

*The Orpheus Duo dedicates this concert to the loving memory of
Dr. Carolyn Bremer.*

UPCOMING EVENTS

- **Wednesday, April 10, 2019:**
Guest Artist Masterclass, Jane Magrath, piano 3:00pm Daniel Recital Hall
Tickets FREE
- **Saturday, April 13, 2019:**
Multi-Piano Extravaganza, Shun-Lin Chou, director 4:00pm
Daniel Recital Hall Tickets \$15/10
- **Saturday, April 20, 2019:**
Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall
Tickets \$10/7
- **Saturday, April 27, 2019:**
Piano con Brio! Althea Waites and Shun-Lin Chou, directors 8:00pm
Daniel Recital Hall Tickets \$10/7
- **Friday, May 3, 2019:**
Piano Plus! Craig Richey, director 8:00pm Daniel Recital Hall Tickets \$10/7



For concert information and tickets please call 562.985.7000 or visit:

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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 10, 2019 4:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Carolyn Bremer (1957-2018)

(r)Evolving Doors (2005)

- I Once Loved an Ape Man—quarter note = 96;
walk tall in black and white
- My Ape Man Danced—quarter note = 104;
a little kooky
- Immortal Beloved—quarter note = 60 or slower;
as smooth as a baby's behind
- Monkey See, Monkey Do—quarter note = 90;
modern man is an evolutionary failure: discuss

Taylor Bredberg (b. 1995)

from *Suite for Two Pianos* (2019)

Pavane: Adagio

INTERMISSION

Igor Stravinsky (1882-1971)

Concerto for Two Solo Pianos (1935)

- Con moto
- Notturmo—Adagietto
- Quattro variazioni
- Preludio & Fuga—Lento; Fuga a 4 voci—Quarter note = 66

PROGRAM NOTES

(R)EVOLVING DOORS *(r)Evolving Doors* is a reworking of a much longer work for clarinet, marimba, electric bass and improvised narration, and as such, is a completely different piece. I have no idea what the influences were for the prototype except that the performers I wrote for were all great friends (I played the bass myself), and that played no small part in the direction the piece took. This version is fondly dedicated to the original ape man: he who could really dance the Ape Dance.

—Carolyn Bremer

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.

ABOUT CAROLYN BREMER

Carolyn Bremer's composition *Early Light* is a mainstay in the wind ensemble repertoire. The original version for orchestra has been performed by the Houston Symphony and the California Philharmonic among others. The wind version has been performed at Carnegie Hall, the Kennedy Center, for the 150th anniversary



concert at WestPoint, and by the President's Own Marine Band on the steps of the U.S. Capitol. It is recorded by over a dozen ensembles including the North Texas Winds and Heritage of American Band.

Tibetan Singing Bowls played an ever-expanding role in Carolyn's musical life. She and several colleagues performed interactive concerts in which the audiences listen to and then play the bowls. Singing bowls were essential in the understanding of the experiential listening process and led her to study the interaction of spacious, meditative listening, and composition. Other

occasionally obsessive interests included landscape and concert photography, fountain pens and many colors of ink, and just about any gadget made by Apple.

Carolyn was dubbed a composer "driven by hobgoblins of post modernist cant." She came to composition on the heels of intensive training as an orchestral bassist. She studied at Eastman, CalArts, and received the Ph.D. from UC Santa Barbara. Carolyn was Chair of Composition at the University of Oklahoma from 1991-2000 where she held the O'Brien Presidential Professorship. Carolyn was Director of the Bob Cole Conservatory at Cal State Long Beach from 2010-2016, and then served as Associate director until passing away unexpectedly on the evening of Sunday, September 2, 2018.

"Carolyn was an amazing person who made our conservatory the center of her life for many, many years. Her passing leaves a gaping hole right in the center. She was an incredible chair, director, and mentor to me, personally. She touched so many lives with her compassion, positivity, and sense of humor."

—Johannes Müller Stosch

SUITE FOR TWO PIANOS

When we think of the baroque dance forms, we tend to think of very formal, stately music and movement—maybe the occasional jolly gigue to jaunt to. In these two works I'm exploring the darker side of these dances. The *pavane*: a slow release of pent-up fire, boiling fully, hotter, until its energy is compressed into diamond. The *tarantella*: no slow release here, only a constant pulse of venomous exhilaration, its energies darting into every dark corner of the room until it cannot be contained anymore and must burst into chromatic cluster. I do not recommend pulling out your ball gown for this music. Instead, let the dance gavotte from your stomach to your heart to the tingling tips of your fingers. Enjoy.

—Taylor Bredberg

CONCERTO FOR TWO SOLO PIANOS

After completing his Piano Concerto in 1923-24, **Igor Stravinsky** decided to explore the capabilities of the piano as a solo instrument and began work on his Concerto for Two Solo Pianos. This instrumentation was also the result of a more practical consideration; he wanted to write a piece that could be performed in cities without orchestras.

In 1935, Stravinsky premiered the concerto with his son, Soulima, at the Salle Gaveau in Paris. They subsequently toured the United States with the Concerto.

The two pianos are sometimes featured in a solo/accompaniment relationship, at other times they work together developing the thematic material of each movement. Stravinsky has been universally acknowledged as one of the giants of 20th-century music; his influence on composers during his lifetime and beyond has been broad and extensive.

ABOUT TAYLOR BREDBERG

Taylor Bredberg started piano at the age of seven and arguably started composing before this age. Seeing an eager curiosity for music and the piano, he was enrolled at the Colburn School of Performing Arts where he studied with Carmina Glickglick and Jeff Lavner from the age of seven through high school. During this time, he was mostly self-taught in composition, receiving guidance from his piano teachers. He then spent two years at Santa Monica College studying piano with Yulia Kozlova and composition with David Goodman. He spent a year at the USC Thornton School of Music where he studied composition with Andrew Norman and piano with Dr. Christine Kim. He currently is finishing his bachelor's degree at the Bob Cole Conservatory of Music at CSULB.