

Kennesaw State University
College of the Arts
School of Music

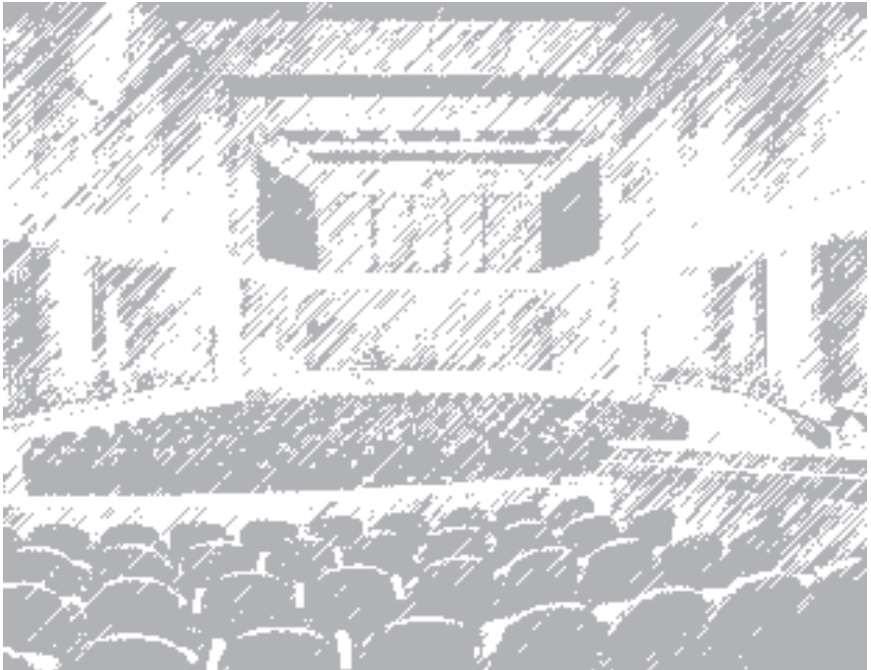


presents

"Something Old, Some Things New, Something Else"

Senior Recital

Levi Lyman, percussion



Saturday, November 29, 2014

5:00 p.m.

Dr. Bobbie Bailey & Family Performance Center, Brooker Hall
Forty-fourth Concert of the 2014-15 Concert Season

program

CASEY CANGELOSI (b. 1982)

Sleight of And Evil Hand (2013)

JESSE MONKMAN (b. 1975)

Nocturnal Dance (2005)

DAVID LANG (b. 1957)

The Anvil Chorus (1991)

BRIAN BLUME (b. 1985)

Stretch (2009)

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.

Mr. Lyman studies percussion with John Lawless.

program notes

Sleight of And Evil Hand | Casey Cangelosi

Cangelosi was commissioned to write this piece for the 2013 Atlanta Symphony Orchestra Snare Drum Competition. The piece is for brushed snare drum and pendulum metronome. The metronome acts as a color in the piece, as well as an instrument in it's own right. The first sound of the piece is the metronome, and the performer is a slave to it's hypnotic will. The metronome makes ever increasing demands of the player as the piece builds. In the middle section, the metronome is switched off, and the player becomes his own metronome. The music becomes intentionally off meter in a way the metronome could never count. The piece ends in a unison of the player and metronome again, except now the player controls the metronome.

Nocturnal Dance | Jesse Monkman

“One summer night I awoke from a vivid dream and the idea for *Nocturnal Dance* was born. As with most dreams, the specifics are forgotten but the ideas and feelings were left. It was my challenge to attempt to bring this to life through music in a way that would convey the contrast and ambiguity that comes with such experiences, ergo the musical contrast between sections of the piece. When trying to determine the way I would approach such an experience, two things came to mind. One, impressionism. And two, to forgo approaching the piece from a technical standpoint, but rather to rely heavily on the imagination. To do my subconscious justice, it is my hope that both the performer and listener can experience it this way.”

- Jesse Monkman

The Anvil Chorus | David Lang

“When percussionist Steve Schick asked me to write him a solo piece, I wanted to do something that showed percussion's connection to real life activities. I didn't want to work with the pretty instruments, like vibraphone or chimes, that were invented so that percussionists could play politely with other musicians. I wanted to write a piece that reminded the listener of the glorious history of percussion - that since the beginning of time people have always banged on things as a result of their professions.

Then I remembered that I had once read a book on the history of blacksmithing, and I had become particularly interested in how medieval blacksmiths used song to help them in their work. Although small jobs could be accomplished by individual smiths, larger jobs created an interesting problem - how could several smiths hammer on a single piece of metal without getting in each other's way?

Smiths solved this problem by singing songs together which would control the beat patterns of the hammers. There was a different song for each number of participating blacksmiths - obviously, a song that allowed for three hammer strokes would be confusing and even dangerous if used to coordinate four smiths.

My solo percussion piece, *The Anvil Chorus*, also uses a "melody" to control various beat patterns. The "melody" is played on resonant junk metals of the percussionist's choosing, and by adding certain rules, it triggers an odd accompaniment of non-resonant junk metals, played both by hand and by foot."

- David Lang

Stretch | Brian Blume

"When I think about the what by which we grow as individual, it always comes back to being stretched; as an athlete, as a musician, in the classroom, spiritually, social, and the list goes on. What would happen if we were never stretched in our thinking or in our social abilities? It almost always takes our being challenged, enduring trials and difficulties, and being push or pulled for us to learn or grow in a certain area.

Stretch for solo marimba is motivated in large part by these thoughts. Much of the piece is characterized by a constant pattern, or slight variation of this pattern, meant to connote the typical "daily grind" that many of us experience. Throughout the piece are some short moments of stretching outward on the keyboard, after which many things either return as before, or the music moves toward a moment of victory, a positive result of being stretched. The listener will notes moments of thoughtfulness - brief moments to reflect - that quickly move on to something else. Fortunately, life eventually allows for times to relax and recharge, whatever that means for each individual. The slower, single-handed roll sections represent that time, almost like a dreamlike state. However, life goes on, and so do the trials, difficulties, and challenges that stretch us to become better at whatever we do."

- Brian Blume

biography

Levi Lyman is a native of Kennesaw, and a freelance music performer and educator. He enjoys candlelit dinners, hiking, and romantic walks on the beach.