

## UPCOMING PERFORMANCES

- **Wednesday, March 15, 2023:**  
Bob Cole Conservatory Symphony with Joseph Chang, timpani  
Johannes Müller Stosch, conductor 7:30pm Carpenter Performing  
Arts Center Tickets \$20/10
- **Saturday, April 8, 2023:**  
*Multi-Piano Extravaganza!* Shun-Lin Chou, director 3:00pm Daniel  
Recital Hall Tickets \$20/10
- **Saturday, April 15, 2023:**  
*Piano Con Brio!* Craig Richey and Samuel Grodin, directors 4:00pm  
Daniel Recital Hall Tickets \$20/10
- **Thursday, April 20, 2023:**  
*Piano Plus!* Craig Richey, director 3:00pm Daniel Recital Hall  
Tickets \$20/10
- **Saturday, April 29, 2023:**  
Composition Faculty Recital Raymond Torres-Santos, coordinator  
7:30pm Daniel Recital Hall Tickets FREE
- **Saturday, April 29, 2023:**  
Piano Showcase Shun-Lin Chou, director 3:00pm Daniel Recital  
Hall Tickets \$20/10
- **Saturday, May 6, 2023:**  
*Celebrating Music 2023!* Shun-Lin Chou, piano and the BCCM  
Symphony Orchestra under Johannes Müller Stosch and the Bob  
Cole Chamber Choir under Jonathan Talberg 7:30pm Carpenter  
Performing Arts Center Tickets \$20/10

## A NOTE FROM THE CONSERVATORY

We would love for you to support our program if you can by opening the QR code here and giving to Keyboard Studies at the Bob Cole Conservatory of Music. Your donations directly benefit our students and help us continue providing great music to you and the community.



For upcoming events 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

CHIZUKO ASADA  
PIANO

GUEST ARTIST

NATHAN LEWIS  
PIANO

---

WORKS BASED ON THE COUNTERPOINTS

---

SATURDAY, MARCH 11, 2023

---

DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES

## PROGRAM

Three Pieces.....Johan Sebastian Bach(1685-1750)  
György Kurtág (b. 1926)

*Gottes Zeit ist die allerbeste Zeit (God's Time is the Best Time)* BWV 106

*Alle Menschen müssen Sterben (All Men Must Die)* BWV 643

*Aus tiefer Not schrei ich zu dir (From Deep Distress, I Cry Out for You)* BWV 687

*Fantasy for Mechanical Organ* ..... W.A. Mozart (1756-1791)  
in F Minor, K.608 Ferruccio Busoni (1866-1924)

Fugue in C Minor for Two Pianos, K.426 ..... Mozart

Six Studies in Canonic Form .....Robert Schumann (1810-1856)  
for pedal Piano, Op.56 Claude Debussy (1862-1918)

1. Pas trop vite
2. Avec beaucoup d'expression
3. Andantino---Un peu plus animé
4. Espressivo --- Un peu plus mouvementé
5. Pas trop vite
6. Adagio

## INTERMISSION

Variations for Piano, Op. 27 (1936)..... Anton Webern (1883-1945)  
Nathan Lewis—piano

*Shadowlines* (2001) .....George Benjamin (b. 1960)  
Nathan Lewis—piano

Allegro in A Minor D.947..... Franz Schubert (1797-1828)  
*Lebensstürme*

## BIOGRAPHIES

### ABOUT CHIZUKO ASADA



**Chizuko Asada** joined the CSULB Music Department as a piano faculty member in 1997. While working on her Master of Music degree at CSULB, she won the Fine Arts Affiliates Scholarship as well as the University Concerto Competitions. Her thesis, *Schenkerian Analysis of Sonata Op. 68* by Scriabin, was completed under the direction of Dr. Martin Herman. Her mentors include Edith Hirshtal, Michael Carson and Natalie Limonick.

Chizuko's students have received numerous awards in various competitions. As a teacher, she specializes in natural techniques and physical freedom. She also coaches Junior Chamber Music and serves as an adjudicator for piano competitions in Southern California. In addition to teaching, Chizuko was one of the founders and co-managers of the Victoria Chamber Music Series, the Irvine Classical Music Series, and the Emerging Artist Competitions. As a founder of Hoson House Foundation, she wishes to support the young talents by introducing them to the community.

### ABOUT NATHAN LEWIS

**Nathan Lewis** was born in Aucland, New Zealand in 1993. Nathan's musical aptitude was apparent from an early age. He was introduced to the violin at only two years old. By seven years old, Nathan had made his American debut, performing Paganini's 24th *Caprice*, and had begun to learn the rudiments of piano playing. Pursuing both instruments, his primary formal studies were conducted at the Colburn School of Music and UC Irvine. Utilizing his unique background in musicology, collaboration, and solo performance, Nathan combines a detail-oriented approach with vibrant story-telling in performance.

Nathan is passionate about fostering holistic music education in the Orange County community. He maintains a private piano studio while also teaching theory, composition, and coaching string and wind players. His students have graduated to study at many elite colleges, including The Juilliard School, Eastman School of Music, and Harvard University.

**SIX STUDIES IN CANONIC FORM FOR PEDAL PIANO, OP. 56** Schumann composed the *Six Canonic Studies for a Pedal-Piano* during the spring of 1845 to teach his wife Clara counterpoint. The couple had just acquired a pedal-piano attachment for working on their organ playing. This unusual instrument, dating back to the 18th century, is a piano equipped with a pedal-board like that found on an organ. A strong advocate of the piano duo, Debussy played this work with the French pianist Eugene Ysaÿe after making duo-piano arrangements. Unlike most of other piano duo repertoires, these pieces are intimate as if two voices are conversing each other.

**VARIATIONS FOR PIANO, OP. 27** This three-movement 12-tone piece is a landmark composition in the history of 20th century music, and an ideal model of Webern's concise, hyper-expressive style. George Benjamin, On Webern: "The entire [Webern] movement can seem weightless - a complex, crystal-like object hovering in space. Paradoxically, [however] this product of hermetic constructivism seems infused with intense emotion, that emotion evenly diffused across the whole surface of the music. Gone is the mono-directional thrust of Classic and Romantic music; in its place a world of rotations and reflections, opening up myriad paths for the listener to trace through textures of luminous clarity yet beguiling ambiguity."

**SHADOWLINES** This sequence of pieces, all canons in different ways, was conceived as a continuous, cumulative structure:

- I. A brief, seemingly improvisatory prologue.
- II. The high register, fierce and harshly chromatic, against the lower, which is consonant and calm; a compact coda reconciles these opposites.
- III. A miniature scherzo, all within the space of 1 1/2 octaves in the bass, leading immediately to:
- IV. Explosive and monolithic, the pianist's hands perpetually rifting apart then reuniting in rhythmical unison.
- V. The most expansive and lyrical movement; at its heart a slow ground-bass, over which builds a widely contrasted procession of textures. After a short pause:
- VI. A simple and gentle epilogue.

—George Benjamin

**ALLEGRO IN A MINOR D. 947** This is known as *Lebensstürme* (*the storms of life*), is one of three outstanding works for piano duet composed during this remarkable period at the end of Schubert's life, along with the *f* minor *Fantasia* and the *Grand Rondeau* in A Major. When it was published in 1840, years after the composer's death, the publisher Anton Diabelli christened it *Lebensstürme*.

## NOTES

**BACH TRANSCRIPTIONS** György Kurtág, a contemporary Hungarian composer, transcribed works by J.S. Bach for piano four hands and published them in a volume called *Transcriptions from Machaut to J.S. Bach* and recorded them with his wife, Márta. Kurtág is especially known for icy miniatures, well described by his aphorism, "one note is almost enough." His transcriptions are likewise lean, bringing a judicious clarity to Bach's music.

**GOTTES ZEIT IST DIE ALLERBESTE ZEIT** (*God's time is the best of all times*) comes from the opening *Sonatina of Actus Tragicus, BWV 106*, one of Bach's earliest cantatas. It was originally scored for two recorders, two violas da gamba, and basso continuo—an old-fashioned ensemble even in Bach's day. All of Bach's sacred cantatas were intended for use in Lutheran services, and this one was written for a funeral.

**ALLE MENSCHEN MUSSEN STERBEN** (*All men must die*) is chorale prelude for four voices, The constant octave leaps in the bass were used by Bach to signify the relation between heaven and earth.

**AUS TIEFER NOT SCHREI ICH ZU DIR** (*From Deep Distress, I Cry Out for You*) opens with a motet-style introductory chorus underscored by trombones – a choice of form and instrumentation most fitting to the venerated hymn on which the movement is based, namely Martin Luther's version of *Psalm 130*. It seems that the hymn's earnest character and distinctive Phrygian tonality made a composition in *stile antico* particularly appropriate.

**FANTASY FOR MECHANICAL ORGAN** Mozart was commissioned to write this musically substantial work for a mechanical organ. It is difficult to imagine how the machine designer could have programmed the machine to produce the magnificent micro-variations that could imitate the sensitive inflections achievable by a live performer on the normal organ in a performance of this work. It was transcribed for two pianos by Busoni.

**FUGUE FOR TWO PIANOS IN C MINOR** Without any doubt, this is one of the greatest fugues ever written after J.S. Bach. A staggering amount of canonic devices is let loose on the fugue's main subject, while maintaining a remarkable clarity of texture, demonstrating Mozart's total control of counterpoint. At the same time the music is pervaded with a holy anger one expects of a Beethoven, rather than a Mozart. It seems Mozart combines in this unique masterpiece Bach's intellectualism with Beethoven's deep passion. We must assume Beethoven was also impressed by this work from the fact that he not only knew Mozart's fugue, but even made a copy of it in his own handwriting with some revisions.