

as well as a performer in both the orchestral world and with his band, NYCO. Ted is an active teacher and clinician: he joined the Bob Cole Conservatory faculty in 2014; he's also on faculty at the Music Academy of the West in Santa Barbara, California and the Texas Music Festival in Houston, Texas. He has given clinics and masterclasses worldwide, and has been a three-time PASIC clinician.

Ted began his studies at age 10 at the Bloomingdale House of Music in New York City and later attended the preparatory division at Manhattan School of Music. He holds a Bachelor's degree in Percussion Performance and Music Education, magna cum laude, from Boston University. His graduate studies were at the New England Conservatory of Music and at Temple University, where he worked with Alan Abel of the Philadelphia Orchestra.

UPCOMING EVENTS

- **Sunday, April 19, 2015:**
Brass Ensemble & Chamber Music, Rob Frear, director, 8:00pm Daniel Recital Hall \$10/FREE
- **Thursday, April 23, 2015:**
Conservatory Brass Quintet, Steve Trapani, director 8:00pm Daniel Recital Hall \$10/FREE
- **Friday, April 24, 2015:**
Caribbean Extravaganza, Dave Gerhart, director 8:00pm Carpenter Performing Arts Center \$10/7
- **Thursday, April 30, 2015:**
Wind Symphony & Symphonic Band, John Carnahan and Jermie Arnold, conductors, 8:00pm Carpenter Performing Arts Center \$10/7
- **Saturday, May 2, 2015:**
Celebrating Music: Mozart's Mass in C minor & Ralph Vaughan Williams' *The Lark Ascending*, Professor Moni Simeonov, violin; Jonathan Talberg & Johannes Müller-Stosch conductors, 8:00pm Carpenter Performing Arts Center \$15/10
- **Tuesday, May 5, 2015:**
Concert Band, Jermie Arnold, conductor, 8:00pm Daniel Recital Hall \$10/7

For upcoming events please call 562.985.7000 or visit the web at:
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THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



UNIVERSITY PERCUSSION GROUP

BABY PAN ENSEMBLE

TED ATKATZ, DIRECTOR

TUESDAY, APRIL 14, 2015 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Mallet Quartet Steve Reich (b. 1936)

Catfish Mark Applebaum (b. 1967)

Third Construction John Cage (1912-1992)

University Percussion Group

Damien De La Cruz, Tyler Hunt, Evan Perkins,
Kevin Sakamoto, Jazper Saldana, Connie Truong

INTERMISSION

This Feelin' Nice Glen "Boogsie" Sharpe (b. 1953)
arr. Michael Carney

Impressions Liam Teague (b. 1974)

Pan In Harmony Lord Kitchener (1922-2000)
arr. Michael Carney

Baby Pan Ensemble

Tyler Hunt, Adam Lopez, Pablo Munoz-Snyder,
Evan Perkins, Philip Spektor, Adrian Tamez

PROGRAM NOTES

MALLET QUARTET (2009) is scored for two vibraphones and two five octave marimbas. I had never written for five octave marimbas extending down to cello C. On the one hand, I was delighted to have the possibility of a low bass and on the other hand apprehensive since just slightly too hard a mallet that low can produce noise instead of pitch. Eventually, after a bit of experimentation, this was well worked out.

The piece is in three movements, fast, slow, fast. In the two outer fast movements the marimbas set the harmonic background which remains rather static compared to recent pieces of mine like *Double Sextet* (2007). The marimbas interlock in canon, also a procedure I have used in many other works. The vibes present the melodic material first solo and then in canon. However, in the central slow movement the texture changes into a thinner more transparent one with very spare use of notes, particularly in the marimbas. I was originally concerned this movement might just be 'too thin,' but I think it ends up being the most striking, and certainly the least expected, of the piece.

Mallet Quartet is about 15 minutes in duration. It was co-commissioned by Amadinda Percussion Group in Budapest, Nexus in Toronto, So Percussion in New York and Synergy Percussion in Australia. The World Premiere was given by the Amadinda Percussion Group in Béla Bartók National Concert Hall on December 6, 2009. The American Premiere was given by So Percussion at Stanford University Lively Arts in California on January 9, 2010.

—Steve Reich

CATFISH

Mark Applebaum is Associate Professor of Composition and Theory at Stanford University. He received a Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic work has been performed throughout the United States, Europe, Africa, and Asia with notable premieres at the Darmstadt summer sessions.

Applebaum is also active as a jazz pianist and builds electroacoustic instruments out of junk, hardware, and found objects for use as both compositional and improvisational tools.

Catfish is scored for three percussionists, each playing a group of three instruments. Each player's group consists of either wood, metal or skin instruments, and the work, approximately 5 minutes long, is characterized by rhythmic patterns that modulate metrically into new rhythmic patterns.

THIRD CONSTRUCTION

(1941) **John Cage** represented a new trend in contemporary music—for him any sound whatsoever may become the material of music. Already in his early compositions he uses any odd objects as percussion instruments whose acoustic parameters cannot be fixed in the score accurately.

Of course this is not to say that he pays no attention to carefully choosing the timbre types and arranging the instruments by relative pitches, but the actual sound is always slightly different with every new ensemble of instruments. The organizing principle of music like this cannot be maneuvering pitch relationships. After some theoretical considerations, Cage concluded that the main organizing principle must be duration of time and rhythm.

He offered as a method of composition what he called rhythmic structure: the smaller formal units have the same proportions as the overall form of the work. In the *Third Construction* we find twenty-four sections each twenty-four bars long structured, as Cage put it, by rhythmic cadences, a unique occurrence in his life-work.

ABOUT TED ATKATZ

Former Principal Percussionist of the Chicago Symphony Orchestra, **Edward (Ted) Atkatz** has performed with the Atlanta Symphony, Boston Symphony, Boston Pops, Hong Kong Philharmonic, Houston Symphony, Los Angeles Philharmonic, Pacific Symphony, Seattle Symphony, and the Santa Barbara Symphony. Now residing in Los Angeles, Ted is a studio musician