



L A Y E E R S

GENE KOSHINSKI CHAMBER MUSIC FOR PERCUSSION

1. AS ONE (2007) 4:34
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3. AND SO THE WIND BLEW... (2009) 23:45
- 4-5. SONG AND DANCE (2009) 15:19
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6. CECI N'EST PAS UN JOUET (2009) 5:00
- 7-10. CONCERTO FOR MARIMBA AND CHOIR WITH PERCUSSION (2010) 14:58
  - INTRODUCTION: SHOUT! 2:24
  - I. LAYERS 2:54
  - II. MEMENTO 4:57
  - III. STRIKE 4:43

**TOTAL TIME: 71:30**

**ALL WORKS COMPOSED AND PERFORMED BY GENE KOSHINSKI (ASCAP)**  
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ALL WORKS COMPOSED AND PERFORMED BY GENE KOSHINSKI

TRACKS 1, 2, 4, 5 RECORDED IN WEBER HALL AT THE UNIVERSITY OF MINNESOTA DULUTH / TRACKS 3, 6, 7-10 RECORDED AT SACRED HEART MUSIC CENTER IN DULUTH, MINNESOTA

PRODUCER : GENE KOSHINSKI  
RECORDING ENGINEER, EDITING, MIXING, AND MASTERING : ERIC SWANSON  
AUDIO DUPLICATION : WORLD CLASS TAPES, ANN ARBOR, MI  
ART DIRECTION AND DESIGN : BRYAN RUDELL

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FOR MORE INFORMATION ABOUT GENE KOSHINSKI, INCLUDING A BIOGRAPHY AND UP-TO-DATE INFORMATION ON UPCOMING PERFORMANCES, COMPOSITIONS AND PROJECTS, VISIT:

[WWW.GENEKOSHINSKI.COM](http://WWW.GENEKOSHINSKI.COM)

## 1 AS ONE (2007) 4:34

Gene Koshinski, percussion 1 and Tim Broschious, percussion 2

*As One* is an energetic multiple percussion duo where both performers have identical set-ups consisting of a 5 octave marimba (shared by both players - one player on each side), a set of bongos, 1 conga, 1 tom, concert bass drum (shared by both players), and a splash cymbal. The performers work together "*As One*" to create complex hocketed music, which not only creates sonic interest, but because of the identical setups, is visually stimulating as well. For this recording, the drums are heard in stereo, highlighting the hocket effect.

## 2 TOGETHER AND NOT (2001) 7:58

Gene Koshinski, marimba 1 and Charles Fricker, marimba 2

*Together and Not*, scored for marimba duo (5 octave and 4.3 octave), was my first notable composition, written as an undergraduate student in 2001. At that time I was part of a duo with percussionist Charles Fricker, for whom the piece was written, and *Together and Not* quickly became a staple in our repertoire. The work is in rondo form, with the addition of a slow introduction. The returning "A" section features both marimba parts in fast unison passages while the contrasting sections contain interlocking melodic material and layered counterpoint. This frequent contrast of textures provides for added musical interest as the piece continually builds in energy from start to finish.

## 3 AND SO THE WIND BLEW ... (2009) 23:45

Gene Koshinski, percussion 1 and Benjamin Toth, percussion 2

*And So the Wind Blew...* began with the idea of composing for my personal collection of wind chimes (outdoor chimes, not mark trees). After deciding to compose the piece I started thinking about the sound of wind chimes and how the wind is typically the performer of these instruments. As I thought about this some more I realized that the wind could perform a "piece" on wind chimes with an infinite amount of variations, day in and day out. Perhaps when the wind is blowing and activating wind chimes hanging on a porch or on a tree, we do not pay enough attention to the wind's performance. Just a thought...

While composing the piece I imagined a situation where the wind could have an opportunity to perform on stage with musicians and traditional percussion instruments, each influencing and complementing each other. To facilitate this somewhat unrealistic scenario the vibraphone player performs the wind's part in addition to his own. In order to play the role of the wind, the vibraphone player must think carefully about how wind chimes sound in nature and integrate that sound into the piece. There are moments in the work where different instruments are highlighted; however the wind chimes should always remain the focal point.

*And So the Wind Blew...* is scored for percussion duo and focuses on the sounds of nature, most specifically wind, but also water and other elements. The entire work is constructed around a specific set of tuned wind chimes used by player one (Corinthian Bells tuned A, B, C#, E, F#, A). This instrument inspired all of the musical ideas heard in the piece, most notably the descending line F#, E, C#, B. Much of the work focuses on sounds inspired by gamelan ensembles with a hint of other world music elements (including some of the instruments themselves). The work as a whole unfolds slowly from beginning to the end where an ocean drum represents the wind's music blowing out to sea. It is at this point that *And So the Wind Blew...* connects with *Song and Dance*, which should be perceived as a continuation of the wind's music (which perhaps in this instance has blown from the East to Africa, then on to other parts of the world).

## 4-5 SONG AND DANCE (2009)

I. Song of the Metals 10:01

II. Dance of the Drums 5:18

Gene Koshinski, kalimba solo/percussion 2 in "*Dance of the Drums*"

Tim Broschious, percussion 2/percussion 1 in "*Dance of the Drums*"

*Song and Dance* is scored for percussion duo in two movements: I. *Song of the Metals*; II. *Dance of the Drums*. The first movement features a kalimba solo (enhanced through an effects pedal in this recording) accompanied by bells, shaker, low drum (udu drum in this recording) and other small percussion instruments. Just like *And So the Wind Blew...*, the focus here is on nature sounds. A recording of birds singing along with other nature sounds accompanies the entire movement. The second movement is in stark contrast with exuberant and primal drumming. Interlocking groove-oriented patterns permeate the movement while a conch shell is used as a single-pitch melodic instrument.

## 6 CECI N'EST PAS UN JOUET (2009) 5:00

Gene Koshinski, music box 1 and Michael Correa, music box 2

*Ceci N'est Pas Un Jouet* is scored for two hand-cranked music boxes (playing any tune). This work shows how very complex music can be derived from simple materials. Here, the two different music box tunes intertwine to create a hybrid music much greater than either individual part. The score outlines musical episodes that break down the original tunes and allow for a new take on their rhythm, melody, harmony, and texture—all of which is created by varying the rate at which the music boxes are played (how fast the crank is turned). In this recording, the boxes play "*Singin' in the Rain*" and "*It's a Small World*." Here, the work is performed as a duet—but may also be performed as a solo with one individual operating both music boxes.

## 7-10 CONCERTO FOR MARIMBA AND CHOIR WITH PERCUSSION (2010)

Introduction: Shout! 2:24

I. Layers 2:54

II. Memento 4:57

III. Strike 4:43

Gene Koshinski, marimba soloist

Jianpeng Feng, vibraphone

Brett Jones, percussion 1

Jeremy Craycraft, percussion 2

Tina Thielen-Gaffey, conductor

University of Minnesota Duluth University Singers and Concert Chorale

Elise Benson, soprano soloist

Garrett Passer, tenor soloist

Drumming and singing are, without a doubt, some of the oldest musical traditions in the world. As far back as I can remember, I have always had an affinity for both of these practices—both of which are musical rituals that are a part of each and every one of my days. For a long time I had wanted to compose a work that combines these two art forms in just the right way. It was after several years of drafts that the work finally came to fruition in the fall of 2010. *Concerto for Marimba and Choir with Percussion* (scored for marimba soloist, 3 percussion, and choir) showcases the vibrant sound and versatility of the marimba while combining the two ancient art forms of drumming and singing—all viewed through a contemporary lens. The work functions just as other concerti, but with the exception of utilizing choir in place of an orchestra. The piece is in a standard three-movement concerto format with the addition of a brief introduction, which presents the main material heard throughout the work. Much of the musical vocabulary used throughout the concerto stems from the opening three-note motive heard in the altos (Eb, D, F#).