. She also had a residency at Northwestern University at the invitation of famed violin and viola teachers, Roland and Almita Vamos, and has taught and performed at major festivals in Russia, Italy, Canada, New York, Beverly Hills and Montecito.

Ms. Rose is also the author of *Progressive Scale Studies* which has been published by Neil Kjos.

ABOUT JOSEPHINE LIU MOERSCHER

Dr. Josephine Liu Moerschel is an active performer in LA's freelance music community. In addition to being a member of the New West Symphony, she frequently performs with the Los Angeles Opera, Pacific Symphony, Los Angeles Master Chorale, and the Long Beach Symphony. In addition to her busy performing schedule, Dr. Moerschel advocates tirelessly for music education. She has worked as a coach for the teaching artists of the LA Philharmonic education department, and serves on the boards of the Greater LA area branch of the American String Teachers' Association as well as the Southern California Viola Society. Currently, she is executive and artistic director of Elemental Strings, a youth orchestra for elementary school students in the Santa Monica community.

Dr. Moerschel has co-directed Violafest Los Angeles, bringing together viola students ranging in age from 9 through 25 to celebrate the viola, and has also served as co-director of the LA branch of Junior Chamber Music, a program for students to study and share in the joy of chamber music.

In addition to teaching at the Cole Conservatory at CSULB, Dr. Moerschel is also on the string faculty at Long Beach City College and a frequent guest teacher in local music programs around Southern California. She is grateful to have studied with such teachers as Donald McInnes, Roger Myers, Masao Kawasaki, and Emmanuel Vardi.

ABOUT KIHAE KIM-DEFAZIO

Kihae Kim-DeFazio began her music education at the age of four on piano, and began playing the cello when she was 8 years old. At age 13, she was the youngest performer to be chosen as guest soloist with the Seoul National Symphony, and was the recipient of Korea's highest prize for music performance, the Nan-Pa award.

Since Ms. Kim's arrival to the United States, she has studied with some of the world's greatest cellists, including Janos Starker, Gregor Piatigorsky, and Gabor Reijto. She has performed with several orchestras, and her audiences have encompassed students, churches, concertgoers and the Emperor and Empress of Japan. She has more than 30 years of teaching experience and has served as jury member for a variety of auditions and competitions.

She is also coach for several orchestras including the Southern California Youth Philharmonic, and holds memberships in the Musical Arts Club, the Young Musicians Foundation, and the Music Teachers Association of California.

Ms. Kim maintains a private studio, is also on the Cypress College faculty and appears frequently with orchestras and other chamber ensembles. She is currently serving as Panel String Chair for the MTAC. www.kihae.com

UPCOMING EVENTS

- **Saturday, April 13, 2013:**
Multi-Piano Extravaganza, Shun-Lin Chou, director 4:00pm Daniel Recital Hall \$15/10
 - **Saturday, April 20, 2013:**
Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall \$10/7
 - **Monday, April 22, 2013:**
Collegium Musicum, Roger Hickman, conductor 8:00pm Daniel Recital Hall \$10/7
 - **Tuesday, April 23, 2013:**
String Chamber, Lorenz Gamma, director 8:00pm Daniel Recital Hall \$10/7
 - **Tuesday, April 30, 2013:**
Piano Plus! Shun-Lin Chou, director 8:00pm Daniel Recital Hall \$10/7
 - **Thursday, May 2, 2013:**
University String Quartet, Lorenz Gamma, director 8:00pm Daniel Recital Hall \$10/7
 - **Wednesday, May 8, 2013:**
Faculty Artist Series, David Garrett, cello, Brian Farrell, piano and Arnel G. Ignacio, clarinet 8:00pm Daniel Recital Hall \$10/7
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