

## ABOUT CURT CACIOPPO

Composer **Curt Cacioppo's** expressive power and emotional appeal continue to captivate listeners and performers worldwide. A person of great human feeling, he derives inspiration from sources as diverse as the medieval poetry of Dante, aspects of Native American culture, or the vernacular music he grew up with.

His creative work is founded upon a virtuoso background of solo and collaborative piano playing, and he pursues an active role as pianist on stage and in recording. An engaging speaker and writer on a wide variety of musical topics, he is able to communicate his enthusiasm for the art to a broad constituency.

## 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. 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 is the Director of Composition/Theory and an Associate Professor in the Bob Cole Conservatory of Music at California State University, Long Beach.

## ABOUT THE ORPHEUS DUO

Pianists **Mark Uranker** and **Althea Waites** have combined their talents and performing experience to create the Orpheus Duo. 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 works from the traditional duo-piano repertoire.

Pieces written for the Orpheus Duo include works by Curt Cacioppo, Alan Shockley, Martin Herman, Carolyn Bremer and Robin Cox. Recent concerts have included music of Messiaen, Brahms, Stravinsky and Lloyd Rodgers, as well as Mr. Uranker's arrangement of dances from Manuel De Falla's *Three Cornered Hat*.

Mark and Althea are on the BCCM keyboard faculty at California State University, Long Beach and are in demand for concerts, masterclasses, and residencies throughout California and the United States. The Orpheus Duo can be heard on a Cambria CD which was released in 2004, performing Lloyd Rodgers' *Et Cetera Variations*, BWV 1087.

## ACKNOWLEDGEMENTS

Dr. Shun-Lin Chou, Director of Keyboard Studies; Susan Babcock, Piano Technician; Matt Pogue, Graphic Design & Web Development; Kate Gillon, Performance Coordinator; Margaret Good, Reception/Catering Services  
Dr. Carolyn Bremer, Director, Cole Conservatory.

For ticket information please call 562.985.7000 or visit the web at:  
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BOB COLE  
CONSERVATORY  
OF MUSIC  
CALIFORNIA STATE UNIVERSITY, LONG BEACH

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

ALTHEA WAITES & MARK URANKER, PIANO  
SUNDAY, MARCH 13, 2016 4:00PM  
GERALD R. DANIEL RECITAL HALL



ORPHEUS DUO

# PROGRAM

**Francis Poulenc (1899-1963)**  
Sonata For Two Pianos (1952-53)  
I. Prologue  
II. Allegro molto  
III. Andante lyrico  
IV. Epilogue

**Curt Cacioppo (b. 1951)**  
*The Valiant Crab* (2014-15)

*World Premiere*

# INTERMISSION

**Alan Shockley**  
*bristlecone and pitch* (2013, rev. 2015)

*World Premiere*

**Curt Cacioppo (b. 1951)**  
*Fantasy, Air and Rag* (2015)  
I. Fantasy  
II. Air  
III. Rag

*World Premiere*

**J.S. Bach (1685-1750)**  
Concerto for Two Keyboards in C Major BWV 1061a  
I. Allegro moderato  
II. Adagio ovvero Largo  
III. Fuga

# PROGRAM NOTES

**Sonata for Two Pianos** Poulenc's Sonata for Two Pianos was initially sketched in 1952, and completed in the following year. It is dedicated to the American pianists Arthur Gold and Robert Fizdale, "as much with friendship as with admiration." The composer confided to them the following explanation of the Sonata's genesis and intention:

I began with the *Andante*, knowing already the overall architecture of the work. Framed by a *Prologue*, an *Allegro molto* and an *Epilogue*, for me this *Andante* is the very heart of the work...a lyrical, profound burst. Sometimes drawing inspiration from my choral music writing, I have striven in places for great purity of line... The first movement is not conceived like that of a classic sonata, but as a genuine prologue. The second theme, *animé*, is merely a rhythmic progression intended as a foil for the lyricism of the melody—*extrêmement lent* in C major—which forms the middle section. The *Allegro molto* is a scherzo

whose main interest lies in its central section—*extraordinairement paisible*. The *Epilogue* is not, strictly speaking, a finale, but a recapitulation of the other three movements, preceded by a fresh theme.

Both Althea and I consider the clangorous sonority of the first movement to be one of the most original, inventive, and striking uses of the piano's resonance in the entire literature.

**The Valiant Crab** This piece is a scherzo similar to those of Chopin. The inspiration came from hearing Althea Waites tell her grandmother's story about a crab who, along with many other crabs, got dredged up onto a boat deck and put into a barrel destined for a New Orleans restaurant. Unlike the other crabs, he was determined to get out and back to sea. He would struggle upward in the barrel, but for some reason the other crabs would pull him back down. Each time he got a little further toward the top, but it took 5 attempts before he successfully freed himself and returned to his aquatic environment. The outer sections of the piece depict the crabs being harvested from the water, scraping and clacking around on deck and in the water, and the valiant crab making his repeated escape attempts. The "trio" section contrasts this with "underwater music" that suggests a graceful "crab ballet." I hope to write more pieces based on Althea's stories!

**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

**Fantasy, Air, & Rag** was arranged for the Orpheus Duo.

I. *Fantasy* (A contrapuntal study in the nature of a tarantella on the motif B-A-C-H. Other elements include the name Arnold Schoenberg and the chant *Veni creator spiritus*).

II. *Air* (aka *Goldberg's Cat*—A quodlibet combining the Aria of the *Goldberg Variations* with the subject of the Scarlatti *Cat Fugue* which helped inspire them).

III. *Rag* (A Joplin-style treatment of the famous *Air on the G String* from the Third *Orchestral Suite*).

**Concerto for Two Keyboards** Bach wrote the concerto in 1735, and was premiered by the Collegium Musicum in Leipzig. The concerto is designed to be played with or without the accompaniment of an orchestra.