Percussion Showcase
Michael Kozakis, director

Monday, February 19, 2018 • 8:00 p.m.
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DePaul Concert Hall

**PERCUSSION SHOWCASE CONCERT**
DePaul Percussion Studio
DePaul Percussion Ensemble
Michael Kozakis, director

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**PROGRAM**

John Pratt (b.1931)
*Liberty Tree Inn* (1998)

  Thomas Farnsworth, snare drum

Jacob Druckman (1928-1996)
  IV. Gently Swelling

  Mark Linley, marimba

  VI. Relentless

  Carley Yanuck, marimba

Eric Sammut
*Kaleiduoscope* (2000)

  Stephen Giunta, marimba
  Christian Torres, marimba
Joseph Schwantner (b. 1943)
*Velocities* (1990)

Leo Taylor, marimba

George Tantchev (b. 1969)
*Song* (2017)

George Tantchev Jr., percussion
Boyan Tantchev, percussion

Michio Kitazume (b. 1948)
*Side By Side* (1989)

Miyu Morita, percussion

Thierry De Mey (b. 1956)
*Musique de Table* ("Table Music") (1987)

Sarah Christianson, Christian Hughes,
Jason Yoder, percussion

Paul Halley (b. 1952); arr. Omar Cermantes
*Appalachian Morning* (1990; arr. 2016)

DePaul Percussion Ensemble
Program Notes

John Pratt (b.1931)

*Liberty Tree Inn* (1998)

*Duration: 2 minutes*

*Liberty Tree Inn* was dedicated to Bob Petta of Liberty Square Fife and Drum Corps from Walt Disney World. *Liberty Tree Inn* was written to be significantly more difficult than the average rudimental solos. It contains standard rudiments, but also contains small changes to standard rudiments throughout the piece that throw the player for a loop.

*Note by Thomas Farnsworth*

John Pratt (b.1931)


*Duration: 2 minutes*

*Roughing the Downfall of Paris* is a more difficult version of the classic piece, *The Downfall of Paris*. Changes include changing the subdivisions of rolls and changed stickings. This version also contains a new section added to the end.

*Note by Thomas Farnsworth*

Jacob Druckman (1928-1996)


*Duration: 7 minutes*

Inspired by the impressionistic music of Debussy and the art of Monet, Druckman’s landmark work for the marimba is a widely performed, studied, and revered piece of contemporary literature. Movement IV. *Gently Swelling*, can be thought of as a duet between the performer’s hands; the left hand functions primarily as an ostinato (a repeated musical phrase that acts as a framework for the piece’s rhythmic shape), while the right hand is responsible for the piece’s melodic and textural gestures. It is an exceptionally difficult movement for the performer because nearly the entire length of the instrument is utilized, often by quickly jumping from the bottom register to the top.

Druckman’s *Reflections on the Nature of Water* is one of the few successful pieces written by a non-marimbist. Druckman composed this piece as a homage to Debussy. The six movements (I. *Crystalline*, II. *Fleet*, III. *Tranquil*, IV. *Gently Swelling*, V. *Profound* and VI. *Relentless*) each represents water in its varying forms. Druckman paints a musical text with the use of carefully
calculated harmony and rhythm in each movement.

*Note by Mark Linley and Carley Yanuck*

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**Eric Sammut**

*Kaleiduscope (2000)*

*Duration: 8 minutes*

*Kaleiduscope* is a marimba duet that was dedicated/written for Leigh Howard Stevens and She-e-wu. Much like Sammut’s marimba solos, this piece stays consistent with his jazzy aesthetic as each player gets a chance to showcase Sammut’s diverse melodic content while also getting a chance to harmonize and play their own improvisations in between passages. While being fast paced, this piece also showcases the beauty of the marimba with slower chorale passages and the technical ability of both players with homophonic and polyrhythmic passages throughout.

*Note by Christian Torres*

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**Joseph Schwantner (b. 1943)**

*Velocities (1990)*

*Duration: 8 minutes*

*Velocities* is a moto perpetuo piece in definition, meaning that the entirety of the piece is sixteenth notes with not a single stop or moment to catch a breath. It is challenging for the performer to bring out the moments in which a melody or a rhythmic motif can be found, but in that lies the brilliance of this composition. There is a noticeable contrast from the opening which is completely primal in nature to the flowing middle section. The piece closes on the themes we hear in the beginning and bring it to a great end.

*Note by Leo Taylor*

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**George Tantchev (b. 1969)**

*Song (2017)*

*Duration: 4 minutes*

My intention as a composer and percussionist was to write a piece which is enjoyable to listen and watch. It starts with a simple melody which serves as material for the following variations on different instruments. The two players have an opportunity to show proficiency in: playing two and four mallets, tuning the timpani and performing in the Latin style, marching and
other idioms switching to a different instrument in each new variation as the melody transforms from a simple “pop” tune into Rachenitza at the end. The numerous changes of instruments and sticks must be done in a very short time as it often happens in recording sessions and with ease and elegance and no noise of sticks clicking. It is important that the players show artistic presence throughout the piece as well as ability to communicate with each other as chamber musicians, give cues to each other, etc...

Note by George Tantchev, composer

Michio Kitazume (b. 1948)
Side By Side (1989)
Duration: 8 minutes
Side by Side was originally written for orchestra and percussion by Japanese composer, Michio Kitazume in 1988 and it was arranged for the multi-percussion solo in 1989. The title originates from the physical and musical arrangement of the ensemble as the percussion is positioned next to the orchestra. The performer is allotted significant freedom in regards to repeats, drum choice and tempi. This freedom makes this piece a challenge for the performer’s imagination, virtuosity and technique. Each performer will have an individual interpretation, making it a treat for the audience. Kitazume utilizes numerous polyrhythms throughout the piece, including two against three and combinations of duple and triple figures. These rhythms gradually develop and create a variety of motivic color throughout the music.

Note by Miyu Morita

Thierry De Mey (b. 1956)
Musique de Table (“Table Music”) (1987)
Duration: 7 minutes
Musique de Table has very mundane, yet unique instrumentation; the only requirement is a table with enough space for three people. What makes this piece interesting is the different sounds and timbres each player achieves by hitting the table with their hands in a variety of specified ways.

De Mey’s compositional influences include his own passion for filmmaking, the music of Steve Reich, and percussionist Fernand Schirren’s theory of “rhythm as motion.” In the past, he has worked at the Institute for Research and Coordination in Acoustics/Music, the Paris-based electronic music research institution founded by Pierre Boulez.

Note by Sarah Christianson, Jason Yoder, and Christian Hughes
Paul Halley (b.1952); arr. Omar Cermantes

Appalachian Morning (1990; arr. 2016)

Duration: 5 minutes

Originally composed by Paul Halley for the Paul Winter Consort, Appalachian Morning is one of his most famous works. This arrangement was created by the request of Dr. John Parks and the Florida State Percussion Ensemble, and is, from a formal, melodic, and harmonic standpoint, a straight-forward rendition comparable to any of the Paul Winter Consort’s many recordings/performances. However, in arranging this for percussion ensemble, I sought to bring out the bouncing yet fluid rhythmic qualities of the original by adding subtle (or maybe not-so-subtle) lines and colors spread throughout the ensemble.

Note by Omar Cermantes

PERSONNEL

DePaul Percussion Ensemble

Michael Kozakis, director

Sarah Christianson
Thomas Farnsworth
Stephen Giunta
Christian Hughes
Aidan Kranz
Mark Linley
Miyu Morita
Boyan Tantchev
George Tantchev Jr.
Christian Torres
Leo Taylor
Sarah Weddle
Carley Yanuck
Jason Yoder
**Biography**

**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

Friday, February 23 • 8:00 P.M.
Concert Hall
New Music DePaul

Saturday, February 24 • 8:00 P.M.
Concert Hall
Baroque Chamber Ensemble

Sunday, February 25 • 8:00 P.M.
Concert Hall
Wind/Mixed Chamber Showcase I

Wednesday, February 28 • 8:00 P.M.
Concert Hall
Wind/Chamber Showcase II

Thursday, March 1 • 7:00 P.M.
Recital Hall
Jazz Combos I

Thursday, March 1 • 8:00 P.M.
Concert Hall
String Chamber Showcase I

Friday, March 2 • 7:00 P.M.
Recital Hall
Jazz Combos II

Friday, March 2 • 8:00 P.M.
Concert Hall
String Chamber Showcase II

Saturday, March 3 • 3:00 P.M.
Concert Hall
African Drum Ensemble

Saturday, March 3 • 8:00 P.M.
Concert Hall
DePaul Wind Ensemble

Sunday, March 4 • 3:00 P.M.
Concert Hall
DePaul Wind Symphony
UPCOMING EVENTS

Sunday, March 4 • 7:00 p.m.
Student Center • 2250 North Sheffield Avenue • Chicago
Jazz Ensembles

Monday, March 5 • 7:00 p.m.
The Jazz Workshop • 806 South Plymouth Court • Chicago
Jazz Workshop

Tuesday, March 6 • 7:00 p.m.
Concert Hall
Cello Studio Recital

Wednesday, March 7 • 7:00 p.m.
Recital Hall
Jazz Combos III

Thursday, March 8 • 8:00 p.m.
Concert Hall
Ensemble 20+

Friday, March 9 • 7:30 p.m.
Sunday, March 11 • 2:00 p.m.
Merle Reskin • 60 East Balbo Drive • Chicago
DePaul Opera Theatre: *The Merry Widow*

Saturday, March 10 • 8:00 p.m.
Concert Hall
DePaul Concert Orchestra

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