

JAMES MADISON UNIVERSITY.



presents the Junior Half Recitals of

Paul Lehman, *percussion*

and

Ben Millesen, *percussion*

Saturday, April 10, 2021

7 pm

Music Building, Room 108



Program

Just Two	Mitch Markovich (b. 1944)
SyNc	Gene Koshinski (b. 1980)
Odessa	Matthew Lorick (b. 1989)
A Devil Learns to Speak	Lucas Garner (b. 1993)
Pulsar	Francisco Perez (b. 1990)

Brief Set Change

Edge of the World	Nathan Daughtrey (b. 1975)
Dream of the Cherry Blossoms	Keiko Abe (b. 1937)
Tinfoil	Caleb Pickering (b. 1990)
Recital Suite for Djembe	B. Michael Williams (1954-2020)
Moderato – in the style of Yankadi Vivace – in the style of Lenjengo	
Variations (after Viñao)	Gene Koshinski
Technobabble	Caleb Pickering

Just Two by Mitch Markovich

Just Two by Mitch Markovich is a duet for rudimental snare. This duet takes the traditional rudimental style and gives performers the opportunity to really explore its melodic possibilities.

SyNc by Gene Koshinski

SyNc has a dual meaning – as in the synchronization of multiple musical ideas (and multiple instruments/implements) and a play on the Spanish word “cinco” meaning “five”. The significance of “five” permeates the piece as nearly all of the musical ideas found in *SyNc* are rooted in this number. This piece “syncs” the wonderful timbral possibilities of the snare drum with sounds that come to life when interacting with it.

Odessa by Matthew Lorick

Odessa is an energetic, vibrant marimba solo written in a manner that fits extremely well in the hands. Matthew Lorick’s harmonic language is widely appealing, using repetitive physical motions across the keyboard to his advantage.

A Devil Learns to Speak by Lucas Garner

A Devil Learns to Speak is a metal-inspired solo for percussion primarily written in September and October of 2020. The piece communicates the soundscapes of several natural disasters from years past, a type of phenomenon that the composer used to hear rural Americans from southern states describe as “the devil incarnate” or “a terrifying act from God”. The job of the percussionist is to try to aggressively break through the chaos of the storms and communicate a storm of its own making through powerful rhythmic ideas. This piece was commissioned alongside *Tinfoil* by a consortium of 40 percussionists (including the performers) led by Chris Nadeau.

Pulsar by Francisco Perez

Written for solo snare drum and electronic accompaniment, *Pulsar* is the fusion of many influential concepts and musical idioms Dr. Perez has studied in recent years. As with many other works of his, he has yet again found astronomical inspiration, this time while watching an episode of Neil deGrasse Tyson’s *Cosmos* reboot. As an extremely dense remnant of a long-gone massive star, a “pulsar” is a highly magnetized neutron star which can rotate between 7,000 and 40,000 times per minute. Combined with this rotation, its colossal density, and intense magnetic fields, powerful beams of electromagnetic radiation project in all directions of space to act as a sort of galactic lighthouse for distant observers.

Edge of the World by Nathan Daughtrey

Written as a gift for Michael and Sara Wood on the occasion of their wedding on June 24, 2007, *Edge of the World* is inspired by a poem and beautiful watercolor print “True Things” by StoryPeople creator Brian Andreas (www.storypeople.com). This poem poignantly captures the essence of two people starting their lives together and looking forward to what the future holds.

True Things by Brian Andreas

they came to sit and dangle their feet off
the edge of the world and after awhile
they forgot everything but
the good and true things
they would do someday

Dream of the Cherry Blossoms by Keiko Abe

Dream of the Cherry Blossoms is a composition based on an improvisation on the theme of the Japanese folksong “Sakura, sakura...”. In this marimba solo, the world of fantasy is caught in an expanse of continuously falling cherry blossoms.

Tinfoil by Caleb Pickering

Tinfoil gains its title from the comical depiction of “tinfoil hats” worn by extreme conspiracy theorists. The audio track is heavily inspired by heavy metal music and the performer uses a modified drum set for the solo part. The audio track contains numerous recordings of conspiratorial beliefs and viewpoints. These recordings range from the ridiculous and moronic, to the absurd and dangerous. Through intermixing various conspiracy theories and speakers who have different levels of commitment to these theories, Dr. Pickering’s intent with this piece is to examine the point at which conspiracy theories stop being “funny” and start becoming dangerous to society. This piece was commissioned alongside *A Devil Learns to Speak* by a consortium of 40 percussionists (including the performers) led by Chris Nadeau.

Recital Suite for Djembe by B. Michael Williams

Recital Suite for Djembe is a solo in three movements for unaccompanied djembe (jembe), a goblet-shaped hand drum originating in present-day Guinea and Mali in West Africa.

As in the Baroque dance suite, the movements of this work are patterned after actual dances and reflect contrasting tempi and styles. *Recital Suite for Djembe* is loosely based on three traditional Mande rhythms: *Djole*, a mask dance of the Temne people originally played on square-shaped frame drums called *sico*; *Yankadi*, a slow, sensuous dance of courtship from the Malinke people; and *Lenjengo*, a fast social dance of the Mandinka people originally played on single-skin conical drums called *sabar*.

Each of the three movements of *Recital Suite for Djembe* is dedicated to one of Dr. Williams’ teachers at the Jembe Institute in Greensboro, North Carolina: Mohamed Da Costa, “Papa” Ladji Camara, and Djimo Kouyate.

Variations (after Viñao) by Gene Koshinski

This seven-minute piece is a set of variations on an eight bar theme, each variation focusing on a variety of different musical elements. While none of the musical material was derived from Viñao’s work, the compositional techniques employed were inspired by those seen in *Khan Variations*. The work places high technical and musical demands on the performer with many challenges around every corner.

Technobabble by Caleb Pickering

Commonly known as incomprehensible, esoteric, technological jargon, *Technobabble* is a short, challenging, & energy fueled keyboard duet that explores sections of intense grooving dissonance contrasted with tonal relief. This work uses many color tones, octatonic scales, and whole tone scales contrasted to C# minor to create a feeling of uneasy stability throughout.

This work was commissioned by Andrew Naughton and Dryden Hill.

*This recital is given in partial fulfillment of degree requirements
for a Bachelor of Music.*

*Paul Lehman and Ben Millesen are from the studios of
Professors Casey Cangelosi, Caleb Pickering, and Marlon Foster.*

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