

UPCOMING EVENTS

* Events marked with an asterisk are free with a valid Music Major Pass

- **Friday, March 24, 2017:**
String Chamber Orchestra: Tour Send-off Concert to Germany and Czech Republic 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, April 8, 2017:**
Multi-Piano Extravaganza, Shun-Lin Chou, director 4:00pm Daniel Recital Hall Tickets \$15/10
- **Monday, April 17, 2017:**
Collegium Musicum, David Garrett, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Wednesday, April 19, 2017:**
University String Quartet, Moni Simeonov, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, April 22, 2017:**
Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall Tickets \$10/7 *
- **Thursday, May 4, 2017:**
Piano Con Brio!, Craig Richey and Althea Waites, co-directors 6:00pm Daniel Recital Hall Tickets \$10/7 * (one ticket is good for admission to both keyboard events on 5/4/2017)
- **Thursday, May 4, 2017:**
Piano Con Brio!, Craig Richey and Althea Waites, co-directors 8:00pm Daniel Recital Hall Tickets \$10/7 * (one ticket is good for admission to both keyboard events on 5/4/2017)
- **Saturday, May 6, 2017:**
Celebrating Music—Mendelssohn: *Elijah*, Op. 70, Jonathan Talberg, conductor 8:00pm Carpenter Performing Arts Center Tickets \$15/10

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

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:



FACULTY ARTIST RECITAL

ORPHEUS DUO

ALTHEA WAITES & MARK URANKER
PIANO

SUNDAY, MARCH 12, 2017 4:00PM

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

PROGRAM

J.S. Bach (1685-1750)

Ricercar a 6

from *The Musical Offering*

Sergei Rachmaninoff (1873-1943)

Symphonic Dances, Opus 45

Non allegro

Andante con moto (tempo di valse)

Lento assai

INTERMISSION

Curt Cacioppo (b. 1951)

Stories From The Seventh Ward (2016)

The Valiant Crab

Taffeta Skirts

Parisian Room Waltz

Saints Alive! (aka Clara's Vision)

World Premiere

PROGRAM NOTES

RICERCAR

In 1747, Bach paid a visit to his son, Carl Phillip Emmanuel Bach, who was employed by Friedrich II of Prussia as a court chamber musician. King Friedrich, an accomplished flutist and patron of music, learned of Bach's visit and summoned him to one of his nightly private concerts. The king presented a theme to Bach at the concert, upon which the composer improvised a six-part fugue on the spot. This became the genesis of *The Musical Offering*, a collection of works based on this "royal theme." The *Ricercar a 6* is the most complex work in the entire collection, astounding in its compositional mastery; it was arranged for two pianos by our dear and esteemed friend, Lloyd Rodgers.

SYMPHONIC DANCES, OPUS 45

Rachmaninoff composed the Symphonic Dances as an orchestral suite in three movements. It was completed in 1940 when the composer and his wife lived on the East coast in the United States, and was premiered and dedicated to Eugene Ormandy and the Philadelphia Orchestra in 1941.

of A, and in the *coda*. And somewhere along the way, the listener may wonder if, in addition to God, Mama Clara once within the pearly gates ran into Thelonious Monk (though they, perhaps, may be One and the Same!).

—Curt Cacioppo

ABOUT CURT CACIOPPO

As a composer of international distinction, **Curt Cacioppo's** music has been commissioned by the Chicago and Milwaukee Symphonies, the Pacific Symphony, the Carmel Bach Festival Orchestra, the Emerson String Quartet, the American, Borromeo, and Moscow string quartets, the Quartetto di Venezia, and many other esteemed ensembles and soloists worldwide. His work is represented on 16 CDs, including the Grammy-nominated album *Ritornello* on Navona Records.

As a pianist with an active performing schedule, he programs works of fellow composers as well as his own, is at home in standard art song and chamber music repertoire, and enjoys playing harpsichord. His principal mentors were Leon Kirchner, George Rochberg and the ethnomusicologist David McAllester; and in performance, Margaret Baxtresser, Ruth Laredo and Tung Kwong Kwong. He has received awards from the American Academy of Arts and Letters and the Howard Foundation, among others, and is a chaired professor of music at Haverford College.

In addition to *Stories From the 7th Ward*, Cacioppo composed his Bach tribute suite, *Fantasy, Air and Rag* for the Orpheus Duo, and *Fantasy-Choruses on "This Little Light of Mine"* for solo piano for Althea Waites. His latest major work, *Piano Variations on Hail to the Chief*, acts to affirm and celebrate our Country's diversity and its people. It is truly for "ALL Americans," and represents a broad range of constituencies.

ABOUT THE ORPHEUS DUO

Pianists **Mark Uranker** and **Althea Waites** have combined their talents and performing experience to form a keyboard ensemble, 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 familiar works from the traditional duo-piano repertoire.

Works written for the Orpheus Duo include those by composers Martin Herman, Carolyn Bremer, Robin Cox, Alan Shockley and Curt Cacioppo. Recent concerts have included music of Lloyd Rodgers, Poulenc, and Mr. Uranker's arrangement of dances from Manuel De Falla's *Three-Cornered Hat*.

Both artists are on the keyboard faculty at the Bob Cole Conservatory of Music at California State University, Long Beach, and are in demand for performances and masterclasses throughout the United States. They are currently preparing new music for a recording as a tribute to composers who have written and dedicated works to them.

II. Taffeta Skirts: In 2008 my piece *Crying for Justice* was performed several times by the Pacific Symphony. The score calls for various Native American percussion instruments, including corn husk rattles (which I fabricated myself). Althea was present for one of the concerts, and afterward said that the sound of the rattles scared the living daylight out of her. She explained that the menacing tremolo was identical to the flailing of taffeta skirts worn by an apparition that she had witnessed as a child. The ghost appeared when Althea went alone into the kitchen. As she recounts, “When I saw the spirit, I screamed and ran to the living room, and after asking my grandmother why the spirit’s skirts were swishing back and forth, she said that this was one of our departed [Creole] relatives who was struggling to resolve conflicts that she experienced when she was alive. I spent the rest of the day being frightened, and my mom gave me hot tea when it was bedtime to calm me down.” The piece is really a scena that begins with brooding, disgruntled, dolorous material. A playful motif then enters, reminiscent of a tune Althea and her sister sang as girls. The encounter with the phantom is represented in a dynamic and disturbing episode, after which a calming lullaby theme takes hold. The corn husk rattles are employed by one of the players throughout, with a final receding shake at the end.

III. Parisian Room Waltz: Tony Almerico ran a Dixieland club on the corner of Rue Royale and Canal Street called the Parisian Room. Trumpeter, band leader, jazz educator, and record producer, he also hosted national live broadcasts from this site for 15 years. This piece is a tribute to Tony, and is clandestinely based on a tone row derived from one of his solos on “That’s a Plenty” from the album *Clambake on Bourbon Street*. (You’d never know this is tone row music, as the series is deployed to form a progression of three chords that support the lilting tune: C 7/#11/13, E Major 7 over B, and G 7/#11.) The B section is marked “siciliano,” nodding to the Almerico (and Cacioppo) Trinacrian heritage. The C section alludes to those traditional New Orleans funeral processions in which the bands are followed by second line folks twirling umbrellas and shaking their hips. (This piece is also available in a solo piano version.)

IV. Saints Alive! (aka Clara’s Vision): Althea tells of a dream that her sister Clara had after their mother passed away. In the vision, Mama came to Clara to let the two know that she was OK and not to worry about her, that she was up there in heaven telling God how to run things more responsibly on earth. The piece winds up being a sort of rondo, with the thematic areas arranged in an ABACBDA sequence. A favorite song of Althea’s mom (along with *Roses of Picardy* as sung by Mario Lanza) was *When the Saints Go Marching In* (as done by Louis Armstrong). This provides the basic material for No. IV, although neither tune is ever stated outright. The A sections march along brightly in C Major, then modulate and dance jovially. In the B section, Althea’s mom goes up and tells God about all the troubles on planet earth, that he mustn’t be an absentee father and needs to look down and straighten things out. He then answers, and genuflects, blessing all the races, showering them with gifts of harmony. The brusque C area chips at motivic material. D, to balance out the “saintly” music, presents a “voodoo” theme with incisive accents over an ostinato. All is in a spirit of celebration. Another piece that Mama enjoyed was *Für Elise*, which she would hear her daughter Althea practice at home. A figuration from the beloved Beethoven example is used transitionally to set off the second occurrence

There are several characteristic features in the work which represent Rachmaninoff’s late style, including his use of energetic rhythmic sections in each movement as well as colorful and vibrant harmony, a special trademark which can be found in previous works such as the piano concerti and symphonies. The work is also noted for its use of the alto saxophone as a solo instrument in the first movement, and Rachmaninoff apparently consulted the American composer and arranger, Robert Russell Bennett, regarding an appropriate setting for the instrument.

There are several quotations from previous works in all three movements, and the final dance represents a dramatic conflict between the *Dies Irae* theme (depicting death), and a quotation from the ninth movement of his *All-Night Vigil* (1915), representing resurrection.

Rachmaninoff composed an arrangement for two pianos concurrently with the orchestral version, and it was performed with the composer and legendary pianist, Vladimir Horowitz at a private party in Beverly Hills, California in August of 1942.

STORIES FROM THE 7TH WARD In July of 2016 I completed a half-hour-long 2-piano work called *Stories from the 7th Ward*, a tribute to New Orleans. My friend Althea Waites, a member of the Orpheus Duo for which the set is written, and a native of New Orleans who grew up in the 7th Ward, was the catalyst for this suite. Hearing stories told to her by her grandmother, hearing about her mother and about her sister’s dream vision of her, and hearing Althea’s playing of pieces like Margaret Bonds’ “Troubled Water,” were the main sources of inspiration. Along with these, I was influenced by the music of my late distant relative, Tony Almerico, who was a prominent New Orleans Dixieland trumpeter, band leader, broadcaster and educator, known for his Parisian Room All-Stars and collaborations with Pete Fountain. *Clambake on Bourbon Street* was probably his most successful recording. Here are the titles of the four movements of the suite with brief summaries of the stories associated with them.

I. The Valiant Crab: This piece is a scherzo similar to those of Chopin. Althea’s grandmother told of 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 five 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 barrel, and the valiant crab making his repeated escape attempts. The “trio” section contrasts this with “underwater music” that suggests a graceful “crab ballet.” In addition to these elements, I also included a “cantus firmus” passage in the trio section, expressly for Althea’s Duo partner Mark Uranker, who happens to come from my hometown of Cuyahoga Falls, Ohio, and [therefore] is a devotee [like me] of the intensely contrapuntal composer/pianist Ferruccio Busoni.