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

- **Friday, November 17, 2017:**
  Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor
  featuring Director of String Studies, Moni Simeonov 8:00pm Carpenter
  Performing Arts Center Tickets $15/10*

- **Saturday, November 18, 2017 @ 8:00pm**
  **Sunday, November 19, 2017 @ 1:00pm:**
  Opera Scenes, Eli Villanueva—stage director and Ioannis Protopapas—
  music director Daniel Recital Hall Tickets $10/7 *

- **Sunday, November 19, 2017:**
  Piano Showcase Shun-Lin Chou, director 4:00pm Daniel Recital Hall
  Tickets $10/7 *

- **Friday, December 1, 2017:**
  Caribbean Holiday Celebration, Dave Gerhart, director 8:00pm Daniel
  Recital Hall Tickets $15/10/5 children under 10

- **Saturday, December 2, 2017 @ 4:00pm/8:00pm**
  **Sunday, December 3, 2017 @ 4:00pm:**
  Winter Festival Concert, Brian Dokko, Matthew Hazzard, Marcus Klotz,
  Joshua Palkki, and Jonathan Talberg, conductors First Congregational
  Church of Long Beach Tickets $30/20/15

- **Monday, December 4, 2017:**
  Beach Orchestra, Erin Reichert, conductor 8:00pm Daniel Recital Hall
  Tickets $10/7 *
Becker utilizes a military snare drum as a modernized form of the tabla. The piece divides the ensemble into a quartet of melodic percussionists providing support to a snare drum soloist, whom Becker instructs to play rhythms idiosyncratically linked to those of the tabla but with an execution not unlike that of a military performer. *Mudra* also makes use of elements from the minimalist genre of music, exploiting the lack of rhythmic variety and near-static harmonic motion to create dense sonic textures over which the solo snare drum seems to glide with high velocity.

**Eye Irascible**

**Steve Riley** is an active performer, educator and composer established in the Topeka, Lawrence and Kansas City areas. His work, *Eye Irascible*, has been hailed by *Gramophone Magazine* as having a “mesmerizing narrative.” The piece is scored rather heavily for the ensemble, making use of a full range of melodic percussion instruments as well as a significant contribution from timpani, tom-toms and Latin-American hand percussion. The piece opens with exclamations of intense rhythmic patterns using fluctuating odd-time signatures. Following a chaotic primary climax, the ambience is suddenly reduced to faint utterances from higher-pitched metallic percussion, accompanied by distant vocal whispers on the part of the performers. This segues into a beautiful chorale setting of marimba, vibraphone and xylophone, which is interrupted by the Latin percussion, creeping in on the orchestration to reprise the energetic groove established in the work’s primary thematic material. Following a brief interruption of cadenzas spotlighting the vibraphone, xylophone and timpani, the music returns in full force to its pounding 6/8 meter, this time with the addition of vocal exclamations and thundering of the lion’s roar. A momentary glimpse of stillness is observed, but the sudden “Presto” brings the music to a crashing end.

—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.
directly into a recapitulation of the principal theme of the movement, before the instruments are gradually removed from the texture, leaving behind nothing but a lone timpani echoing distantly.

**Have You Heard** Guitarist and composer Pat Metheny has long been widely respected as one of the greatest jazz fusion guitarists in the industry. As the band leader of the Pat Metheny Group, he is known for his many solo works and side projects. The tune, *Have You Heard*, appears on his 1989 album *Letters From Home*, and is notable for its uptempo, Latin-jazz-based groove in a 7/4 meter. The work was later re-orchestrated for percussion ensemble by accomplished music educator and composer, Olin Johannessen.

**Trying** Grammy Award-winning percussionist, composer, and musical entrepreneur David Skidmore is better known as a member of the Third Coast Percussion Ensemble, for whom he has written an extensive catalog of works. A dedicated advocate of music from our time, he plays an important role in the commissioning and creating of new works. *Trying* takes elements from 20th-century minimalist music inspired by American composers such as Phillip Glass and Steve Reich, and re-formats them for a modern urban setting. The usual repetitive rhythms and harmonies are relocated to pitched metal pipes and suspended boards of wood, whilst the punctuation of pedal bass drum and muffled Chinese cymbals give the music an aesthetically resembling that of 21st-century rock and roll. The work makes extensive use of experimental scoring techniques, such as enharmonic writing across all instruments, canonic melodic fragments which require the players to move in synchronicity between the instruments, and dynamic cross-fading of musical lines between each individual.

**Mudra** A figure of great importance to the percussion community, Bob Becker is best known as co-founder of the NEXUS percussion ensemble, as well as a key figure in the Steve Reich Musicians. Through his work with NEXUS, Becker has gained immense recognition for his revival of the ragtime xylophone genre, as well as his exploration of North Indian, West African and 18th-century American drumming traditions. Becker is also known for his impressive body of work written for percussion instruments, which draws on elements from his ethnomusicological discoveries.

A re-orchestration of a larger work titled “Urbana Mudra,” *Mudra* blends the modal traditions of the North Indian and Pakistani people with the rudimental style of snare drumming which Becker is known to have perfected. The piece is structured in similar fashion to those of North Indian Classical tradition, a frame in which

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**PROGRAM NOTES**

**Gainsborough** Thomas Gauger is remembered as a legendary figure in orchestral percussion, having served as percussion player for the Boston Symphony Orchestra for over 35 years. His composition for percussion quintet, *Gainsborough*, remains one of the favorite works in the repertoire all around the world due to its playfulness, its interesting instrumentation, and surprising difficulty (especially for the time).

The work is divided into three movements. The first is a lively dance in 9/8 meter which mostly consists of a dialogue between the jaunty interlocking marimba melodies and the steady battery of unpitched percussion. The middle movement presents a more hesitant chorale-like atmosphere with hints of modal figures in the bells and vibraphone, which culminates in a jazzy solo recitative. The final movement moves at a rather quick pace with melodies being passed between sections of the ensemble. Several musical styles are presented over the course of the movement, from a light waltz to an upbeat march, before ending in an exciting flourish.

**Toccata For Percussion** Carlos Chávez is celebrated today as one of the 20th century’s leading composers of classical music, bringing Mexico to the attention of concert hall audiences. His *Danzón No. 2* remains a favorite of orchestras worldwide. In the 1930s, Chávez was approached by chance music composer John Cage, who commissioned a work for his touring group of musicians. Chávez completed the *Toccata for Percussion* in 1942, just in time for Cage’s West Coast tour. However, as none of the musicians in Cage’s ensemble were trained percussionists, the heavy use of sustained drum rolls in the opening movement proved too difficult and the work was never performed on the tour. The work eventually received its premiere in 1948 by the Orquesta Sinfónica de México, an orchestra founded and conducted by Chávez himself.

The work is separated into three movements, the outer of which are written in sonata form. The first movement makes primary use of syncopated rhythms and hoqueuting techniques between musicians, while the middle movement offers a moment of brief levity, highlighting the different timbres of pitched percussion instruments which share fragmented melodic segments reminiscent of the composer’s Mexican roots. This leads directly into a violent finale, whose opening theme is exclaimed at first by the timpani and further developed by the bongos and tom-toms. The music takes a slight detour into a more relaxed tempo to shine a light on the maracas, the work’s only native Mexican instrument, though this is quickly interrupted by a raucous, driving pulse in the bongos. The work flows...