

Chamber Music Series, as well as concertos with the Tacoma Community College Chamber Orchestra and the Northwest Sinfonietta. Darrin will be the featured soloist in 2014 with the TCC Chamber Orchestra (Liebermann Flute Concerto) and the Lake Union Civic Orchestra (Rouse Flute Concerto).

MARK URANKER joined the BCCM faculty in 1999. He has enjoyed a varied career as a concert pianist, chamber musician, composer and dance musician. He has concertized extensively and has premiered the works of many composers. He has performed at many venues such as the Luckman Center for the Arts, The Carpenter Performing Arts Center, California Institute of the Arts, The Palm Springs Winterfest Bach Festival, and the *Sundays at Four* program on KUSC, a live broadcast from the Los Angeles County Museum of Art.

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 composed and directed the music for the Gala Opening of the Aquarium of the Pacific.

MARTIN HERMAN Chair of Design and Director of the Gerald Strang Electronic Music Studio, has been a faculty member at CSULB since 1990. He holds a B.A. from Duke University, an M.A. from the University of Pennsylvania, and a PhD in composition from the UC, Berkeley. At the BCCM he teaches composition/theory as well as electronic music classes in synthesis, computers and sound, and musical interactivity.

Professor Herman is the Artistic Director of Bentstrings Productions, which supports the creation and production of new media and sound art works. He directs the Los Angeles-based BCCM Laptop Ensemble, which has given performances at the MERGE Festival 2012 and SoundWalk 2012. He has collaborated on sculpture/sound installations as sound designer and programmer "Arquitectura Sonora" with sculptor Mayte Alonso in 2012, 2008 and 2006. In the fall of 2009 he worked with director, Byungkoo Ahn, on a one-act opera that was performed at LaMaMa Theatre, New York City. Recent conducting and composition projects have taken him to Berlin, Germany where he has worked with Das Sinfonie Orchester Berlin and soloists.

His awards and honors include a Fulbright Grant to France, the Ladd Prix de Paris, the Eisner Prize in composition, a Dramalogue Award, Meet the Composer Awards, and a Camargo Foundation Residency. He has also had commissions and performances from the Long Beach Symphony Orchestra, the National Orchestral Association, the California E.A.R. Unit, the Berkeley Contemporary Opera, and has received international recognition through performances at the International Computer Music Conference in Tokyo, the Music Now Festival in Prague, and the International Music Festival in Brno, Czech Republic.

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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

DAVE GERHART

PERCUSSION

MARK URANKER

PIANO

DARRIN THAVES

FLUTE

MARTIN HERMAN

LAPTOP

FRIDAY, JANUARY 31, 2014 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Concerto for Marimba Eckhard Kopetzki
Allegro vivace
Lento
Allegro moderato
Mark Uranker—piano

Kembang Suling Gareth Farr
I. Bali (Allegro)
II. Japan (Lento)
III. India (Allegretto)
Darrin Thaves—flute

INTERMISSION

(The second half will be performed as a set of pieces. Please hold applause until the completion of the set.)

Red Arc/Blue Veil John Luther Adams
Mark Uranker—piano

A Minute of News Eugene Novotney

Circles No. 1 Martin Herman/Dave Gerhart
Martin Herman—laptop

Pitch Drop Dave Gerhart

Warm It Up Tom Osborne

PROGRAM NOTES

CONCERTO FOR MARIMBA Eckhard Kopetzki studied at the University of Osnabrück and the Hochschule für Musik in Würzburg to prepare himself as a teacher of music and physics. Since 1985 he has been teaching percussion instruments, theory and harmony at the Berufsfachschule für Musik in Sulzbach-Rosenberg, in Bavaria. He has composed music for instructional use as well as concert works, and his name has become linked with the marimba in a long and still-expanding list of compositions for the instrument. He has won prizes for his compositions, several of which have been recorded, and he frequently serves as a juror at international competitions.

The concerto was composed in 1998 for the Polish virtuosa of the marimba, Katarzyna Myćka—not exactly a formal commission, the composer explains, but more in the nature of a request from a good friend whom he admires. The score bears a dedication to Ms. Myćka, who gave the premiere in Stuttgart on June 5, 1999, with the Camerata Pforzheim, and subsequently recorded the work with the Saarbrücken Radio Symphony Orchestra under Dominique Fanal, on the Audite label.

WARM IT UP was written in the Spring of 2002 for percussionist Matthew McClung. This piece holds a unique distinction for me, as it is the only work I've written while battling a fever. Writing under such adverse conditions yielded some interesting results, and made for one of the most aggressive and theatrical pieces I've yet written.

BIOGRAPHIES

DR. DAVE GERHART the Director of Percussion Studies at the BCCM, is a nationally recognized performer, composer, and educator. Dr. Gerhart, originally from Fairfield, CA, holds a D.M.A. from USC in Percussion Performance with a secondary emphasis in Music Education, Ethnomusicology, and Music Industry & Technology. He received a M.M. in Percussion Performance and Instrumental Conducting and a B.M. in Music Education from CSULB. Dr. Gerhart has been featured on CDs with the Robin Cox Ensemble and Steven Hartke on Sonic Scenery for the Natural History Museum of Los Angeles County. As a freelance musician, Dave has performed under Zubin Mehta, Mehli Mehta, and has performed with Yo-Yo Ma, Bobby McFerrin, Michael Kamen, Yefim Bronfman, Ray Holman, and Robert Greenidge. His principle teachers include Dr. Michael Carney, Erik Forrester, Brad Dutz, and Raynor Carroll, principal percussionist of the Los Angeles Philharmonic.

Dave is currently the director of the CSULB Percussion Ensemble, Steel Drum Orchestra, World Percussion Group and University Percussion Quartet and teaches applied lessons. His compositions and arrangements for percussion ensemble and steel drum orchestra are published by Bachovich Music Publications and Boxfish Music Publishing. Dr. Gerhart is a founding member of the Island Hoppin' Steel Drum Band and the IronWorks Percussion Duo and proudly endorses Yamaha Percussion Instruments, Zildjian Cymbals, Innovative Percussion, and Evans Drumheads.

DARRIN THAVES is currently Instructor at the Bob Cole Conservatory and principal flute with the Northwest Sinfonietta. He is an honors graduate of the University of Puget Sound with a BA in Music and a 1999 Deans List Graduate of CSULB with a Masters in Flute Performance. Darrin maintains a large private studio in Long Beach and is co-director for the Long Beach Flute Institute Summer Camps. Mr. Thaves was the winner of the 2000 Seattle Ladies Music Club Young Artist Competition the 2005 National Flute Association Convention Performers Competition, as well performing in the 2005, 2010, and 2012 NFA Professional Flute Choir. He is the coordinator of the annual CSULB Flute Competitions and past-coordinator for the NFA High School Soloist Competition. An active teacher and adjudicator, he has judged for Orange County Musical Arts, CSULB Middle School Flute Competition, MTAC Western Regionals, SCSBOA High School and Middle School All-Southern Honor Group Auditions, Seattle Ladies Music Club Young Artist Competition, and many more. As the founder and conductor of the Pacific Flute Ensemble, he has lead three featured recital performances at NFA Conventions, as well as twelve seasons of concerts in Long Beach and numerous other annual public performances. He has appeared as a featured artist on the 2nd City Chamber Music Series, P.U.M.A Series, and the Tacoma Art Museum

A MINUTE OF NEWS In 1989, I was travelling in Baja, Mexico. Near the end of my trip, I found myself in the city of Ensenada for the evening looking for some live music. I heard several good string bands, and even a horn band (almost a municipal-type band), but not much percussion at all. Then, I came across this group that was just walking down the road looking for a spot to set up. I followed them, out of curiosity, because they had with them a drummer that caught my attention. He was carrying an old, beat-up snare drum over his shoulder that just looked awful, and I had to see what he was going to do with it.

The band stopped and set-up, and I observed that the snare drum was actually permanently taped-on to the snare stand, and that the snare mechanism, which engaged and disengaged the snares, was badly broken. In addition, the drummer did not have a matched pair of sticks or mallets in his possession, but instead, seemed to have “one” of everything instead.

I was expecting the worst, but to my surprise, that drummer used everything about the situation to his advantage. He turned that broken drum and those mismatched sticks into an entire trap-set with his skill & creativity. He used different beaters in different hands to create lead and accompaniment patterns, he used the broken strainer as a sound-effect, and he grooved throughout in a clave-based ostinato that just amazed me.

It was that moment delivered by that drummer that inspired my composition, “A Minute of News.” In essence, he read me the news that very day! That drummer, whom I had discounted before hearing because of his poor equipment, taught me a great lesson about the connection between poverty and creativity, a great connection that I’ve seen repeated many times since then. I will never forget that unknown drummer who put on such a show for me that one day in Ensenada, and it is because of him that I composed *A Minute of News*.

—Eugene Dominic Novotney

PITCH DROP The inspiration for *Pitch Drop* came while I was listening to a program on Radio Lab entitled “Speed.” The first story in the radio program was about the Pitch Drop Experiment that has been taking place at the University of Queensland, Australia since 1927. In the 86 years that the substance pitch (a highly viscous liquid which appears solid) has been “dripping,” no one has ever seen the drop fall and currently researchers are waiting for the ninth drop to occur. As I began to write this piece, the image of researchers waiting to see the drop of pitch fall prompted me to experiment with the sound of water and metal. I recorded over 10 triangles (including 4 of the Living Sounds Triangles) and combined them with water, tam tam, and spriangle samples in order to create the soundscape track that accompanies the soloist.

The piece begins with long, sustained sounds of water, metal, gongs and triangles. I wanted to remove all of the attacks of the triangle and allow the soloist a chance to experiment interacting with the pre-recorded sounds. As the piece progresses, it becomes more rhythmic and with the use of pre-composed loops, I was able to layer parts in order to create a fuller overall sound. By the time the piece ends, it should feel as though you are walking through a Grand Father Clock store at the moment when all the clocks are beginning to chime. Vocals on the accompaniment track were graciously performed by Beth Wightwick.

The concerto is written “in a late Romantic/Impressionistic style, because Katarzyna Myćka likes this kind of music very much.” The work is further described by the composer as a concerto in the strictest sense which “places the main emphasis on the manifold possibilities of the marimba.” As the list of titles given above illustrates, the marimba is an instrument with which this composer is intimately associated and which he understands completely. It is not treated as a “novelty” in the concerto, but is given a role as serious as it is demanding, in solo passages and in dialogue with the string orchestra.

KEMBANG SULING I—On the magical island of Bali, flowing gamelan melodies intertwine with the sound of the “suling” (Balinese bamboo flute) to form rich colourful tapestries. The marimba and flute start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence, straying further and further from the marimba melody. An argument ensues – but all is resolved at the climax.

II—The haunting sounds of the Japanese “shakuhachi” flute float out over the warm echoes of the rolling landscape.

III—Complex rhythms and South Indian scales set the two instruments off in a race to see who can outplay the other. The marimba is set in a three bar cycle of 5/4 + 5/8 + 5/6 but the flute plays a different cross rhythm each time, returning to the marimba’s pattern at the end of every cycle.

RED ARC / BLUE VEIL From his home in Alaska, John Luther Adams has created a unique musical world grounded in the elemental landscapes and indigenous cultures of the North. His music includes works for orchestra, small ensembles, percussion, and electronic media, and can be found in recordings on the Cold Blue, New World, and New Albion labels. Adams has worked with many prominent performers, including Almeida Opera, Bang On A Can, the California E.A.R. Unit, FLUX Quartet, the Paul Drescher Ensemble, and Percussion Group Cincinnati. He has received awards and fellowships from the Foundation for Contemporary Performance Arts, Lila Wallace Arts Partners, Meet the Composer, the NEA, Opera America, and the Rockefeller Foundation. Named the 2010 winner of the Michael Ludwig Nemmers Prize in Music Composition, he has taught at the University of Alaska, Bennington College, and the Oberlin College Conservatory of Music, and has served as president of the American Music Center.

In his notes, Adams writes: “[It] is the first piece in a projected cycle exploring the geometry of time and color—what Kandinsky called ‘those inner sounds that are the life of the colors.’ As in all of my recent music, I imagine the entire ensemble (piano, percussion, and processed sounds) as a single instrument, and the entire piece as a single complex sonority. The processed sounds are derived directly from the acoustical instruments. In *Red Arc/Blue Veil*, the electronic sounds are layered in tempo relationships of three, five, and seven, while the piano and mallet percussion trace a single arc, rising and falling from beginning to end.” *Red Arc/Blue Veil* was commissioned and premiered by Ensemble Sirius.