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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

WITH PAULA RILEY, NARRATOR
AND SYDNEY MOSS, CELLO

SUNDAY, FEBRUARY 9, 2020 4:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

From *Sports et divertissements* (Sports and Diversions) Erik Satie
Le flirt (Flirting) (1866-1925)
La comédie italienne (The Italian Comedy)
La balançoire (The Swing)
Le yachting (Yachting)
Le tango perpétuel (The Perpetual Tango)

Paula Riley—narrator

Nocturne in D-flat major, Opus 63.....Gabriel Fauré
(1845-1924)

From *Lieux retrouvés* (Rediscovered Places)Thomas Adès
Les eaux (The Waters) (b. 1971)
La ville—cancon macabre (The City—Macabre Cancan)

Sydney Moss—cello

INTERMISSION

From *Catalogue d'oiseaux* (Catalogue of the Birds).....Olivier Messiaen
La rousserolle effarvatte (The Reed Warbler) (1908-1992)

PROGRAM NOTES

SPORTS ET DIVERTISSEMENTS

Satie's *Sports et divertissements* consist of 20 short musical sketches of various sports and activities. The work was composed to accompany an album of drawings by Charles Martin, a well-known illustrator. To these Satie added verbal commentary; we present both aspects together today. The work was composed in 1914, but publication was delayed by World War I, and the album finally appeared around 1925.

9 *p.m.* Sunset: red-orange, violet over the lake of the irises. The bittern booms, a solemn, awesome blast. The blood-colored disc is mirrored in the surface of the lake; the sun merges with its reflection as it sinks into the water. The sky is a deep violet...

Midnight: the darkness is profound, like the resonance of a tam-tam. The nightingale strikes up, its phrases by turn biting, mysterious. The confused sounds of the marsh... a frog stirs... the cymbals, gongs, trombones.

3 *a.m.* Another scherzo for the reed warbler. Chorus of frogs. The mysterious, brittle music of the ponds fades into the mist. The bittern booms...

ABOUT PAULA RILEY

Paula Riley is in her 28th year as a music and performing arts teacher in the Long Beach Unified School District. She currently runs the Musical Theatre Department at Wilson High School. She is a graduate of CSULB with BM in Choral Vocal Music and an MA in Interdisciplinary Studies: Music and Theater.

ABOUT SYDNEY MOSS

Sydney Moss is a multi-genre cellist, holding engagements for musical, operas, symphonies and studio work. She received her education at the Bob Cole Conservatory of Music, earning a BM in 2015 and a MM in Performance in 2018 under Dr. David Garrett. She teaches at Diamond Bar High School, California School of the Arts—San Gabriel Valley, Los Osos High School and El Dorado High School. Sydney's private cello students regularly win positions in the All Southern Honors Orchestra, and in youth orchestras around Southern California.

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.

Bird songs from the provinces of France. Each soloist is presented in its habitat, surrounded by its natural landscape and the calls of other birds which live in the same region.

This work is dedicated twofold: to my avian models, and to the pianist Yvonne Loriod.

The Reed Warbler

The whole piece is a great arc lasting twenty-seven hours, from midnight until three in the morning, the events of the afternoon and night repeating in reverse order the events of night and morning. The piece is dedicated to the reed warbler, and more generally to the glory of the birds of the reeds, lakes and marshes as well as neighboring birds in the woods and fields.

Midnight: music of the ponds, followed by a chorus of frogs, the booming notes of the bittern.

3 a.m. A long solo for the reed warbler, concealed among the reeds, rasping in timbre (Like a xylophone, a squeaking cork, pizzicati on strings, a harp glissando), with something of that savage obsessiveness found only in reed birds. Cymbals, gongs and trombones—interspersed with a confusion of sounds from the marsh—mark the solemnity of night. Silence.

6 a.m. Sunrise: pink, orange, mauve over the lake of waterlilies. A blackbird duets joyfully with a red-backed shrike. A chuckling solo for the redstart. The chords of sunrise intensity.

8 a.m. The yellow irises. A medley of incisive calls: the raucous pheasant, the reed bunting, weird laughter of the green woodpecker, the whistling glissando of the starling, the great tit, nervous fluttering of the white wagtail (exquisite in its garb of half-mourning).

Midday: The interminable insect trills of the grasshopper warbler.

5 p.m. Return of the reed warbler, alternating with the powerful tremolos of the sedge warbler; the harsh, obstinate call of the great reed warbler; the singing harmonies of the purple foxgloves and the waterlilies. The dry, flabby crowd of a frog. A black-headed gull gives chase. A coot—black, its forehead marked with white—clucks sharply (a sound like stones dashed together), then toots its little trumpet. A long syncopated duet for two reed warblers.

6 p.m. The yellow irises, and again the high trills of the grasshopper warbler. The skylark rockets heavenwards in jubilation, answered by the frogs in the lake. A water rail, unseen, screams like a strangled pig—falling, fading...silence.

NOCTURNE IN D-FLAT MAJOR, OPUS 63

As a composer, pianist, teacher and organist, Gabriel Fauré was one of the most original musicians of his generation. His striking style combines both modal and chromatic harmony, his melodic writing is innovative as well. As well as being a prolific composer of piano music, Fauré produced over 100 *mélodies* (French art song) during his sixty years as a composer—perhaps his most personal and influential achievement. Most of his the piano works are written in character genres (impromptu, barcarolle, nocturne) developed by Chopin and other early 19th-century composers. The nocturne was in 1894.

LIEUX RETROUVÉS

The English composer, pianist and conductor Thomas Adès has shaken up the classical music world. His opera, *Powder Her Face*, concerns the sexual exploits of an English Duchess in 1960's London and features an on-stage representation of fellatio. *The Extinguishing Angel* (based on a surrealist Luis Buñuel film) concerns a group of socialites trapped by a mysterious force at a dinner party, and their subsequent descent into madness. He has also conceived his own rhythmic and metrical language, including invented (and mind-bending) new time signatures.

Lieux retrouvés was co-commissioned by the Aldeburgh Festival, the Wigmore Hall and Carnegie Hall; the work was premiered in 2009 by cellist Steven Isserlis and the composer as part of the Aldeburgh Festival. The work has four movements, two of which we present today. *Les eaux* (The Waters) is a meditation on the beauty of the ocean, both in its still and serene aspect, and in the wind-driven choppiness of rough waters. *La ville—cancan macabre* (The City—Macabre Cancan) quotes the famous Cancan of Offenbach's *Orpheus in the Underworld*. The piece seems like a drunken journey through the 19th-century Parisian cabarets made famous by the work of Toulouse-Latrec. When we rehearsed this movement, both of us, for the first time, felt actual physical revulsion as a result of music. It was an eerie and powerful feeling. And a testament to the power of Adès's compositional skill.

CATALOGUE D'OISEAUX

Olivier Messiaen composed the *Catalogue doiseaux* from 1956-58. It is his longest single work for piano, lasting over three and a half hours in its entirety. The Catalogue contains 13 pieces divided into 7 books. *La rousserolle effarvatte* is the central and longest piece of the collection.

Messiaen describes and dedicates the entire work, and then the piece in the following way: