

UPCOMING EVENTS

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

- **Thursday, April 19, 2018:**
University Wind Quintet and Brass Quintet, Joseph Stone and Rob Frear, directors 8:00pm Daniel Recital Hall Tickets \$10/FREE
- **Friday, April 20, 2018:**
Wind Symphony: Send-off Concert, John Carnahan and Jermie Arnold, conductors 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 *
- **Friday, May 4, 2018:**
Orchestra at *The Beach*, Erin Reichert, conductor 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, May 5, 2018:**
Celebrating Music 2018: Beethoven's Symphony No. 9 in D Minor, Op. 125, 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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THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



UNIVERSITY PERCUSSION GROUP

TED ATKATZ, DIRECTOR

TUESDAY, APRIL 17, 2018 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Omphalo Centric Lecture..... Nigel Westlake

Babybot..... Andrea Mazzariello

Toccatà Anders Koppel

Extremes..... Jason Treuting

INTERMISSION

Sonata for two pianos and percussion Béla Bartók

Mark Uranker, Althea Waites—pianos
Ted Atkatz, Arthur Lin—percussion

PROGRAM NOTES

OMPHALO CENTRIC LECTURE Australian composer, conductor and performer **Nigel Westlake** began his studies at the Sydney Conservatorium of Music, but abandoned his schooling prematurely to begin private studies under his father, clarinetist Donald Westlake. His early career took him throughout Australia and parts of Europe, where he garnered a reputation as a freelancer on the concert stage, in the ballet pit, as well as in the recording studio. His first ever published work, *Omphalo Centric Lecture*, was inspired from a painting by Paul Klee of the same name. The word “Omphalo” being Greek for “navel,” the painting was Klee’s mission statement for all artists: “...to penetrate as far as may be toward that secret place where primeval power nurtured all evolution.” In homage to this statement, Westlake builds his marimba quartet on the foundations of a driving, powerful ostinato figure reminiscent of African Balofon music. The work plays on the theme of duality; the four marimbists are paired off into two groups which each introduce a thematic element of the work, each of which are based on simple two-note

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 continued his studies at the New England Conservatory of Music in Boston and received a professional studies degree in percussion performance from Temple University.

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 and Europe 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, and Robin Cox. Recent concerts have included music of Messiaen, Brahms, Stravinsky, and Lloyd Rogers, as well as 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 concerts throughout the country. They are preparing a recording of works by Debussy, Stravinsky, and Brahms.

PERSONNEL UNIVERSITY PERCUSSION GROUP

Xin-Yi Chong
Nick Diamantides
Petra Elek
Arthur Lin
Adrian Tamez

violin Sonata, though with more of an impressionistic flair, almost as if reimagined by Claude Debussy at the piano in 1920s Paris. An unexpected descent into more tonally ambiguous territory brings the music back to its opening intensity, though not long before evaporating into a drastically slower, more pensive mood, this time evoking the slow movements of Maurice Ravel's two piano concerti. From this sonic fog, a pulsing, pendulum-like solo vibraphone emerges, bringing the listener back to the musical language of Bach, and launching the work into an exciting recapitulation, before finishing on an oddly dissonant, sustained chord.

EXTREMES A member of So Percussion, **Jason Treuting** has acquired a diverse portfolio of performance opportunities throughout his career, having shared the stage with the likes of John Zorn, Steve Reich, David Lang, tabla master Zakir Hussain and choreographer Eliot Feld, having performed a eclectic mix of both conventionally written and improvised music. *Extremes* is part of a larger work, titled *Imaginary City*, which delves into Treuting's fascination with the patterns in language and the innate rhythmic structures of words. This work groups together the names of various cities in the United States of America, forming grooves from the sounds of the combined vowels and consonants. Through grouping these city names in different manners, Treuting composes an intricate four-part canon which splits the principal groove of the piece among the four players, imitating the sounds of spoken words via a combination of dry unpitched percussion and more sustained metallic idiophones.

SONATA The Sonata for Two Pianos and Percussion is considered to be among the most timeless of **Béla Bartók's** oeuvre. Bartók was particularly attached to this work, premiering it with his second wife in 1938 at the International Society for Contemporary Music in Basel, Switzerland. The work was later re-modeled into a concerto format for two pianos and orchestra. The first movement constitutes a slightly modified Sonata form, following the usual format of introduction, exposition, development, recapitulation and coda, but doing away with the traditional relationships between the tonal centres of each section by beginning the piece in F# and modulating into a final key of C major. This tritone relationship represents somewhat of a signature for Bartók, who used it again in his *Music for Strings, Percussion, and Celesta*. The middle movement is one of the better known examples of Bartók's "night music," a term which he himself coined which describes music that, in his own words, "conveys to the listener the sounds of nature at night." Here, Bartók makes use of the available percussion instruments to evoke said sounds of the nocturnal wildlife, for instance the off-meter croaks of an Eastern European firebelly toad, and the faint calls of the cicada. A final rondo brings about the last movement of the Sonata, making extensive use of solo xylophone. As the work begins to end, the final notes of the piano die away, leaving behind nothing but a faint little duet between the drum and cymbals.

—notes by Alec Joly Pavelich

patterns. First, a resonant bass ostinato opens the work, followed immediately by the principal theme. A secondary theme is introduced soon after, pairing a three-note motif with a single-tone flourish and thus completing the initial binary structure of the work's exciting opening moments. A sharply contrasting development section in the distant key of C minor develops the initial bass ostinato into a West-African inspired 3-over-4 polyrhythm, from which emerges a syncopated solo excursion, leading the performers into the second large section of the work. Here, three of the marimbists produce a tapestry of interconnecting sixteenth note fragments whilst an occasional solo voice breaks free from the confines of rhythmic enclosure, if only for a brief excursion. As the section furthers its course, these solo outbreaks become more numerous, lending to perhaps the work's most exhilarating play on Ghanaian 12/8 polyrhythmic figures. As the piece draws to a close, the triplet figure of the polyrhythm begins to dominate, and the orchestration becomes thinner. Occasionally a syncopated solo will rise, only to fall back within the texture as a pendulum-like two note bass ostinato leads the music to fade into the distance, accompanied only by the barely intelligible whisperings of glissandi, and a lone shaker, still beating away the pulse.

BABYBOT Avant-gardist composer, writer, performer and teacher **Andrea Mazzariello** has built a reputation for his unusual performances of his own works, featuring an ever-evolving instrumental setup and often utilizing unusual concert venues. His work, *Babybot*, operates on the principle of "found object music:" music using everyday household objects to substitute otherwise traditional instruments. Part of a larger series of works (*Octobot*, *Polybot*, *Babybot* and *Electrobot*), *Babybot* develops a certain compositional obsession of Mazzariello's: to write music based around the phenomenon of mishearing a groove, only to later recontextualize it after hearing it from a differing perspective. The work approaches this philosophy from an instrumental point of view. It is only when all the individual parts are assembled that the piece clearly presents itself for what it truly is—a drum set quartet—but wherein all of the elements of the drum set are replaced with flower pots, tin cans, metal pipes, wood slats and glass bottles. The assembly of these instruments produces grooves which Mazzariello morphs over the course of the work.

TOCCATA Born in Denmark in 1947, **Anders Koppel** began his musical studies at the piano, and later the clarinet, before becoming the co-founder of the rock group Savage Rose in 1967. Koppel has many composition credits to his name which are counted among the most important works for mallet percussion, including his *Toccata* for Vibraphone and Marimba, written in 1990 for the Safri Duo. The work begins with explosive energy, as frivolous runs of whole tone, chromatic and octatonic scales are passed back and forth between the two musicians. Following an extensive introduction, a first theme in D minor appears, evoking in its melody hidden passages from the Two-Part Inventions of Johann Sebastian Bach. After coming to the climax of the first section with the aid of the whole tone ostinati introduced at the work's opening, the music launches into a quiet waltz with themes reminiscent of the Presto movement of Bach's G minor