Wind Sketch

Keiko Abe (1937)

Wind Sketch was premiered in December of 1993 at a major concert in Tokyo, along with a new work by Japanese composer Maki Ishii, as well as other works by Keiko Abe. Many of Keiko Abe's compositional ideas have been inspired by aspects of our natural environment, and she often uses improvisation as an important element in developing her ideas. As the title implies, she sketched her musical gestures based on the wind.

Trio Per Uno

Nebojsa Zivkovic (1962)

Trio Per Uno consists of three movements. This movement requires a bass drum (lying flat) played with timbale sticks by all three players. In addition to that sound, a pair of bongos and china-gongs are used by each player. The claim for playing on the same instrument makes in the music interesting effects of strict unison performed parts which are "abrupt" by the contrasting sounds of other participating instruments. The music here expresses the principle: three bodies – one soul*.

*Daniel Alameda, percussion
*Melody Loveless, percussion

Joseph Hennigan
percussion

with

Daniel Alameda, percussion
Melody Loveless, percussion

Wednesday, April 7, 2010
8:00pm
Doc Rando Recital Hall
Bann Music Center
~ Program ~

42nd Street Rondo  Wayne Siegel (1953)
*Ryan Simm- percussion

Caritas  Michael Burritt (1961)
I. Mystic
II. Solemn
III. Majestic

No.2 Funk for solo timpani  Todd Ukena (1956)
*Jack Steiner - Cajon

Prelude and Blues  Ney Rosauro (1952)
I. Prelude
II. Blues

Wind Sketch  Keiko Abe (1937)

Trio Per Uno  Nebojša Zivkovic (1962)
1st movement
*Daniel Alameda- percussion
*Melody Loveless- percussion

42nd Street Rondo is written for two percussionists playing two matched sets of instruments consisting of small cowbell, large cowbell, small bongo, large bongo, small tom-tom and large tom-tom. The title 42nd Street Rondo refers to the corner of 42nd Street and Broadway in Manhattan, where street musicians often perform.

Caritas is a 3 movement piece that employs a traditional harmonic language throughout. The 1st movement titled “Mystic” employs rapid double lateral and sequential sticking patterns that create a blurred effect while maintaining a strong rhythmic pulse. The 2nd movement “Solemn” is a chorale that employs one-handed, traditional, and double lateral rolls. The 3rd movement “Majestic” is a dance-like conclusion that has rapid arpeggiated figures in the left hand as well as octaves and sequential sticking patterns.

This recital is presented in partial fulfillment of the requirements for the degree Bachelor of Music in Performance.
Joseph Hennigan is a student of Dean Gronemeier, Timothy Jones and Alex Stopa.