



ISABEL'S JUNIOR RECITAL

Michio Kitazume

Side by Side

Jacob Druckman

Reflections on the Nature of Water

i. Crystalline

ii. Fleet

v. Profound

Gene Koshinski

Swerve

SIDE BY SIDE



Side by Side (1989) by Michio Kitazume is a multi-percussion solo piece originally composed for percussion and orchestra in 1987. The title originates from the ensemble's physical arrangement in which the percussion soloist is positioned next to the orchestra, and also the interactions of the polyrhythms occurring simultaneously and adjacently throughout the piece.

The instrumentation consists of an assortment of concert toms, congas, bongos, and kick drum. Utilizing contemporary notation without barlines, *Side by Side* consists of melodic cells repeated multiple times, one cell after another. The number of repetitions are indicated in the score, however, the performer is encouraged to experiment with the repetitions of each cell, so each performance of this piece is unique. Through its layered, groove-oriented rhythms, the work develops a constantly shifting texture that sustains a strong sense of energy and forward motion.

REFLECTIONS ON THE NATURE OF WATER

Reflections on the Nature of Water (1986) composed by Jacob Druckman is a homage to Claude Debussy, inspired by Debussy's *Reflets dans l'eau* ("Reflections in the Water"), from his first series of *Images*. Druckman indicates in the program notes that "*Reflections on the Nature of Water* considers some of the many aspects of water through the liquid sounds of the marimba." The piece comprises six short movements, each presenting a different view of the forms water can take.

The first movement, *Crystalline*, begins with soft and irregular grace notes, evoking the delicate sound of dripping water. A contrasting idea follows in the form of sustained rolls, suggesting a more continuous, flowing motion. The second movement, *Fleet*, captures the restless energy of fast-moving water. Sharp interruptions punctuate and disrupt the flow of the piece, like a river crashing into rocks. The fifth movement, *Profound*, is the longest and the most abstract movement of Druckman's work. Structured more freely in time, it unfolds with a sense of spaciousness and ambiguity, creating an atmosphere that is at once mysterious and introspective, like mist hovering over the sea.

SWERVE

Swerve (2016) by Gene Koshinski was commissioned by Tom Sherwood for the 2017 Modern Snare Drum Competition. This piece uses some unconventional sticks: a knitting needle and a specially designed "spring stick" created by the composer. This modified stick, made by attaching a spring door stopper to the butt end of a standard concert snare drum stick, produces a variety of distinctive and unexpected timbres.



Structurally, the composition is episodic and the title references the rapid change of ideas and diversions from the primary musical material, which keeps returning. Full of energy, humour, and inventive sounds, *Swerve* offers a fresh and exciting take on the possibilities of the snare drum.