

UPCOMING EVENTS

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

- **Wednesday, April 4, 2018:**
World Percussion Concert, Eric Hartwell, director 8:00pm
Daniel Recital Hall Tickets \$10/FREE
- **Friday, April 6, 2018 @ 8:00pm**
Saturday, April 7, 2018 @ 2:00pm/8:00pm
Sunday, April 8, 2018 @ 2:00pm:
The Opera Institute Presents: *Candide*, Jonathan Talberg and Ioannis Protopapas, conductors; University Theatre Tickets \$25/15
- **Friday, April 6, 2018:**
Saxophone Ensemble, Jay Mason, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, April 7, 2018:**
Multi-Piano Extravaganza, Shun-Lin Chou, director 4:00pm
Daniel Recital Hall \$15/10
- **Monday, April 9, 2018:**
New Music Ensemble, Alan Shockley, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Wednesday, April 11, 2018:**
Woodwind Chamber Music, Helen Goode Castro, director 8:00pm
Daniel Recital Hall Tickets \$10/7 *
- **Sunday, April 15, 2018:**
Brass Ensemble and Chamber Music, Rob Frear, director 4:00pm
Daniel Recital Hall Tickets \$10/7 *
- **Saturday, May 5, 2017:**
Celebrating Music 2018: Beethoven's Symphony No. 9 in D Minor,
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:
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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:



PERCUSSION ENSEMBLE

TED ATKATZ, DIRECTOR

MONDAY, APRIL 2, 2018
8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Fractalia Owen Clayton Condon

Catching Shadows Ivan Trevino

A Perplexing Trip Jose Uzcategui

Kuka Ilimoku Christopher Rouse

INTERMISSION

Crown of Thorns David Maslanka

Cross Hatch Toru Takemitsu

Rainbow Ripples George Hamilton Green
arr. Bob Becker

Jose Uzcategui—xylophone

closely positioned series of parallel or intersecting lines. The work is a very brief musical representation of this idea. The exposition outlines a principal theme comprised of successively arpeggiated fourths played in parallel motion by the two players, which is immediately followed by a repeated six-note figure in which strategically placed accents form a hocketed melody. The work then leads into a final recapitulation of the opening.

RAINBOW RIPPLES Revered as the “world’s greatest xylophonist,” **George Hamilton Green** was born into a family of musicians in Omaha, Nebraska, and showed signs of musical genius from an early age. He and his brothers formed the Green Brothers Band, who maintained an active performance schedule well into the 1940s, when Green retired from performing to become a cartoonist. Many of Green’s compositions were used in the sound tracks of early Walt Disney animated shorts, and his music is considered some of the most important ragtime pieces in history. His music received a revival shortly after his death through the efforts of the Nexus Percussion Ensemble, who re-arranged and published his entire catalogue of works.

—notes by Alec Joly Pavelich

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.

PERSONNEL

BCCM PERCUSSION ENSEMBLE

Monica Avalos
Kristoffer Calicdan
Xin-Yi Chang
Nick Diamantides
Wolf Finn

Emily Nelson Garcia
Bailey O’Donnell
Alec Joly Pavelich
David Rowe
Jose Uzcategui

American Academy of Arts and Letters in 2002. Considering himself a composer of the “neo-romantic” movement, Rouse’s compositions have been notable for blending elements of tonal and atonal music. His works for percussion seem to follow this ideology, blending elements of traditionally metered folk music with the more intricate rhythms of progressive rock and fusion. *Ku-Ka-Ilimoku* was commissioned by the Syracuse Symphony Percussion Ensemble in 1972, and is written as a musical portrayal of the Hawaiian god, “Ku.” In Hawaiian mythology, Ku is regarded as the most important deity, not unlike Zeus to the Greeks or Ra to the Egyptians. Ku is represented in many forms throughout the literature, *Ku-Ka-Ilimoku* being his manifestation as a god of war. As such, the work is written to sound quite ferocious, making use of extremes in loud dynamics, as well as blending the more bombastic instruments of the percussion (timpani, bass drum, tam tam and cymbals), with instruments of a more folkloric nature (such as log drums, boo-bams and claves). The work is constructed in the fashion of Hawaiian traditional music, which often makes use of as little as two pitches and only a small set of short, repetitive patterns.

CROWN OF THORNS David Maslanka is remembered today as one of America’s most prolific composers of the 21st Century. His works for wind ensemble have become staples of the repertoire, and his works for percussion and wind instruments have gained widespread popularity for their effective balance of tuneful melodies and tour-de-force virtuosity. *Crown of Thorns*, an obvious biblical allusion by Maslanka’s own admission, was actually inspired by the name of a plant which the composer had seen at the New York Botanical Gardens. The thorny desert plant from the Middle-East is known to grow leaves and flowers of various colors, which Maslanka reflected in the dense textures of the piece, which work together to form a rather simplistic, cheerful tune. The small orchestra of keyboard percussion that makes up the work provide a variety of timbres from which Maslanka draws his palette of sounds. The opening chorale in the low marimbas is sharply contrasted with the brightness of the vibraphones and glockenspiel, all of whom first enter with the motivic material which forms the structure of the entire piece. Though the principal melodies themselves are of simplistic beauty, Maslanka layers the accompaniment with dense flourishes of scales and arpeggios, thickening the sound of the ensemble until it can leave no audible silence to the listener. The overwhelming grandiosity and lyricism of the melody dissipate into a moment of brief serenity, before abruptly launching into a second, more deliberate section, wherein fragments of the opening melodic lines are further developed, linking the two main ideas before a more lightly orchestrated recapitulation brings the piece to a close.

CROSS HATCH Toru Takemitsu was known primarily for possessing a consummate skill in the subtle manipulation of instrumental and orchestral timbre, despite being a self-taught composer. His works present a unique combination of oriental and occidental philosophies. The title of *Cross Hatch* refers to a French artistic technique wherein shades are created by drawing a

PROGRAM NOTES

FRACTALIA A member of Third Coast Percussion, Owen Clayton Condon maintains an active schedule as a performer, composer and teacher. He has a bachelor’s degree from the New England Conservatory and a master’s degree from Northwestern Illinois University. He has performed with such groups as the Louisville Symphony, the Civic Orchestra of Chicago, the Millenium Chamber Players, and is a guest artist with Eighth Blackbird. *Fractalia*, written for Third Coast Percussion, explores the concept of musical “fractals,” geometric shapes whose parts are a reduced copy of the whole (a phenomenon observable in snowflakes). Inspired by the 20th Century minimalism of Steve Reich, as well as elements of electronica, *Fractalia* is constructed on melodic fragments that are passed between the four players. These melodic fragments are layered to create complex, ethereal chordal structures which, to the listener, seem to develop in deliberate harmonic rhythm. The textures are further enhanced by the addition of unpitched percussive accents, fashioned after the Japanese taiko drumming style.

CATCHING SHADOWS Though the percussion sextet version of the piece is better known, this duet is Ivan Trevino’s original conception of the work. An internationally recognized composer, percussionist and rock drummer from Austin, Texas, *Catching Shadows* remains one of his most often-performed works. Commissioned by Eastman School of Music professor Michael Burritt, the piece was inspired by a playlist that the pair would often listen to during road trips. It draws heavily from Trevino’s musical experiences as a rock musician, its core musical elements revolving around 16th-note syncopations, open fifth chord voicings (known in popular music circles as the “power chord”), and development of thematic materials around a repetitive i-VI-iv progression, a staple of the genre in the 21st century. The opening three-note pattern serves as the principally developed idea around which the piece evolves its binary form. From this opening, the textures of the piece begin to form into multitude of interlocking melodies, eventually coming to a sudden stop as the work segues into a more tranquil secondary section, this time in a more distantly related key from the initial thematic material. Throughout this secondary section, Trevino makes extensive use of unresolved major seventh chords. As in the previous section, the various interlocking melodic fragments build to a cohesive whole to reveal an intricate 4/3 polyrhythmic motif, which fades into the distance only to re-emerge as the opening three note pattern brings the work to a dramatic climax at breakneck speed.

KU-KA-ILIMOKU Christopher Rouse was born in Baltimore, Maryland, and studied composition under Richard Hoffmann, Karel Husa, and occasionally with George Crumb. Following his studies, he was awarded the Kennedy Centre Freidheim Award for his Symphony No. 1, as well as a Pulitzer Prize in Music for his Trombone Concerto, both of which led to his election to the