

**ABOUT LLOYD RODGERS** Lloyd Rodgers is a composer/performer/conductor, video installation artist and music director. He has been very active on a national and international level for over 30 years. He is an affiliate artist with the Orange County Center for Contemporary Art, and was director of the Cartesian Reunion Memorial Orchestra, a composer/performer collective that was active throughout Southern California from 1979 to 1992.

Since 1992, Rodgers has been directing his own ensemble. Recent works include *The Black Book—a private music*, *The cathedral of chemical equilibrium*, a large-scale installation involving two video projections, music, gambling, second-hand smoke, auto-voyeurism, 55 pornographic quotes, all of which is organized around the Fibonacci series; *catastrophe of meaning*, a multi-media theater piece including two video projections, electronic music, live music, and a go-go dancer; two electronic works commissioned by dancer/choreographer Karen Goodman, and a continuing collaboration with film maker/video artist, Ana Victoria Aenile. Lloyd Rodgers has taught at UCLA, the University of Michigan, and is currently on the music faculty at California State University, Fullerton.

**ABOUT THE ORPHEUS DUO** Pianists Mark Uranker and Althea Waites have combined their talents and performing experience to form the **Orpheus Duo**, now beginning its ninth season on the West Coast. Both artists have concertized extensively as soloists and chamber musicians throughout the United States, Europe and Asia, and have been critically acclaimed for their performances of new music as well as familiar works from the traditional duo-piano repertoire.

Concerts from the 2008-2009 season include Mr. Uranker's performance of Messiaen's *Oiseaux Exotiques*, with the Cole Conservatory New Music Ensemble, and Ms. Waites' appearance with the Los Angeles-based Southeast Symphony at Walt Disney Concert Hall.

Mr. Uranker and Ms. Waites are also on the Conservatory keyboard faculty, and are in demand for residencies, concerts and collaborative work throughout Southern California.

The Orpheus Duo can be heard on a Cambria CD which was released in 2004, performing Lloyd Rodgers' *Et Cetera Variations*, BWV 1087.

## ACKNOWLEDGEMENTS

We would like to gratefully thank the many people that have helped and supported us: Carolyn Bremer, Sam Chou, Kathy Smith, Kate Gillon, Colleen Ryan, and our dedicated crew here at the Daniel Recital Hall.

We have many excellent, hard-working budding artists in the Keyboard Area at the BCCM; many of them are financially strapped. If you would like to make a donation to our Students Scholarship Fund, we would be most grateful. Please see either of the performers if you are interested in donating.

For ticket information please call 562.985.7000 or visit the web at:  
[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

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



# ORPHEUS DUO

ALTHEA WAITES & MARK URANKER  
PIANO

SUNDAY, FEBRUARY 9, 2014 4:00PM

GERALD R. DANIEL RECITAL HALL  
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

*Et Cetera, Variations BWV 1087* (1987) ..... Lloyd Rodgers  
*bristlecone and pitch* (2014) ..... Alan Shockley

# INTERMISSION

*Adagio and Allegro in F minor, K594* ..... Wolfgang Amadeus Mozart  
(1756 – 1791)  
*La Valse* (1920) ..... Maurice Ravel  
(1875-1937)

# PROGRAM NOTES

**ET CETERA: VARIATIONS BWV 1087** Lloyd Rodgers originally wrote this work for the Rudy Perez Performance Ensemble and may be performed on either two harpsichords or two pianos. The piece is based on the appended fourteen canons to the *Goldberg Variations*, written by J. S. Bach as demonstrations of canon via species counterpoint. In *Et Cetera*, thirteen canons are varied, while the last is presented as Bach wrote it, in homage to the master.

**BRISTLECONE AND PITCH** Though I was born in Virginia, from age 3 until after college I spent most of my days in one small town or another in rural Georgia. For me, Georgia is red clay stuck in my shoes, the screech of catbirds and jays, and the smell of magnolias in the spring and pine trees year-round. *bristlecone and pitch* takes its title from two varieties of pine tree. Bristlecone pines are believed to live longer than any other living thing on earth, with individual trees living over 5000 years. Bristlecone pines grow in high altitudes; as far as I know they are not found in Georgia. Pitch pines, on the other hand, are native to Georgia (at least to the northeast corner of the state), and are also the primary tree of the New Jersey Pine Barrens region.

I've long felt a connection with Ray Charles and his music. My father was of the same generation as Charles, and, like him, a very talented and blind pianist born in Georgia. Digging into and deconstructing a pungent chord in one of Charles' works from the '50s provided the impetus for *bristlecone and pitch*.

—Alan Shockley

**LA VALSE** Maurice Ravel described *La Valse* with the following preface to the score:

“Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees at letter A an immense hall peopled with a whirling crowd. The scene is

gradually illuminated. The light of the chandeliers bursts forth at the fortissimo letter B. Set in an imperial court, about 1855.”

*La Valse* was conceived by Ravel as a choreographic poem for orchestra, and was premiered in Paris on December 12, 1920. Although the work has been described as a tribute to the waltz, it is also a rather unsentimental portrait of Europe after World War I. The composer George Benjamin gave the following summary in his analysis of the work:

“Whether or not it was intended as a metaphor for the predicament of European civilization in the aftermath of the Great War, its one-movement Design plots the birth, decay and destruction of the musical genre: the waltz.”

The concept for *La Valse* began as *Wien* (Vienna) as early as 1906, when Ravel decided to orchestrate a work in tribute to the waltz form and Johann Strauss II. An important predecessor to *La Valse* was the composer's *Valse nobles et sentimentales*, which contains a theme that was included in the later piece.

Ravel was fascinated by the disintegration of the waltz form, and envisioned *La Valse* as a scene in the Imperial Court of Vienna in 1855. He called it “a sort of apotheosis of the Viennese waltz—the mad whirl of some fantastic and fateful carousel.” He reworked his idea of *Wien* into what became *La Valse*, and also received a commission from Sergei Diaghilev to have it performed as a ballet. Diaghilev rejected the work and refused to produce it. As a result, Ravel was deeply hurt by this incident and ended his relationship with him. Fortunately for audiences of this generation, *La Valse* is now a standard work in both the orchestral and duo-piano repertoires, and was also choreographed in 1951 by legendary choreographer George Balanchine.

**ADAGIO AND ALLEGRO IN F MINOR, K. 594** In late 1790, Mozart wrote the *Adagio and Allegro* for a mechanical clockwork organ. It was intended as part of a funeral mass, but he was dissatisfied with the tone of the mechanical organ, so he later transcribed it for conventional organ and piano duet. We play it today on two pianos, as is our wont.

**ABOUT ALAN SHOCKLEY** Raised in Warm Springs, GA (population <475), Alan Shockley holds degrees in composition and theory from the University of Georgia, Ohio State, and Princeton University (M.F.A., Ph.D.). He's held residencies at the MacDowell Colony, the Atlantic Center for the Arts, the Centro Studi Ligure, and the Virginia Center for the Arts, among others. Recent commissions include *I feel open to...* for the California E.A.R. Unit, a virtuosic violin solo for the Montecito Summer Music Festival (*stn [adversary]*), and a new work for violin, cello, and piano for Trio Terroir. His electronic works have been installed in Jack Straw Studio's New Media Gallery (Seattle), Minneapolis' Weisman Art Museum, in VertexList Gallery (Brooklyn), the Electronic Music Foundation (Manhattan) and played all over the world as part of Vox Novus' 60x60 Project. These days his works are often experiments in musical form—attempts at tailoring the form to the material, resulting in a unique shape for each piece, and one that the composer hopes “works” in a strange and individual way. He's currently Director of Composition/Theory and an Associate Professor in the Cole Conservatory of Music at California State University, Long Beach.