



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, May 22, 2026 • 7:00 PM

TOBY ELLIOTT

Senior Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

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Allen Recital Hall

TOBY ELLIOTT, PERCUSSION

Senior Recital

PROGRAM

Jacques Delécluse (1933–2015); arr. Tristan Boyd
"9" (1964)

Harold Arlen (1905–1986); arr. Max Seide Leth
Over the Rainbow (1933)

Russell Wharton (b. 1990)
Deus Ex Metronome (2019)

Michael Burritt (b. 1962)
Fermo (2007)

John Beck (b. 1933)
Sonata for Timpani (1969)

II
III

Harry Breuer (1901–1989)
Back Talk (1938)

Brendan Rich, Socrates Hwang, & Kitty Chao, mallet trio

- Intermission -

Toby Elliott is from the studios of Eric Millstein & Ian Ding. This recital is presented in partial fulfillment of the degree Bachelor of Music.

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

Cole Porter (1891-1964)
Love For Sale

Wayne Shorter (1933-2023)
Speak No Evil (1966)

Buddy Johnson (1915-1977)
Save Your Love For Me (1955)

Kenny Garrett (b. 1960)
Backyard Groove (2016)

Ryan Reid, alto saxophone
Roya Zaucha, vocals
Sammy Fodor, guitar
Ethan Davila, bass

PROGRAM NOTES

Jacques Delécluse (1933–2015); arr. Tristan Boyd
“9” (1964)

Duration: 1 minute, 30 seconds

According to Delécluse, “these studies are difficult only as far as the metronomic movements [and] will considerably help the student to correct his technical and rhythmical inabilities, whereas for professional musicians they will be means of maintenance, always of the greatest importance to the responsible artist.” Straddling the barrier between novelty and conventionality, Tristan Boyd’s arrangement of “9” utilizes various extended techniques of the tambourine to capture the original intent of Delécluse’s *Douze Etudes pour Caisse-Claire*.

Harold Arlen (1905–1986); arr. Max Seide Leth
Over the Rainbow (1933)

Duration: 4 minutes

Originally written for Judy Garland in the 1939 film, *The Wizard of Oz*, with lyrics by Yip Harburg, Arlen’s tune aims to take listeners someplace where there isn’t any trouble, beyond the moon, and beyond the rain. Leth’s arrangement takes inspiration from the jazz idiom with frequent improvisatory flourishes and reharmonized chords to bring listeners a fresh take on a well-known standard.

Russell Wharton (b. 1990)
Deus Ex Metronome (2019)

Duration: 8 minutes

Inspired by the likes of Tigran Hamasyan, Phronesis, and Mark Guiliana, Wharton’s *Deus Ex Metronome* is a duet between the performer and the infallible, ever dependable Dr. Beat. While in the writing process, Wharton was engrossed with Kendrick Lamar’s *DAMN* and, according to Wharton, incorporates “Lamar’s rhyme and verse structure contain[ing] a certain ‘harmonic rhythm’ that he often uses in juxtaposition with the established meter.” Wharton hails from a marching percussion background and even served on staff with The Cavaliers Drum and Bugle Corps. His background in the marching arts certainly shines through in *Deus Ex Metronome*.

Michael Burritt (b. 1962)
Fermo (2007)

Duration: 5 minutes

Michael Burritt is one of the premier names in marimba performance and composition. He is known for his challenging compositions, “Fermo” is no exception. Originally written for Polish percussionist

Marta Klimasara in April of 2007, this piece draws inspiration from Burritt's time in Fermo, Italy. The city of Fermo sits atop a rolling hillside overlooking the Tenna River. The lyrical melodic motives act in contrast with each other to provide three distinct sections throughout the work similarly to Fermo's landscape.

John Beck (b. 1933)

Sonata for Timpani (1969)

Duration: 8 minutes

John Beck's Sonata for Timpani is a classic in the percussion canon. Beck served as the principal timpanist of the Rochester Philharmonic for four decades while simultaneously teaching at the Eastman School of Music. His Timpani Sonata is dedicated to famous drummer Steve Gadd, plays upon Gadd's innovative style of drumming, and features several extended techniques including use of fingers, glissandos, and clapping. The second movement emulates a walking-bass line whereas the third movement plays into a more raucous nature.

Harry Breuer (1901-1989)

Back Talk (1938)

Duration: 5 minutes

Harry Breuer, one of the great stars of the Golden Age of Radio, is a name many may not know; however, his voice is certainly a sound many have heard. Breuer was a Vaudeville performer and could be heard regularly on the Radio City Music Hall Orchestra shows as well as projects for Warner Brothers and Fox in the 1930-40s. This composition, *Back Talk*, originally featured piano accompaniment which has been arranged for a mallet trio.

Notes by Toby Elliott

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