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

- **Wednesday, April 6, 2016:**
  Pacific Standard Time Farewell Concert, Christine Guter, director
  8:00pm  Daniel Recital Hall Tickets $10/7 *

- **Friday, April 8, 2016 @ 8:00pm**
  **Saturday, April 9, 2016 @ 2:00pm/8:00pm**
  **Sunday, April 10, 2016 @ 2:00pm:**
  Smetana’s *The Bartered Bride*, Johannes Müller-Stosch—conductor,
  Andrew Chown—director, University Theatre Tickets $25/15

- **Tuesday, April 12, 2016:**
  Percussion Chamber Ensemble with the University Percussion Group,
  Ted Atkatz, director 8:00pm Daniel Recital Hall $10/ FREE

- **Friday, April 22, 2016:**
  Caribbean Extravaganza, Dave Gerhart, director 8:00pm Daniel Recital
  Hall Tickets $10/7 *

- **Thursday, April 28, 2016:**
  Wind Symphony & Symphonic Band, John Carnahan and Jermie Arnold,
  conductors 8:00pm Carpenter Performing Arts Center Tickets $10/7

- **Saturday, April 30, 2016:**
  Celebrating Music, Verdi’s Requiem, Johannes Müller-Stosch, conductor
  8:00pm Carpenter Performing Arts Center Tickets $15/10

For ticket information please call 562.985.7000 or visit the web at:
WWW.CSULB.EDU/COLECONSERVATORY
**PROGRAM**

**CSULB PERCUSSION ENSEMBLE**

*Ionisation* ........................................................... Edgard Varese (1883-1965)

*Another Border Crossing* ........................................ Don Nichols (b. 1977)

Don Nichols—solo percussion

*Metric Lips* ........................................................................... Bela Fleck (b. 1958)

arr. David Steinquest

**INTERMISSION**

**UNIVERSITY PERCUSSION GROUP**

*As One* ........................................................................... Gene Koshinski (b. 1980)

**ENSEMBLE IMPROVISERS**

*Not for Retail* ...................................................................... Ensemble Improvisers

Don Nichols—director

**CSULB PERCUSSION ENSEMBLE**

*Bonham* ................................................................. Christopher Rouse (b. 1949)

**PROGRAM NOTES**

*Ionisation* (1929–31) was written by Edgard Varèse for thirteen percussionists. It was one of the first classical compositions for percussion ensemble alone. The premiere was performed at Carnegie Chapter Hall, March 6, 1933 and conducted by Nicolas Slonimsky, to whom the piece is dedicated. This piece was not well received on first hearing, as the premier performance was described by one critic as “a sock in the jaw.”

The piece employs 37 different percussion instruments, played by 13 performers, grouped by their physical and sonorous properties. The instruments break down into seven distinct categories: metals (triangle, anvil, cowbells), membranes without snares (tenor drum, bongos), membranes with snares (tarole, parade drum), wood instruments (claves, blocks), rattles and scratched instruments (sleigh bells, guiro), freely-pitched instruments (sirens and lions roar) and fixed-pitch instruments (chimes, piano).

**PERSONNEL**

**CSULB PERCUSSION ENSEMBLE**

Chris Amaro
Preston Cross
Emily Garcia
Matt Gilbert
Trent Groenwold
John Jost
Michael King
Adam Lopez
Emmanuel Mora
Bailey O’Donnell
Adrian Tamez
Connie Truong
Alec Wingfield

**UNIVERSITY PERCUSSION GROUP**

Pat Chapman
Benjamin Irons
Michael King

**ENSEMBLE IMPROVISERS**

Don Nichols—director

Matt Gilbert
Tyler Hunt
Emmanuel Mora
Bailey O’Donnell
Adrian Tamez
Connie Truong
Varèse explores the possibilities of non-pitched sounds through techniques such as sound-mass, penetration, and transmutation. *Crystallization*, a term used in science and coined by Varèse to describe his variation techniques, describes the constant mutation of rhythmic cells that are related, yet ever-changing.

Notably, this piece inspired many musicians including Frank Zappa and Pierre Boulez to pursue a career in music.

—Theresa Dimond

**Another Border Crossing** is a solo for a traditional Persian drum, the *tombak*, and pre-recorded sound. The soundscore is a combination of an Iranian newscast and traditional Persian Radif melodies on the setar. Throughout the piece, the soloist replicates the intricate speech rhythms of the newscaster and occasionally accompanies the setar; the musical material traverses the space between the traditional and the contemporary, speech-timing and musical-timing. This is one in a series of Nichols’ news-inspired works that examines the speech rhythms of newscasters as well as the juxtaposition of television formats with percussion.

—Don Nichols

**Metric Lips**

Bela Fleck has been nominated in more categories than any other musician in Grammy Awards history. This is not only because of his virtuosity as a banjo player or his prolific body of work, but in large part because his music breaks the barriers of genre, and combines elements of musical genres with each twist and turn. *Metric Lips* is no exception, as it contains elements of country music, bluegrass, and progressive rock. David Steinquest’s arrangement for mallet quartet captures the energy and flavor of Fleck’s instrumental, nominated for a Grammy in 1987.

—Don Nichols

**As One**

Composed in 2007, Gene Koshinkski’s multiple percussion duo is scored for marimba, 2 sets of bongos, 2 congas, 2 tom-toms, bass drum, and 2 splash cymbals. Both performers have identical set-ups and work “as one”; first, in unison, and later by playing a melodic ostinato on marimba and complex hocketed rhythms on the drums.

—Ted Atkatz

**Not for Retail** is the reflection of a process; it is an ongoing process that explores various techniques in ensemble improvisation. I have cultivated these concepts over my years of working within various musical ensembles as well as in my long history collaborating with dance. For each rehearsal, I led the ensemble through scores that allowed the group to "tune into" each other and offer ways an ensemble can initiate and develop ideas.

—Ted Atkatz

*ABOUT TED ATKATZ*

Ted Atkatz is the founder of and frontman for the Los Angeles-based alternative rock group NYCO. He is a former principal percussionist for the Chicago Symphony Orchestra (CSO).

Atkatz left the CSO in 2006 to devote himself full-time to NYCO. The band released its debut album, *Two*, in 2005.

Atkatz grew up in Queens, New York, where he began studying percussion at an early age. He studied at the preparatory division of the Manhattan School of Music and graduated from Benjamin N. Cardozo High School before moving on to Boston University, where he received a bachelor’s degree in percussion performance and music education. He later studied at the New England Conservatory of Music in Boston and received a professional studies degree in percussion performance from Temple University.