



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Monday April 13, 2026 • 8:00 PM

DEPAUL
PERCUSSION
SHOWCASE

Michael Kozakis, director

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago

Monday April 13, 2026 • 8:00 PM
Gannon Concert Hall

DEPAUL PERCUSSION SHOWCASE

Michael Kozakis, director

PROGRAM

Elliott Carter (1908–2012)

Saëta (1949)

Leo Chiappetti, timpani

Toshimitsu Tanaka (1930–2020)

Two Movements for Marimba: Movement I (1965)

Izzy Butler, marimba

Pablo Rieppi (b. 1969)

Batucada, from *Rhythmic Roots* (2018)

Christian Moreno, snare drum

Joey Eng (b. 2001)

Square One (2023)

Odie Jackson, marimba

Russell Wharton (b. 1990)

Phylogenesis (2016)

Kevin Tan, snare drum

Maurice Ravel (1875–1937); arr. Reumert

Fugue from *Le Tombeau de Couperin* (1914–1917)

Toby Elliott & Brendan Rich, mallet duet

Jesse Monkman

Parody (2001)

Dylan Moreno, marimba

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

Johann Sebastian Bach (1685 -1750)
Violin Sonata no.1 in G Minor, BMV 1001: II. Fuga (1720)

Aleo Esparza, marimba

Stevie Wonder (b. 1950)
Overjoyed (1985)

Amy Lee, vibraphone

Elliot Hayes (b. 2003)
Lockstep (2025)

Kitty Chao & Socrates Hwang, mallet duet

PROGRAM NOTES

Elliott Carter (1908–2012); arr.

Saëta (1949)

Duration: 4 minutes, 30 seconds

The first timpani solo of eight composed by Elliott Carter. The name of this piece, 'Saëta', meaning arrow, is an Andalusian religious song of lament. This style calls upon intense grief in direct conversation with Jesus and the Virgin Mary. In the 20th century, it began to heavily adapt the Flamenco style and become a dramatic art of its own.

Note by Leo Chiappetti

Toshimitsu Tanaka (1930–2020)

Two Movements for Marimba (1965)

Duration: 2 minutes, 30 seconds

Toshimitsu Tanaka composed Two Movements for Marimba in 1965 and it has since become a foundational work in marimba repertoire. The piece was acknowledged at the 1968 National Arts Festival for the Centenary of the Meiji period and won the top prize at the 1969 Japanese National Arts Festival. The work is split up into two semi-contrasting movements. The first movement is marked "Allegro" and is driven by a strong rhythmic pulse and unique meter structure. This movement continuously moves forward and finishes with a flare, its own iconic tag of octave Bs. The second movement, marked "Lento," opens with a lyrical chorale that contrasts from the intense rhythmic motion of the previous movement. This chorale is then followed by yet another "Allegro" section that recalls the excitement and drive of the first movement. Driven by ever-changing meter structure and forward motion, this piece creates a captivating display of musicality and excitement.

Note by Izzy Butler

Pablo Rieppi (b. 1969)

Batucada, from *Rhythmic Roots* (2018)

Duration: 2 minutes, 30 seconds

Inspired by the fast-paced and highly syncopated sub-genre of Brazilian samba, Batucada music is a hallmark of carnival festivities, known for its intense and energetic drum patterns, dance-choreography and raucous street celebration. Re-imagined in the stylings of french-rudimental drumming, this solo composition, in Rieppi's words, "explores the relationship between the lower and upper limbs", as the hi-hat and bass drum provide an ostinato

foundation which highlights the melodic material in the snare drum, riddled with polyrhythmic textures, colorful timbre shifts and dynamic phrasing markings. This modern classic, an excerpt from Rieppi's solo-method book, *Rhythmic Roots*, serves as the bridge between the sensitive subtleties of orchestral percussion, improvisational creativity of Afro-Cuban hand drumming, and the 'deep-pocket-groove' associated with the American drum set idiom. Pablo Rieppi is currently Acting Principal Percussionist of The New York City Ballet Orchestra.

Note by Christian Lolo Moreno

Joey Eng (b. 2001)

Square One (2023)

Duration: 7 minutes

square one is a challenging marimba solo that showcases a performer's virtuosity and endurance. The piece is built upon a singular rhythmic pattern; this opens the piece and reoccurs throughout the duration of the work in various forms, as if the performer and the audience are constantly being knocked back to square one.

"Have I made any progress in my journey at all?
If I look back, how far have I actually walked
Or have I always been circling
Tracing the edges and corners of square one"

Note by Joey Eng

Russell Wharton (b. 1990)

Phylogenesis (2016)

Duration: 7 minutes, 25 seconds

Phylogenesis (2016) is a work for a solo percussionist using two snare drums and audio. The title refers to the evolutionary history and development of an organism, and the musical development within this piece loosely mirrors that concept. As the inspiration for this piece, I considered the journey of organic life from its simple but alien beginnings to our modern, familiar present.

This piece was commissioned by my good friend Francisco Perez and premiered at the University of Kentucky in May of 2016. I would like to thank Francisco for the commission, for producing the audio track (which makes the piece WAY better), for putting together an

excellent recording for the promotional video, and for years of friendship and musical adventures.

Note by Russell Wharton

Maurice Ravel (1875–1937); arr. Reumert
Fugue from *Le Tombeau de Couperin* (1914–1917)

Duration: 4 minutes

In 1914, Ravel began to sketch out a suite focused on music from the late 18th century. His work was interrupted by World War I, when he enlisted in the army. The next three years were then marked by tragedy. His mother passed away in January 1917, and the bodies of countless friends continued to pile up around him from the war. From such tragedy came *Le Tombeau de Couperin*. The six-movement suite was originally for solo piano but was orchestrated by Ravel into a four-movement suite (leaving the Fugue and Toccata out). According to Ravel, the piece is an homage “directed less in fact to Couperin himself than to French music of the eighteenth century”.

Ravel dedicated each movement to a close friend in the military. The Fugue was dedicated to the memory of Lt. Jean Cruppi, son of Mme. Cruppi. The movement highlights Ravel’s own stylings on the Baroque fugue. The fugue begins with a 2-bar melody and swiftly shifts between three voices. The figure starts on the vibraphone and slowly shifts to the piano and marimba. The piece never settles, mixing dissonance and consonance as the figure is transformed. Yet, clarity comes in the end, finding the way back to the opening E minor key. Through the waves of change, Ravel crafts a piece that looks at death with the blessing of memory.

Note by Brendan Rich & Toby Elliott

Jesse Monkman

Parody (2001)

Duration: 5 minutes

Parody is a reflection on an event in the life of the composer. While this event remains anonymous, the reactions of the composer during this event are intended to be conveyed by the musical content of the piece. The piece is divided into four sections. The first section is intended to convey a sense of vibrancy and energy. At measure 33, a somewhat more aggressive mood is intended. In the second section, starting at measure 104 to measure 122, a sense of longing is established. The third section, from measure 123 to measure 160, is

a contemplative section. This section reflects a sense of melancholy. The last section returns the listener to the same sense of bright energy which permeates the first section.

Note by Jesse Monkman

Johann Sebastian Bach (1685 –1750)

Violin Sonata no.1 in G Minor, BWV 1001: II. Fuga (1720)

Duration: 5 minutes, 30 seconds

A fugue is a musical composition in which a short, central melody is introduced and then layered, imitated, and developed by multiple independent voices throughout the piece. Originally intended for solo violin, this movement from Bach's first sonata is an exercise in juggling these multiple voices through complex harmonic structures surrounding the theme and transitional episodes that guide the listener from section to section. As the music unfolds, listen to how the opening theme reappears in new keys and travels to unexpected registers across the marimba in perhaps one of the Bach's greatest compositions.

Note by Aleo Esparza

Stevie Wonder (b. 1950)

Overjoyed (1985)

Duration: 4 minutes

Overjoyed by Stevie Wonder is a lyrical ballad that expresses quiet longing and the deep joy of love fulfilled. Originally released in 1985, the song is known for its warm harmonies and delicate melodic line.

In this vibraphone arrangement, the instrument's shimmering resonance brings a new intimacy to the piece, allowing the melody to sing with a gentle, vocal quality. The use of sustained tones and subtle phrasing highlights both the simplicity and emotional depth of the music, inviting the listener into a reflective and tender sound world.

Elliot Hayes (b. 2003)

Lockstep (2025)

Duration: 7 minutes, 30 seconds

This piece requires performers to be rhythmically in "lockstep" with one another, creating washes of dissonance as disjunct subdivisions are imposed upon another. This piece, commissioned by SoPou Percussion, employs incompatible octatonic structures between players who are forced to live in different worlds yet

are communicating with one another. Written for vibraphone and marimba, Lockstep combines elements of jazz harmony and contemporary atonal and tonal styles to create an emotionally compelling experience.

Note by Socrates Hwang

TICKETS AND PATRON SERVICES

We hope you enjoy each and every concert experience you attend at the Holtschneider Performance Center (HPC). We encourage you to share your experiences when visiting our concert and recital halls. It's our pleasure to answer any questions or concerns you may have when visiting or planning your visit. Please don't hesitate to contact us with any questions or concerns:

HPC Box Office Information

2330 North Halsted Street | Tuesday–Saturday | 10 AM–3 PM*

773-325-5200 | musicboxoffice@depaul.edu

*Seasonal hours apply, but we are always open 90 minutes prior to all ticketed events.

Accessibility: HPC is dedicated to providing access for all patrons. We ask that you please contact the HPC Box Office at least two weeks prior to your performance date to request accessibility services.

Cameras and Recorders: The taking of photographs or the recording of concerts held at HPC is strictly prohibited. By attending this concert, you consent to be photographed, filmed and/or otherwise recorded. Your entry constitutes your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice and name for any purpose whatsoever in connection with HPC and DePaul University School of Music.

Concert Dress: At any given concert, you will observe some concertgoers dressed up and others dressed more casually. Many patrons wear business attire or casual business attire. We encourage you to wear whatever makes you feel most comfortable.

Food and Beverage: While drinks, with lids, are allowed in performance spaces, food is never allowed.

Fire Notice: The exits indicated by a red light nearest your seat is the shortest route to the lobby and then outside to the street. In the event of fire or any emergency, please do not run. Walk to that exit.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members and those performing on stage. Late patrons will be seated at appropriate breaks at the discretion of the house management staff.

No Smoking: All public spaces in HPC are smoke-free.

Phones and Paging Devices: All electronic devices—including cellular phones, pagers and wristwatch alarms—should be on silent while in any concert or recital hall.

Website: For information about HPC, the DePaul University School of Music, and its upcoming concerts or events, please visit go.depaul.edu/musicevents.

DePaul University School of Music Advisory Board

Rich Daniels, Chair
Mark T. Mroz, Vice-Chair

MEMBERS

Craig Anderson
Heather Boehm
Janai Brugger
Robert D'Addario
Orbert Davis
Rich Daniels
Frank DeVincentis
Shelley MacArthur Farley
Sasha Gerritson
Graham Fuguitt
Geoff Hirt
David Harpest
Cary Jacobs
Carlotta Lucchesi
Mary K. Marshall
Colleen Mayes
Deane Myers
Mark T. Mroz
Jim Shaddle
Kristine Suzuki
Dan Stevens
Liz Ware
Cathy Williams
John Zielinski

DePaul University School of Music Emeritus Board

Russ Bach
Dr. Patricia O. Ewers
Victor D. Faraci
Scott G. Golinkin

Sidney C. Kleinman
Samuel Magad
Florence M. Miller
Anthony D. Peluso

Nancy J. Petrillo
Mimi Wish
William J. Young

The DePaul University School of Music is proud to recognize the following annual donors

MAESTRO CIRCLE (\$100,000+)

The Estate of Mary Patricia Gannon Geoffrey Hirt, PhD & Linda Hirt

BRAVO CIRCLE (\$50,000+)

Fidelity Charitable Gift Fund The Estate of John C. Herklotz Cathy C. Williams
Sasha Gerritson & Eugene Jarvis Rev. John E. Rybolt, C.M.

BENEFACTOR CIRCLE (\$25,000+)

Bulley & Andrews, LLC Fidelity Charitable Gift Fund Eugene A. Payson
Patti & Peter Duwel National Philanthropic Trust Ernest & Mimi Wish
Victor D. Faraci

LEADERSHIP CIRCLE (\$10,000+)

The Estate of John R. Curns Graham & Margaret Fuguitt PJ Wells Bar & Grill
Robert & Gina D'Addario The Estate of Anastasia P. Graven Mike & Barbara Scudder
Raymond A. Daly Peter & Mimi O'Brien Judy & Dan Stevens
Frank M. DeVincentis James & Laura O'Connor Ann Zagoreos

PARTNER CIRCLE (\$5,000+)

Joseph & Leslie Antunovich Irish American Labor Coalition The Theatre School at DePaul
Archdiocese of Chicago Cary & Amy Jacobs University
Congregation of the Mission Carlotta & Ron Lucchesi Stephen & Nicole VanderVoort
Pat Ewers Ed & Colleen Ward Mayes Elizabeth K. Ware
Shelley MacArthur Farley & Bill Farley Mark Mroz & Rich Daniels The Kurt Weill Foundation for
Jack & Donna Greenberg James F. Shaddle Music
David Harpest Kristine Suzuki & Alex Sasieta

PATRON CIRCLE (\$2,500+)

Anonymous CME Group, Inc. Mary K. Marshall
Chicago Federation of Musicians Daniel P. Corrigan Bob & Kathryn Mayer
City Lights Music, Inc. Reverend L. Scott Donahue Florence M. Miller

MEMBERSHIP CIRCLE (\$1,000+)

American Online Giving Foundation, Inc. Brendan Keating Charles & Roberta Price
Bank of America Charitable Gift Fund The Estate of Jacqueline Krump Renew Chicago
Susanne & David Baker Eunjin Lee Rick Rodriguez
William & Susan Bennett Steven M. Levy James & Mary Schaefer
Corboy Foundation Lundstrom Family Foundation Katherine Scherer
Cheryl & Sunil Cutinho Cynthia Manzo Rebecca Schewe
Melinda Dickler Carla R. Michelotti Dr. Margaret Smollen
Fidelity Charitable Gift Fund Francois Millard Michael A. Tunney
Kelly & Dennis Howe Deane & Layni Myers Gregory Vogt
Walker C. Johnson Christine & Thomas Okelman John & Laura Zielinski

July 1, 2024 - June 30, 2025

DEPAUL UNIVERSITY

SCHOOL OF MUSIC



You can make a difference by providing critical scholarship funding and other opportunities to the next generation of musicians. Make a gift of any size in order to guarantee exceptional arts experiences for years to come.

Visit give.depaul.edu/music today.

For more information, please contact:

giving@depaul.edu

(312) 362-8666

UPCOMING EVENTS
DEPAUL UNIVERSITY SCHOOL OF MUSIC

SCHOOL OF MUSIC

April 15 • 7:00 P.M.
Allen Recital Hall
Cello Studio Recital

April 16 • 7:00 P.M.
Brennan Recital Hall
Sung Violin Studio Recital

April 17 • 7:00 P.M.
Allen Recital Hall
Electric DePaul

April 18 • 11:00 A.M.
Allen Recital Hall
Chamber Music Competition

April 29 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Workshop

April 30 • 8:00 P.M.
Gannon Concert Hall
DePaul Ensemble 20+

April 30 • 8:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Ensemble

May 1 • 8:00 P.M.
Gannon Concert Hall
DePaul Wind Symphony

May 9 • 8:00 P.M.
Gannon Concert Hall
**DePaul Concert Choir & DePaul
Concert Orchestra**

FACULTY ARTIST SERIES

April 19 • 3:00 P.M.
Allen Recital Hall
Brant Taylor, cello

April 28 • 3:00 P.M.
Allen Recital Hall
Amanda Majeski, soprano

May 11 • 8:00 P.M.
Gannon Concert Hall
**Ian Ding, Eric Millstein, & Cynthia Yeh,
percussion**

*For ticketing information and a complete list of concerts visit:
go.depaul.edu/musicevents.*

Holtzschneider Performance Center

2330 North Halsted Street • Chicago

Gannon Concert Hall, Allen Recital Hall, Brennan Recital Hall • HPC First Floor

Dempsey Corboy Jazz Hall • HPC Second Floor

Sasha and Eugene Jarvis Opera Hall

800 West Belden Avenue • Chicago

DEPAUL
UNIVERSITY

SCHOOL OF MUSIC



804 West Belden Avenue
Chicago, IL 60614
773.325.7260
music.depaul.edu

Sign up for Music @ DePaul E-Notes!

Receive monthly 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.