

*The Orpheus Duo has dedicated this concert to the memory of  
Steve Likens  
—our treasured friend of many years.*

## UPCOMING EVENTS

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

- **Monday, March 5, 2018:**  
Woodwind Chamber Music, Helen Goode-Castro, director 8:00pm Daniel Recital Hall Tickets \$10/7 \*
- **Friday, March 9, 2018:**  
Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Carpenter Performing Arts Center Tickets \$10/7
- **Sunday, March 11, 2018:**  
BCCM Tenth Anniversary Celebration, Johannes Müller Stosch, conductor 2:00pm Carpenter Performing Arts Center Tickets \$10/FREE
- **Saturday, April 7, 2018:**  
Multi-Piano Extravaganza, Shun-Lin Chou, director 8:00pm Daniel Recital Hall Tickets \$15/10
- **Friday, April 13, 2018:**  
Guest Artist Recital Sylvia Wang, piano 8:00pm Daniel Recital Hall Tickets \$10/7 \*
- **Saturday, April 21, 2018:**  
Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall Tickets \$10/7 \*
- **Thursday, April 26, 2018:**  
*Piano Con Brio!* Althea Waites, director 8:00pm Daniel Recital Hall Tickets \$10/7 \*
- **Thursday, May 3, 2018:**  
*Piano Plus!* Shun-Lin Chou, director 8:00pm Daniel Recital Hall Tickets \$10/7 \*

For ticket information please call 562.985.7000 or visit:  
[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

# ORPHEUS DUO

**ALTHEA WAITES & MARK URANKER**  
PIANO

**TED ATKATZ, PERCUSSION**

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**SUNDAY, MARCH 4, 2018 4:00PM**

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**GERALD R. DANIEL RECITAL HALL**  
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM

**John Adams (b. 1947)**

*Hallelujah Junction* for two pianos (1996)

## INTERMISSION

**Béla Bartók (1881-1945)**

Sonata for Two Pianos and Percussion (1938)

Assai lento - Allegro molto

Lento, ma non troppo

Allegro non troppo

Ted Atkatz, Arthur Lin—percussion

## PROGRAM NOTES

**HALLELUJAH JUNCTION** *Hallelujah Junction* was written at the request of Grant Gershon and Gloria Cheng, two musicians with whom I have had a long and fruitful history. When they asked me to compose a “short” piece for a special concert at the Getty Museum in 1998 I simply could not decline.

Hallelujah Junction is a tiny truck stop on Route 49 on the Nevada-California border, not far from where I have a small mountain cabin. One can only speculate on its beginnings in the era of prospectors and Gold Rush speculators (although a recent visit revealed that cappuccino is now available there). Here we have a case of a great title looking for a piece. So now the piece finally exists: the “junction” being the interlocking style of two-piano writing which features short, highly rhythmicized motives bouncing back and forth between the two pianos in tightly phased sequences. This is a technique I first used in the 1982 Grand Pianola Music and later expanded in orchestral pieces.

The “hallelujah” is for another Los Angeles friend: Ernest Fleischmann. Like many composers, conductors, and performers, I have benefitted immeasurably over the years by Ernest’s friendship and by his unflagging advocacy. As we all think back over the extraordinary tenure of his service as managing director of the Los Angeles Philharmonic, “hallelujah” seems to be the only appropriate word. We all owe him a debt of deep gratitude.

**ABOUT ARTHUR LIN** **Arthur Lin** is a percussionist in the Southern California area. He is interested in all types of musical art forms, but displays great passion for orchestral music. He has performed under such conductors as James Conlon, Keith Lockhart, Matthias Bamert, Carl St. Clair, Robert Moody, John Alexander, Robert Kahlia and Yehuda Gilad. He can be found playing in the YMF Debut Orchestra, American Youth Symphony, and Santa Monica Symphony.

Besides performing, he maintains an active teaching schedule where his students have found success in auditions and honor ensembles.

In 2014, he attended the Alan Abel Percussion Seminar where he participated in the masterclasses of Alan Abel and members of the Philadelphia Orchestra. During the summer of 2015 and 2016, he attended the Brevard Music Center Summer Institute and Festival. In the summer of 2017, Arthur attended the Ted Atkatz Percussion Seminar and took home 1st Prize in the Audition Competition.

Arthur completed an undergraduate degree at CSU Fullerton with honors, where his principal teachers were Robert Slack and Ken McGrath. He is currently completing a graduate degree at CSU Long Beach, where he studies with Ted Atkatz.

Besides orchestral music, Arthur adores the music of J.S. Bach and performs it regularly on marimba. Future goals include learning the entire *Goldberg Variations* on marimba. His other musical passions include jazz and Cuban music. An avid player of the Güiro, he has played with the likes of Poncho Sanchez and Francisco Torres.

**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.

complexity and ensemble demands. As the movement ends, it gradually breaks up into fragments and instead of the usual forte climax, it concludes with a simple C major chord accompanied by barely audible taps on the side drum and cymbal.

—Althea Waites

**ABOUT TED ATKATZ** Ted Atkatz auditioned and won a position as Section Percussion with the Chicago Symphony in 1997. He became the orchestra's Assistant Timpanist in 1999, and in 2001, he auditioned for the CSO's Principal Percussion position and won. During that time he formed a band, called NYCO, that featured him as the lead singer and songwriter. In 2006, Ted left the CSO to devote his energies to NYCO, however, he continued to teach privately and perform with orchestras around the world. To date, Ted has performed with the Atlanta Symphony, Berlin Philharmonic, Boston Symphony, Boston Pops, Chicago Chamber Musicians, Grand Teton Music Festival Orchestra, Hong Kong Philharmonic, Los Angeles Philharmonic, Pacific Symphony, and the Santa Barbara Symphony.

NYCO has released three albums: *Two* (2005), *Realize* (2008), and *Future Imperfect* (2012). The band was the subject of a 2008 *New York Times* article and its music has been featured on MTV and in advertising for Volkswagen and JC Penney. NYCO was invited to perform at the South by Southwest Music Festival in 2012.

Ted got the concerto bug in 2013; he performed Christopher Rouse's percussion concerto, *Der Gerettete Alberich*, with the Santa Barbara Symphony, and Mark Anthony Turnage's duo percussion concerto, *Fractured Lines*, with Matthew Strauss and the Texas Music Festival Orchestra.

Ted now resides in Los Angeles, where he performs, composes and teaches. He has played on several movie scores, including *Frozen*, *The Lone Ranger*, *White House Down*, and *Up*. Ted became a published composer in 2013 with the release of *Tributes for Snare Drum* (Rowloff Publications). In 2014 he was hired as the Director of Percussion Studies at the Bob Cole Conservatory of Music. He is also on faculty at Lynn Conservatory of Music in Boca Raton, Florida.

Ted is a faculty member at Music Academy of the West and the Texas Music Festival. He has participated in the St. Barts Music Festival since 2001. Prior to winning his Chicago Symphony position in 1997, he was a member of the New World Symphony. He is a three-time PASIC clinician. His joint clinic with Will Hudgins at PASIC in 2012 featured a performance of his percussion duo, Turn Key Hotel.

Ted began his studies at age 10 at the Bloomingdale House of Music and later attended the preparatory division at Manhattan School of Music. He holds a bachelor's degree in Percussion Performance and a Music Education degree, *magna cum laude*, from Boston University. Prior to graduate studies at the New England Conservatory of Music, he taught music in elementary schools in Worcester, Massachusetts. Mr. Atkatz earned a professional studies degree at Temple University, where he worked with Alan Abel of the Philadelphia Orchestra.

*Hallelujah Junction* lasts approximately fifteen minutes and is in four parts, linked one to the other. The first section begins with a short, exclamatory three-note figure which I think of as “-lelujah” (without the opening “Hal-”). This energized, bright gesture grows in length and breadth and eventually gives way to a long, multifaceted “groove” section. A second, more relaxed part is more reflective and is characterized by waves of triplet chord clusters ascending out of the lowest ranges of the keyboard and cresting at their peak like breakers on a beach. A short transitional passage uses tightly interlocking phase patterns to move the music into a more active ambience and sets up the final part. In this finale, the “hallelujah chorus” kicks in at full tilt. The ghost of Conlon Nancarrow goes head to head with a Nevada cathouse pianola.

—John Adams

**SONATA FOR TWO PIANOS AND PERCUSSION** Béla Bartók has been acknowledged as one of the most extraordinary and influential composers of his generation. He enjoyed an impressive career as a pianist, ethnomusicologist, teacher, and editor of an extensive collection of works for piano from the Baroque to the Romantic period. Although he was highly successful in all of these areas, he never received the recognition he deserved until several years after his death in 1945.

The Sonata for Two Pianos and Percussion is a monumental work in three movements. It was performed for the first time in 1938 by the composer and his wife, Ditta Pasztor, on a commission from the Basel chapter of the International Society for Contemporary Music, and was praised by critics and widely regarded as one of the most important and remarkable chamber works of the early 20th century. Bartók was quite specific about the configuration of the pianos and percussion instruments on stage, and the score contains his layout with detailed instructions for preparing the piece.

The first movement opens with a slow introduction accompanied by a quiet timpani roll and sharp interruptions from the pianos and cymbal. After a brief *accelerando*, which serves as an introduction to the Allegro, the pianos begin a spirited and energetic segment punctuated by block chords and complex rhythmic passages in contrapuntal style throughout. The snare drum, xylophone and timpani provide strong support, and the movement ends with a brilliant *fugato* that combines thematic material from the opening sections.

The second movement is a characteristic example of Bartók's “night music.” The pianos open the movement with a dark chromatic theme accompanied by pointillistic fragments from cymbal, side drum and xylophone, and the interval of a minor third is used in the middle section to create another dramatic effect (one of Bartók's recurring figures in his music).

The third movement represents Bartók in an exuberant style with many passages that are reminiscent of jazz idioms found in the music of Gershwin and Ravel. The interplay between the pianos and percussion are demanding in terms of rhythmic