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## Austin Lemmons, Percussion, in a Senior Recital with Marc Sanders, Piano

Abilene Christian University

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THE ABILENE CHRISTIAN UNIVERSITY

DEPARTMENT OF MUSIC

PRESENTS

Austin Lemmons,  
Percussion

in a

Senior Recital

with

Marc Sanders, Piano



Saturday, April 11

7:30 pm

Williams Performing Arts Center

Recital Hall

# Program

Cello Suite No. 3 in C major (ca.1720)      J. S. Bach (1685-1750)

I. Prelude

VII. Gigue

Temazcal (1984)

Javier Alvarez (b. 1956)

Wind-Rose-Wood-Cuts (2003-2009)

Juhász Balázs (b. 1980)

VIII. “A Cedar From Lebanon”

IX. Riding The Tiger

Matre’s Dance (1991)

John Psathas (b. 1966)

Marc Sanders, Piano

Austin is a student of Dr. Allen Teel

*Reception to follow*

## Program Notes

Bach's cello suites are frequently transcribed for other instruments, translating well to modern instruments like the euphonium, saxophone, and marimba. The *Prelude* of the third suite in C major opens with an assertive statement of the key, and throughout the movement Bach explores the relative keys in many expressive passages before concluding with the same motive from the introduction. The *Gigue* similarly explores various modalities related to the key in the context of a lively dance movement, giving the suite an animated and decisive conclusion.

Javier Alvarez is a composer from Mexico, and is known widely for using techniques from various world music traditions as well as new technology in his music. With *Temazcal*, Alvarez created a piece that incorporates Joropo maraca technique with an accompaniment track that combines ambient electronic sounds with sound samples from a recording of Joropo music. While he offers suggestions for playing patterns on which to focus in various sections, Alvarez emphasizes the improvisational element in this piece. The accompaniment track moves through various rhythmically complex ideas, to white noise, and finally fades into a traditional Joropo harp recording at the conclusion of the piece.

Juhász Balázs is a Hungarian percussionist and composer who is currently serving as the chair of the percussion department of the Százhalombatta and Martonvásár Art School in Budapest. These two movements form the conclusion of his nine-movement cycle for marimba. "*A Cedar From Lebanon*" utilizes a tonal motive used throughout the cycle, along with various overtone series motives implying a "wind-harp" effect. *Riding The Tiger* gives the cycle a fast and aggressive touch, with a fugue section leading into a furious finish.

John Psathas is a New Zealand composer of Greek descent. *Matre's Dance* is a vigorous piece for drums and amplified piano. The title comes from a deity in Frank Herbert's *Dune* series. In this

fantasy universe, worshipers of Matre perform a dance that is lengthy, complex, and often proves to be fatal.

## Special Thanks

God, thank you for the gift of music and the ways you bless us through it. May this and everything I do be an offering that is pleasing to You.

There are so many people to thank for where I am today.

I'm grateful to my family, who always encouraged me to be the weird music kid I always was.

Mom, thank you for always modeling how to be both an amazing musician and an amazing person.

Dad, thank you for constantly encouraging me to pursue my passion with everything that I have.

Nikki, thank you for supporting me and supporting what I love. And thank you for helping me see the light at the end of the tunnel when I've despaired of how hard this degree has gotten. I can't wait to marry you!

To all my friends: you know who you are, and you know what you did. So thanks.

To all the faculty of the music department who have mentored me in one way or another over the years: I am lucky to have had such a wise and talented group of people to guide me through this process of becoming a musician.

And finally, to Dr. Teel: thank you for showing me how cool, how powerful, and how important music is. Thank you for making sixth-grade-me fix my playing position and for always pushing me to do even better in every lesson and rehearsal since. I owe a big part of the musician I am today to you, and I won't forget it.

