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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

**MARK
URANKER**

PIANO

LUKE HANNINGTON

GUEST CONDUCTOR

FRIDAY, SEPTEMBER 7, 2018 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Three Mazurkas, Opus 59Frédéric Chopin
Moderato—A minor (1810-1849)
Allegretto—A-flat major
Vivace—F-sharp minor

Sonata in F Major, Opus 10, No. 2.....Ludwig van Beethoven
Allegro (1770-1827)
Allegretto
Presto

INTERMISSION

“Le courlis cendré”Olivier Messiaen
from *Catalogue d'oiseaux* (1908-1992)

Barcarolle in F-sharp Major, Opus 60.....Frédéric Chopin

INTERMISSION

Scene from *The Lost World* music by J. S. Zemeck
orchestration by Luke Hannington
directed by Harry O. Hoyt

The (Partial) Silent Movie Ensemble

Krissia Molina—saxophone, Tati Geisler—trumpet
Jessica Joyce—euphonium, Sydney Moss—cello
Sean Dunnahe—foley artist, Mark Uranker—piano
Luke Hannington—conductor

UPCOMING EVENTS

- **Friday, September 14, 2018 & Saturday, September 15, 2018**
The Beach Café goes Broadway, Jonathan Talberg, director 8:00pm
Daniel Recital Hall Tickets \$10
- **Wednesday, September 19, 2018**
Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor
8:00pm Carpenter Performing Arts Center Tickets \$15/10
- **Saturday, September 22, 2018**
Silent Movie Ensemble presents: *The Lost World*, Luke Hannington, director
7:00pm Daniel Recital Hall Tickets \$10/7
- **Wednesday, October 3, 2018**
Guest Artist Masterclass, Vitali Gavrouc, piano 3:00pm Daniel Recital Hall
Tickets FREE
- **Thursday, October 4, 2018**
Guest Artist Recital, Vitali Gavrouc, piano 8:00pm Daniel Recital Hall
Tickets \$10/7
- **Tuesday, October 16, 2018**
Guest Artist Recital, Young-Hyun Cho, piano 8:00pm Daniel Recital Hall
Tickets \$10/FREE
- **Wednesday, October 17, 2018**
Guest Artist Masterclass, Young-Hyun Cho, piano 3:00pm
Daniel Recital Hall Tickets FREE
- **Sunday, October 28, 2018**
George & Beverly August Piano Competition, Final Round 3:00pm
Daniel Recital Hall Tickets FREE
- **Monday, November 18, 2018**
Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall
Tickets \$10/7
- **Monday, November 26, 2018**
Piano Plus! Shun-Lin Chou, director 8:00pm Daniel Recital Hall
Tickets \$10/7
- **Thursday, November 29, 2018**
Piano con Brio! Althea Waites, director 8:00pm Daniel Recital Hall
Tickets \$10/7

The setting is the extremity of France, the western tip of Brittany, with the desolation of the shoreline and the seascape conveyed as much as anything by the gaunt yet eloquent solo of the curlew. This is in three parts: first, oscillations over wide-spaced minor triads, then upward chromatic runs which culminate in fierce trills. As these dissolve, the final utterance brings a synthesis of the first two, with repeated ascending glissando swelling and fading over another minor harmony. This tendency of ideas towards concentrating or simplifying governs the rest of the piece.

A wild tumult ensues with the cries of seabirds, piercing or melancholy, hovering in the resonance of the surf. These give way to the eddying of the water, a twelve-note passage which itself begins to condense (as its pitches become more repetitious), ultimately forming huge chords (the descent of fog). Finally the entire passage is encapsulated in a single gesture, the monstrous blast of the fog horn. In the almost palpable darkness, the music seems to step beyond reality, in fragments of birdsong which end with a tiny “souvenir,” the redshank—“flute-like”—in slow motion.

In the void the music recalls the curlew, but only in its final simplified version, and as we pass beyond the end of France, Messiaen’s beloved birds fall silent and we are left only with the muted splash of surf.

—Peter Hill

ABOUT LUKE HANNINGTON

Luke Hannington is a composer and music theorist. He is the founder of the Silent Movie Ensemble, a group dedicated to making silent movies a fun, interactive experience. His compositions include the P.G. Wodehouse opera, *The Inferiority Complex of Old Sippy*, and a secular Christmas Cantata, “New Life” based on the advent story and the writings of Christopher Hitchens.

ABOUT MARK URANKER

Mark Uranker joined the Department of Music 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.

PROGRAM NOTES

THREE MAZURKAS, OPUS 59

Like many artists in the nineteenth century, Chopin turned to folk sources for inspiration and building blocks for his musical language. He employed the distinctive rhythms and accentuation of the mazurka, a Polish folk dance. Chopin infused these elements of “folk” language with his command of harmony and melody, pianistic color, and superb voice leading. Throughout his life he used the mazurka form as a sort of musical laboratory, producing some of his most imaginative, and sometimes puzzling, music. The Opus 59 mazurkas were composed and published in 1845. They are sophisticated works, employing chromatic harmonies, elegant tunes and masterful voice-leading.

SONATA IN F MAJOR, OPUS 10, No. 2

Beethoven wrote this Sonata between 1796 and 1798. He was still performing as a pianist, and most likely performed the piece himself. The Sonata is one of Beethoven’s most humorous and witty works, written in the opera buffa style. The Sonata is also somewhat unusual in that it does not feature a slow movement.

BARCAROLLE

The barcarolle is a piece which imitates the songs of the gondoliers as they row their boats through Venice. Its lilting rhythms are meant to suggest lapping canal waters and swaying barges. It became a favored character piece during the nineteenth century, especially for the piano; Mendelssohn, Fauré, MacDowell and Schubert all composed in the form.

Chopin completed his Barcarolle in 1846, and was his last large-scale work. The composer performed it at his last public concert in 1848. The piece is composed on a much larger scale than those of his colleagues. It is astounding for its level of invention, pianistic color, and dramatic development. Chopin poured some of his sunniest, most optimistic musical thought into his last major piece.

LE COURLIS CENDRÉ

From the Mediterranean to the Atlantic and from light to darkness, the final movement takes us to perhaps the supreme achievement of the *Catalogue*, and certainly its most striking.