

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 studied 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 is on the faculty of the Bob Cole Conservatory of Music.

## UPCOMING EVENTS

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

- **Thursday, October 26, 2017:**  
Concert Band: *Spooktacular*, Jermie Arnold, conductor 7:00pm Daniel Recital Hall Tickets \$10/7 \* children under 13 in costume FREE\*
- **Wednesday, November 1, 2017:**  
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall Tickets \$10/7 \*
- **Friday, November 3, 2017:**  
Faculty Artist Recital, John Barcellona, flute 8:00pm Daniel Recital Hall Tickets \$10/7 \*
- **Sunday, November 19, 2017:**  
Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall Tickets \$10/7 \*
- **Monday, November 27, 2017:**  
*Piano Plus!* Craig Richey, director, 8:00pm Daniel Recital Hall Tickets \$10/7 \*

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

**BOB COLE  
CONSERVATORY  
OF MUSIC**  
CALIFORNIA STATE UNIVERSITY, LONG BEACH

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



## FACULTY ARTIST RECITAL

# MARK URANKER

## HARPISCHORD

SUNDAY, OCTOBER 22, 2017

4:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## ABOUT THE HARPISCHORD

The harpsichord was built by Willard Martin in Bethlehem, Pennsylvania; it is a Franco-Flemish double manual harpsichord in the French tradition, patterned after an antique prototype made in Paris circa 1720 signed “Nicolas Blanchet.” There are 61 notes, chromatic from FF to f3, and there is a disposition of 2x8’ and 1x4’, and buff stop. The keyboards transpose in three positions (A=392, 415, and 440). Willard Martin apprenticed with William Dowd in Boston and worked in the Dowd Paris shop for three years. He established Martin Harpsichords in 1975 and since then has made over 700 harpsichords. Martin harpsichords can be heard on many beautiful recordings and are located in many of the world’s great concert halls.

1930’s. These Six Sonatas reflect the romance and geometry of impassioned Spain, as well as the pastoral Indian imagery of native America in its Western life. The artistic model was, of course, Scarlatti and Manuel de Falla. The collection was first published by Henry Cowell’s wondrous New Music Edition. It received wide distribution through the cultural office of the United States Government abroad and became recommended teaching material within the country.”

—Lou Harrison

## PIÈCES DE CLAVECIN

Jacques Du Phly was born in Rouen, France. As a boy, he studied the harpsichord and organ, and was employed as organist at the cathedral in Évreux. He obtained his first position at the cathedral of St. Eloi at the age of nineteen. In 1742, after the death of his father, Duphly decided to move to Paris, where he abandoned playing the organ altogether and devoted himself to the harpsichord. He became famous as a performer and teacher. He published four volumes of harpsichord music in 1744, 1748, 1756 and 1768. The pieces performed today are from the first book.

## FOUR FANCIES

William Albright spent his musical career as a talented composer, pianist and organist. He studied with Ross Lee Finney, George Rochberg and Olivier Messiaen. He taught at the University of Michigan for many years. Albright wrote in many styles, including many American popular genres. His compositional philosophy stresses the value of music as communication and the supremacy of intuition, imagination, humor, and beauty of sound. *The King of Instruments* (1978) affectionately parodies the composer’s own world of the pipe organ, with admonitions to the organist to add “the funniest sounding stop,” to perform “in Chicago Blues style,” and, with samba rhythms, to “keep repeating ad nauseam.”

The *Four Fancies* were composed in 1979 for Douglas Reed. A play on the Baroque harpsichord suite, the work begins with a parody of French overture (a common first movement). The Mirror Canon references Schoenberg and Webern, as well as the Darmstadt school. The Musette (a pastoral piece often included in the Baroque suite) is elegant in its simplicity. The last movement, Danza ostinata, is a rollicking closer using vibrant boogie-woogie and blues genres.

## 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.

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.

## PROGRAM NOTES

### OVERTURE TO ORPHEUS

Louis Andriessen is the most influential Dutch composer of our time. He was born into a musical family, and attended the Royal Conservatory in The Hague (capital of the Netherlands). He continued his compositional studies with the Italian composer Luciano Berio. His work is highly influenced by American minimalism and left-wing political ideology.

“A harpsichord has little to do with a piano, but rather with plucked instruments such as harp, guitar, lute. Orpheus’ prelude-playing came to my mind when writing the composition. A reference to dramatic development in this piece makes it an overture for an imaginary opera in which Orpheus plays the leading part. The fringe between canon and unisono techniques—just as in my other works from recent years—is the musical subject of the composition.”

—Louis Andriessen

### BALLO DEL GRANDUCO

Sweelinck was a composer, organist, harpsichordist, and teacher. He succeeded his father as the organist of the Old Church, Amsterdam, c. 1580, and remained at the post until his death. He was the first composer to give independent part to the pedal and to write fully worked-out fugues, thus pioneering and establishing the form to be used by Bach. *The Ballo del Granduco* is a set of variations on a popular tune of the day.

### SIX SONATAS FOR CEMBALO

This year we celebrate the centennial of Lou Harrison’s birth. His musical career was kaleidoscopic. He edited and conducted the premiere of Ives’s Third Symphony in 1947. He also worked as a music critic, academic author, poet, painter, and dance musician. He even designed several computer fonts.

He advocated for multiculturalism, ecological responsibility and pacifism. Instrumentation in his works include traditional western instruments as well as Korean, Chinese and Indonesian instruments, as well as those made of found materials.

“Along with my Mass and one of two other works, my Six Sonatas for Cembalo or Pianoforte are Mission-style pieces. They were directly stimulated by my studies about and feelings for the land, peoples, and history of California. Indeed, they are a part of the “Regionalist” school of thought that was so prevalent and, for a young person, stimulating in the

## PROGRAM

*Overture to Orpheus* (1982) ..... Louis Andriessen  
(b. 1939)

*Ballo del Granduco* ..... Jan Sweelinck  
(1562-1621)

*Six Sonatas for Cembalo* ..... Lou Harrison  
(1917-2003)

- I. Moderato
- II. Allegro
- III. Moderato
- IV. Allegro
- V. Moderato
- VI. Allegro

## INTERMISSION

*Pièces de clavecin* (1744) ..... Jacques Du Phly  
(1715-1789)

- I. Allemande
- II. Courante
- III. La Vanlo
- IV. Rondeau
- V. La Damanzny

*Four Fancies* (1979) ..... William Albright  
(1944-1998)

- I. Excentrique—French style; pompous, but on the border of sanity
- II. Mirror Bagatelle—Flowing, rippling; flexible beat
- III. Musette—Andante, semplice
- IV. Danza ostinata—Vivo; obsessive, driven, molto ritmico