



Kyle Miskovic is a senior Music Education major from Kenosha, WI. His primary instrument is percussion, which he plays in Wind Orchestra and Chamber Orchestra. In addition, he plays tenor saxophone in Concert Band and Pep Band and is a member of the tenor section in Carthage Choir. Over his four years at Carthage, Kyle has been involved in Alpha Lambda Delta, Pi Lambda Theta, and Alpha Chi honors fraternities, as well as myriad performing ensembles including Carthage Drum Line, Carthage Percussion Ensemble, and the A. F. Siebert Chapel Choir. Next fall, Kyle will complete his student teaching, after which he plans to seek out a job as a band director.

### Acknowledgements

I would like to thank Mr. Kozakis, whose instruction and guidance over my four years at Carthage have allowed this recital to happen. I would also like to thank Dr. James Ripley, whose endless support over these four years has allowed me to grow as both a person and as a performer. I would like to thank all of my professors here at Carthage, both those I had for class and those I have not but have had the chance to meet. Finally, I would like to thank my friends and family, but especially my parents, Lori and Milan Miskovic, for their love and support throughout my life and for helping me to get where I need to go.

A current calendar of music events for 2012-2013 can be found at [www.carthage.edu/music](http://www.carthage.edu/music)

Ushers Provided by Lambda Kappa Professional Music Fraternity



Carthage

Department of Music  
Presents

# Percussion Variety Show

A Senior Recital by  
Kyle Miskovic, percussion  
Featuring members of the Carthage  
Percussion Ensemble

Saturday, May 4, 2013  
7:30 PM

A. F. Siebert Chapel  
Carthage College  
Kenosha, WI



Carthage Music Department  
2001 Alford Park Drive  
Kenosha, Wisconsin 53140  
262-551-5859

*Program*

Selections from <i>Concepts for Timpani</i> Combination Etude #10 Solo #3	John H. Beck (b. 1930)
<i>Preludio #3 in e minor</i>	Ney Rosauro (b. 1952)
<i>On-Line</i>	Jay Wanamaker (b. 1955)
<i>A cricket sang and set the sun</i>	Blake Tyson (b. 1971)
<i>French Suite</i> Allemande Courante Gigue	William Kraft (b. 1923)
<i>Two Characters</i> Character No. 2	Casey Cangelosi (b. 1982)
<i>Korobeiniki</i> (Theme from <i>Tetris</i> ) Arr. Hirokazu Tanaka (b. 1957) Arr. Kyle Miskovic (b. 1991) with Justin Hall, Kristen Verdoorn, Dustan Eckmann, Rebecca Ryan, Nicholas Blessing, and Kendall Drake, percussion Kyle Miskovic, conductor	Traditional (Russian)

*Program Notes*

John Beck – *Concepts for Timpani*

John H. Beck is Professor Emeritus of Percussion at Eastman School of Music, having retired in 2008. He received his bachelor's and master's degree from Eastman. Over the course of his five-decade career, he performed with numerous performing ensembles as a member and soloist and has received numerous awards and accolades for his work in the field of music education and performance. His publications include numerous articles which have appeared in such journals as *Music Journal* and *Brass and Percussion* and several works for solo and small ensemble percussion, including method books such as *Concepts for Timpani*, from which these two selections come. *Concepts for Timpani* provides a natural approach to learning timpani, discussing various playing techniques and using various etudes and solos to place these techniques in musical context. Combination Etude #10 involves a combination of techniques discussed earlier in the book, including muting, rolls at all dynamics including *forte-piano*, accents, and cross-sticking. Solo #3 provides numerous sticking challenges within its fast sixteenth-note patterns, as well as muting to change dynamic from *forte* to *piano*.

Ney Rosauro – *Preludio No. 3 in e minor*

Brazilian composer Ney Rosauro is regarded worldwide as one of today's most dynamic musicians. A native of Rio de Janeiro, Rosauro has studied and taught percussion performance, conducting and composition at numerous universities worldwide, and has performed solo and with orchestras in more than 35 countries. He has published several method books and more than 50 solo works, including his *Preludio* series.

This piece begins with a lengthy descending scale almost covering the entire marimba, then follows with a relaxed section which allows for a great deal of musical expression. Following this is a much faster section which requires absolute precision and evenness. The first, relaxed section recurs, followed by a coda, which involves a long ascending scale covering nearly the whole instrument, ending on a tonic (e-minor) chord.

Jay Wanamaker –*On-Line*

Composer and educator Jay Wanamaker has authored more than fifty publications including many method books, from one of which this piece originates. These method books contain a variety of snare drum solos for their respective purposes, either drum corps or performance contests. This piece, as well as the others in its anthology, helps the snare drummer to further his technique through challenging rudiment and accent patterns.

Blake Tyson – *A cricket sang and set the sun*

“This work takes its title from an Emily Dickinson poem that begins, ‘The cricket sang, / And set the sun.’ When I read these words, I was moved by the powerful ideas they evoked. It was not just the image of a beautiful and slowly shifting sunset that struck me, but the idea that something so small could affect something so large, that a cricket’s song could transform day into night. Although the piece is not directly based on the poem, I have tried to capture the sense of fascination, inspiration and beauty that these opening lines create.” – Blake Tyson, from [blaketyson.com](http://blaketyson.com)

William Kraft – *French Suite*

William Kraft’s *French Suite* is a suite of four classic European dances, arranged for multiple-percussion. The first movement, an Allemande, is a moderate yet energetic dance in 2/2 time, based on a 16<sup>th</sup>-century French dance borrowed from Germany. The second movement, a Courante, is a stately dance in 6/4 time, based on the slow triple-meter European dance of the Renaissance and Baroque eras. The fourth movement, a Gigue, is an energetic movement in 12/8 time, based on a lively British baroque dance known as the “jig.”

Casey Cangelosi – *Character No. 2*

Casey Cangelosi is an up-and-coming percussionist and composer of the early 21<sup>st</sup> century. He studied at Utah State University, where he graduated with his bachelor’s degree in 2004. He earned two master’s degrees, one from The Boston Conservatory and the other from Rice

University. His virtuosic technique has earned him the title of “Paganini of Percussion,” and his compositions certainly bear that out. All are highly demanding of the player(s), both in technique and musicality. Among his many works for solo marimba, snare drum, multi-percussion, and percussion ensemble, are five pieces entitled “Character.” This piece and *Character No. 1* form one collection, entitled *Two Characters*. – Casey Cangelosi, from [http://www.caseycangelosi.com/Bio\\_and\\_CV.html](http://www.caseycangelosi.com/Bio_and_CV.html).

Hirokazu Tanaka/arr. Kyle Miskovic – *Tetris Theme*

Billions of people worldwide have played *Tetris*, which many herald as “the original puzzle game.” The game’s main theme has become a classic tune in the videogame music repertoire, finding its way into many a *Tetris* game and spinoff, and even into *Super Smash Bros. Brawl* as one of the background songs for the Luigi’s Mansion stage. What not many people know is that *Tetris*, and indeed the theme, hail from Russia, and that the theme is based on a traditional Russian folksong called *Korobeiniki*, which composer Hirokazu Tanaka employed for the soundtrack of the original *Tetris* videogame.

The fall of my sophomore year, I took a class called Percussion Techniques in Schools, and one of our projects was to compose a piece for percussion ensemble. This arrangement was the result of that assignment. It excelled to such a degree that Dr. Ripley presented it to Mr. Kozakis, who included it on the program for our spring Percussion Ensemble concert. In this arrangement, I employ elements of the original folksong, as well as different arrangements I’ve heard in various videogames, to provide an enriching experience for those who have never played *Tetris* nor heard the theme, as well as a sense of nostalgia for those who have made *Tetris* one of their favorite games to play.

This recital is given in partial fulfillment of the Bachelor of Arts degree in Music, with an emphasis in Instrumental Music Education.

Kyle Miskovic is a student of Michael Kozakis.