DePaul Concert Hall
800 West Belden Avenue • Chicago

Saturday, March 11, 2017 • 3:00 P.M.

PERCUSSION ENSEMBLE
Michael Kozakis, director

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Percussion Ensemble
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Program

Dave Hall (b. 1983)
Persistence of Memory (2010)

Isaac Schankler
Blindnesses for Percussion Quartet and Electronics (2012)

Nico Muhly (b. 1981)
Ta and Clap (2005)

Daniel Levitan (b. 1953)
Marimba Quartet (1996)
   I.
   II.

Michael Burritt (b. 1962)
Fandango 13 (2013)
**Program Notes**

**Dave Hall (b. 1983)**

**Persistence of Memory (2010)**

*Duration: 9 minutes*

The *Persistence of Memory* is based on the well-known Salvador Dali painting of the same name. The painting, which features Dali’s famous “melting clocks”, is one of the definitive works of the Surrealist Movement in art. It evokes a number of themes that lend themselves well to the music, especially the atrophy of time and shape. Time, pitch, and timbre all “melt” and re-form throughout the piece.

The first part (Dreamscapes) depicts the ocean and mountain landscape and employs water triangle and echo chimes to create a dropping, bending, “Doppler” effect with pitches. The clocks are represented somewhat overtly by woodblocks, which persist in a tic-toc fashion through much of the piece. The second section (Gears) is inspired primarily by the war-like ants that are attacking a clock in the painting, suggesting anxiety and the unrelenting nature of time, hence the fast tempo and asymmetric meters. The final section (Melting Clocks) features cacophonous, polyphonic woodblock passages and the further decay of pitch, time, and previous motives. Throughout the piece, rhythms and sounds that first appear to be solid become amorphous, deformed, or completely liquid. The overall effect is reminiscent of a half remembered dream, a feeling that you’ve been immersed in a world only vaguely resembling reality.

-Dave Hall

**Isaac Schankler**

**Blindnesses for Percussion Quartet and Electronics (2012)**

*Duration: 8 minutes*

Being close to someone can mean agreeing not to see parts of them, and in some sense Blindnesses is about the absences that this mutual understanding contains. Four vibraphonists perform a delicate choreography that requires each performer to be intimately, meticulously aware of the actions of the other players around them. The vibraphone techniques used, incorporating pitch bending and envelope shaping through bowing, borrow from the language of
audio synthesis. Meanwhile, the electronic accompaniment, at times barely present, other times aggressively glitchy, reflects back distorted shards and discarded fragments of the live performance’s musical material.

-Isaac Schankler

Nico Muhly (b. 1981)  
**Ta and Clap (2005)**  
*Duration: 7 minutes*

Ta-ing and Clapping is a method of teaching rhythms wherein all beats are accounted for, resulting in a fully-rendered moto perpetuo that only implies empty spaces naturally found in a rhythmic pattern. In Ta & Clap, scored for percussion quartet, I wrote dense marimba music and then subjected this music to several processes of subtraction, resulting in a rhythmic cycle that is sometimes presented in its entirety, sometimes filled with holes, and sometimes completely rendered out such that there are no holes at all. Although there is a lot of math at work, *Ta & Clap* is meant to be fun to play and challenging to learn. It is scored for 2 marimbas and any number of assorted percussion instruments at the discretion of the performers. *Ta & Clap* is dedicated to Line C-3 (comprising Chris Thompson, Haruka Fujii, John Ostrowski, and Sam Solomon), with gratitude for the patience and good rhythmic sportsmanship.

-Nico Muhly

Daniel Levitan (b.1953)  
**Marimba Quartet (1996)**  
*Duration: 15 minutes*

The *Marimba Quartet* by Daniel Levitan is a classic piece in the percussion literature. As the title suggests, it is scored for four marimbas and uses many different styles of strokes, such as lightly played “ghosted” notes and written out muffling to absorb the resonance of the instrument.
Movement One of the piece is a slow movement and it explores the many different sounds that the instrument can produce. As it progresses, the rhythms get more complex between the players and often are not on the beat. Educationally, this piece is perfect to introduce the concept of listening and not being afraid to enter, as doing so will cause tremendous rhythmic instability. The movement ends with a change in style, moving from the simplicity of single notes to rolled melodies.

The second movement is often performed as a stand-alone piece and is marked by a jazzy and groove-oriented mood. Many of the muffling strokes are still present in this movement, but much more challenging, given the faster tempo.

*Notes by Michael Kozakis.*

Michael Burritt (b. 1962)
*Fandango 13 (2013)*

*Duration: 6 minutes*

I think of *Fandango 13* as a virtuosic burst of energy from beginning to end. It was premiered by the Eastman Percussion Ensemble at PASIC 2013 and dedicated to those players who brought it to life so brilliantly: Brant Blackard, Chris Jones, Sarah Gartin, Connor Stevens, Sam Um and Andrea Venet.

-Michael Burritt

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**PERSONNEL**

**DePaul Percussion Ensemble**

*Michael Kozakis, director*

Paul Brumleve
Yulia Cherpanova
Thomas Farnsworth
Christian Hughes
Matthew Kibort
Rebecca Laurito
Mark Linley

Christian Moreno
Miyu Morita
Sarah Christianson
George Tantchev
Leo Taylor
Sarah Weddle
Carley Yanuck
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

Saturday, March 11 • 8:00 P.M.
Concert Hall
DePaul Concert Orchestra & DePaul Symphony Orchestra

Sunday, March 12 • 2:00 P.M.
Merle Reskin Theatre • 60 E. Balbo Drive
DePaul Opera Theatre: Puccini’s *Suor Angelica* & *Gianni Schicchi*
*Tickets available now! Visit music.depaul.edu or call 312.922.1999*

Sunday, March 12 • 8:00 P.M.
Concert Hall
String Chamber Showcase II

Friday, March 31 • 1:00 P.M.
Recital Hall
Masterclass: Soh-Hyun Park Altino, violin

Sunday, April 2 • 1:00 P.M.
Concert Hall
Kleinman Vocal Competition

Tuesday, April 4 • 8:00 P.M.
Concert Hall
Faculty Recital: Brant Taylor, cello

Friday, April 7 • 8:00 P.M.
Recital Hall
Electric DePaul

Saturday, April 8 • 7:00 P.M.
Recital Hall
Janet Sung Studio Recital

Sunday, April 9 • 5:00 P.M.
Concert Hall
Music & Dance Collaboration

Sunday, April 9 • 8:00 P.M.
Concert Hall
Trombone Ensemble

Thursday, April 13 • 8:00 P.M.
Concert Hall
Faculty Recital: George Vatchnadze, piano
Saturday, April 22 • 8:00 P.M.
Concert Hall
DePaul Symphony Orchestra

Wednesday, April 26 • 8:00 P.M.
Concert Hall
DePaul Wind Ensemble

Thursday, April 27 • 6:00 P.M.
Recital Hall
Masterclass: Alexander Kerr, violin

Friday, April 28 • 8:00 P.M.
Concert Hall
DePaul Concert Orchestra and Ensemble 20+

Saturday, April 29 • 8:00 P.M.
Concert Hall
DePaul Chamber Choir & Concert Choir

Sunday, April 30 • 8:00 P.M.
Concert Hall
Olga Kaler Studio Recital

Friday, May 5 • 8:00 P.M.
Concert Hall
New Music DePaul

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

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