PERCUSSION ENSEMBLE
Michael Kozakis, director

DePaul Concert Hall
800 West Belden Avenue • Chicago
Percussion Ensemble
Michael Kozakis, director

Program

Iannis Xenakis (1922-2001)
Pleiades (1978)
  II. Peaux

Maurice Ravel (1875-1937); arr. Aurel Hollo
Le Tombeau de Couperin (1919)
  I. Prelude
  II. Forlane
  III. Menuet
  IV. Rigadoun

Russell Peck (1945-2009)
Lift-Off! (1966)

Eugene Novotney (b. 1960)
Intentions (1983)
  I. Assumption
  II. Proposal
  IV. Design

John Mackey (b. 1973)
Program Notes

Iannix Xenakis (1922-2001)

Pleiades (1978)

Duration: 12 minutes

Pleiades was originally commissioned for Les Percussions de Strasbourg, to premiere at the Opera du Rhin in May 1979. Each movement of the piece was written to highlight different timbres. Movement 1 is for keyboards, 2 is for drums, 3 is for metal, and the 4th is a mixture. Today’s performance will be of Mvmt II for drums. Each player (six in total) is scored to have a conga, 3 toms, bongos, and timpani. Two players have an additional bass drum. According to Xenakis, “The primordial element is rhythm, in other words, the ordering of time of events, the combination of durations, intensities, timbres. It is constructed in several parallel fields but with transverse circulations, i.e. figures are simultaneously deformed or not, as the case may be. Some of the fields are made manifest by accents which superimpose rhythms onto the normal beat. The timbres of the membranes are also functional, being subject to specific rhythmic fields.” From a performance aspect, this piece is incredibly challenging to play given the intense rhythmic complexity. Parts that to the listener may seem to be on the beat are actually written on offbeats. Three-quarters of the way through the piece the rhythmic complexity gets even harder with players playing simultaneously in 3 over 2, 8 over 7, 1 over 1, 6 over 7, 6 over 5, and 5 over 6. Interspersed among this part are loud single notes that appear to be together in the score visually, but slightly apart aurally due to the rhythmic placement of the figures above. This is a monumental work for percussion that we are excited to play for you today.

Maurice Ravel; arr. Aurel Hollo

Le Tombeau de Couperin

Duration: 15 minutes

Maurice Ravel is probably best known as one of the greatest orchestrators (and composer) to ever live. His ability to take piano pieces and turn them into orchestral masterworks is studied by every young composer. He has written such masterworks as Bolero, La Valse, Valse Nobles et Sentimentales, Rhapsodie Espagnole, Alborada del gracioso and orchestrated the famous Pictures at an Exhibition by
Mussorgsky. *Le tombeau de Couperin* is a piano work written by Ravel in memory of those lost in World War I. At the same time, he modeled the work in the form of a dance suite. Written originally for six movements, Ravel chose to only orchestrate the four movements we are hearing today. Ironically, this being a percussion ensemble concert, we will be hearing an orchestration by Aurel Hollo from the percussion quartet Amadinda based in Budapest, Hungary.

Many thanks to Aurel for allowing us to perform his arrangement. He meticulously put all of the hand-written parts into Finale in preparation for this performance and shipped them to us from Budapest. I hope you enjoy the performance.

Russell Peck

*Lift-Off!*

*Duration: 8 minutes*

Written in 1966, *Lift-Off* is scored for 9 drums, and 3 players. Each player has a low, medium, and high drum. The piece begins with a mysterious start moving with a crescendo into a pulsing, accented, unison rhythm. From there, the players diverge into separate parts and some play in two, while others are in three. This makes the piece sound less together, but in the end, the parts come back and the players combine in unison 16th notes swelling in different parts to sound like a spaceship lift-off!

Eugene Novotney

*Intentions*

*Duration: 7 minutes*

Eugene Novotney graduated from the University of Cincinnatti and did his graduate studies at the University of Illinois. He is currently on faculty at Humboldt State University where he started the Calypso Band, a steel drum ensemble. He is an ardent supporter of new music, currently chairing the New Music Committe of the Percussive Arts Society. Many of his works highlight grooves created by jazz, rock and roll, and world music. One of his most performed works is a snare solo entitled *A Minute of News*, which explores the latin clave groove. One other aspect of this solo that is intriguing is his exploration of the all of the different sounds one instrument can make.
It is this attention to the different sounds a specific instrument can produce that make Intentions such a fascinating piece. Scored for three players, Novotney explores the triangle, tambourine, and bass drum/cymbal attachment in each movement of this piece. The triangle movement is scored for 6 triangles and is meticulously thought out in terms of note length, pitch of the triangles, and beater types. The tambourine movement is specifically notated for each sound that should be produced such as the hand slap, knee-fist technique, normal hits, and various roll types. Finally, the last movement explores different bass drum beaters, clamp strokes, cymbal scrapes, A2 cymbal rolls, bass drum rim sounds, and stomping feet.

Notes by Michael Kozakis

John Mackey
Mass
Duration: 13 minutes
Mass, a percussion work by John Mackey, was commissioned by the Juilliard School’s dance division. It premiered November 11-14, 2004, at The Juilliard Theater in New York City. (Choreography by Robert Battle)

My latest collaboration with Robert Battle, Mass is for six percussionists -- 3 mallet players and 3 “drummers” (bass drum, timpani, etc.). It was my first whole-hearted attempt at writing a minimalist piece, and I learned that it’s a difficult style to do well! (Try to write a 14-minute piece with extremely limited materials, but keep it interesting, and develop some kind of overarching drama!) It starts extremely slowly and quietly, and builds to one final explosion at the end. Robert’s choreography was, I think, his best yet.

Note by John Mackey
PERSONNEL

DEPAUL PERCUSSION ENSEMBLE
Michael Kozakis, director

Sarah Christianson
Thomas Farnsworth
Stephen Giunta
Christian Hughes
Mark Linley
Miyu Morita
Boyan Tantchev
George Tantchev
Christian Torres
Leo Taylor
Sarah Weddle
Carley Yanuck
Jason Yoder
Michael Kozakis is an active percussionist and educator in the Chicago area. As a performer, Michael has played with many different groups including the Chicago Symphony, Lyric Opera Orchestra, Grant Park Symphony, St. Paul Chamber Orchestra, Chicago Chamber Musicians, Ars Viva, Chicago Philharmonic, Joffrey Ballet, Illinois Philharmonic, Elgin Symphony, Chicago Sinfonietta, and MusicNOW. He has played in the studio for many national TV/radio commercials and accompanied well-known personalities such as Sting, Il Divo, and Johnny Mathis. Michael held two one-year positions as a full-time percussionist with the Chicago Symphony Orchestra from 2005-2007.

As an educator, Michael is a certified K-12 teacher in Illinois and enjoys teaching all levels of students from Junior High through College. Michael serves on the percussion faculty of DePaul University and Carthage College and is a private teacher/drumline coach at two NW suburban high schools near his home. Michael is often giving master classes and adjudicating at local high schools, youth orchestras, and Days of Percussion.

As a marimba concerto soloist, Michael has soloed with the Chicago Symphony Orchestra and the Rockford Symphony.

Michael received his Bachelor’s Degree from the Eastman School of Music with a double major in Music Education and Performance and a Master’s Degree in Performance from DePaul University.
UPCOMING EVENTS

Sunday, November 5 • 3:00 p.m.
Concert Hall
Faculty Artist Series: Ilya Kaler, violin

Sunday, November 5 • 3:00 p.m.
Student Center (Lincoln Park)
Jazz Orchestra

Sunday, November 5 • 8:00 p.m.
Concert Hall
Guitar Ensemble Festival

Monday, November 6 • 7:00 p.m.
Recital Hall
Jazz Combos

Monday, November 6 • 8:00 p.m.
Concert Hall
Wind/Mixed Chamber Showcase I

Tuesday, November 7 • 6:00 p.m.
School of Music Room 106
African Dance Workshop

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.

Sign up for Music @ DePaul E-Notes!

Receive bi-weekly updates in your inbox on performances taking place at the School of Music, as well as special offers and discounts to ticketed events! You can choose to unsubscribe from the list at any time. We have a strict privacy policy and will never sell or trade your email address.

You can sign up for E-Notes by visiting music.depaul.edu and clicking on Concerts and Events.

DePaul University School of Music
Concert Hall • 800 West Belden Avenue • Chicago
Recital Hall • 804 West Belden Avenue • Chicago
music.depaul.edu • 773.325.7260