



College of the Arts

School of Music

presents

Senior Recital

**Levi Vernon Cull,
percussion**



Monday, December 3, 2012
8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center
Forty-fifth Concert of the 2012-2013 Season

Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
December 3, 2012

VII. March – From Eight Pieces for Four Timpani Elliott Carter
(1908-2012)

Mourning Dove Sonnet Christopher Deane

Storm John Lawless
(b. 1959)
(World Premiere)

John Lawless and Levi Cull, Timpani

I'll Remember April Gene De Paul, Patricia Johnston, Don Raye
arr. Justin Chesarek

Chris Malloy, alto saxophone
Katie Riess, trombone
Brian Reid, piano
Nick Franz, guitar
Britton Wright, bass

Theatric No. 7 Casey Cangelosi

Dream of the Cherry Blossoms Keiko Abe
(b. 1937)

Panegyric Amalgamation Levi Cull
(b. 1990)
Pour L'Histoire Du Tambours
(World Premiere)

This recital is presented in partial fulfillment of requirements
for the degree
Bachelor of Music in Music Education.
Mr. Cull studies percussion with John Lawless.

Elliott Carter - *VII. March – From Eight Pieces for Four Timpani*

Elliott Carter was an American born composer who gained international respect and recognition for his works in which he blended the styles of European modernism and American “Ultra-Modernism.” He is regarded as one of the most important and influential composers of the 20th century (Schiff “Carter, Elliott”).

Carter’s *Eight Pieces for Four Timpani* (one player) were written in 1950 and were revised in 1966. Each of the eight pieces includes many extended techniques to be used on the timpani including specific playing areas, glissandi, specific stick choices, harmonics, and very exact articulation; through these different sounds Carter is able to give the timpani a soloistic role.

The *March* begins with simple quarter and eighth notes, yet as the piece progresses it become busier and busier through the use of metric modulations until finally the quarter note figure from the beginning appears again. This movement also calls for playing with the heads of the sticks as well as the “butt” or wooden end, which allow the “march” like rhythm to occur. Carter also calls for mutes to dampen the drums for the ending.

Reference:

David Schiff. “Carter, Elliott.” *Grove Music Online. Oxford Music Online.* Oxford University Press. Web. 12 Nov. 2012. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/05030>>.

Christopher Deane - *Mourning Dove Sonnet*

According to Scott H. Harris, Christopher Deane is the “ultimate ‘jack-of-all-trades’ –prolific composer, college professor, classical percussionist, and an authority on cymbals and accessory instruments.” Christopher Deane is an associate professor of percussion at the University of North Texas. Deane has won both first and second place in composition from the Percussive Arts Society. He has contributed numerous pieces to the solo vibraphone repertoire; each has expanded what the instrument can do musically as well as technically.

Mourning Dove Sonnet was composed as a concert vibraphone solo in which the musical material was focused on an integration of traditional and non-traditional performance techniques. It is, in it’s essence, a wordless art song for vibraphone. This piece contains a literal transcription of a *Mourning Dove* song. *Mourning Dove Sonnet* was written in Greenville, NC and was first performed by the composer at the 1983 North Carolina Percussive Arts Society chapter Day of Percussion.

John Lawless - *Storm*

In April of this year, I told Levi that I would write a Piece for him to play on his senior recital. My original thought was to compose a work for four timpani. In June, while vacationing on St. Simons Island with my family, I began the piece. At 5:30 a.m. our first morning at the beach, I wrote the first note. Almost simultaneously to that note, a huge roar of thunder shook the beach house and almost knocked me out of my chair. This piece had a title. As I wrote that morning, I realized that four drums were not going to be enough. After adding a few drums to the mix, it dawned on me that “*Storm*” should be a duet. I called Levi from the beach to let

him know that the solo was now a duet and that I would be playing it with him.

Storm begins with thunder, and explores many of the colors available on these wonderful instruments. There are two cadenzas within the work, and while one player improvises, the other makes the sound of rain. (The technique for the rain sound came to me while walking the aisles of my favorite hardware store!) This piece ends as it began. J.B.L.

This piece is dedicated to Levi Cull.

Gene De Paul, Patricia Johnston, Don Raye - *I'll Remember April*

A popular jazz standard, this piece was debuted in the Abbott and Costello comedy, *Ride 'Em Cowboy* in which it was sung by Dick Floran. Since then, numerous artists have covered it including Charles Mingus, Frank Sinatra, Charlie Parker, Miles Davis, and many more. Levi would like to thank to Justin Chesarek for this great arrangement.

Casey Cangelosi

Composer, educator, and award winning percussionist, Casey Cangelosi is a "Voice of the new generation" -*Fernando Meza*, 2010 International Marimba Festival. His composition style and boundary-pushing virtuosity has nicknamed Cangelosi "*The Paganini of Percussion*" among his peers and "*a marimbist of magisterial power and insight*" by the Classical Marimba League.

Keiko Abe – *Dream of the Cherry Blossoms*

Keiko Abe received her first piano lessons at the age of five, studied music with a diploma in percussion, piano, and composition at the Tokyo Gakugei University. She soon specialized as a marimba virtuoso with her technical perfection and with her own compositions and arrangements she has attained for the marimba worldwide recognition as a solo instrument in international musical circles. In addition to her activities as a soloist, Keiko Abe teaches the marimba at the Toho conservatory in Tokyo. She is the leader of the Tokyo Quintet.

"*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.

Levi Cull – *Panegyric Amalgamation Pour L'Histoire Du Tambours*

Panegyric Amalgamation Pour L'Histoire Du Tambours means combining the histories of drums into a tribute. In this piece I wanted to revert all the way back to the very beginning of rudimental drumming, which stood out to me as a single drummer boy leading his brigade of troops into a battle. His call would be simple, as to communicate effectively in such a distracting time. Today's modern rudimental drumming has changed substantially. We are no longer leading people into battle but we do battle with our own physical and mental barriers. In this piece I wanted to combine the "past with the present." This piece is dedicated to my teacher, mentor, and friend John Lawless.

Levi Cull is a versatile percussionist that performs numerous concerts and performances throughout the year ranging from symphony orchestra, wind ensemble, big band, percussion ensemble, chamber music, jazz combo, pit percussion, drum set in musicals, and church worship music. Levi has performed in diverse locations throughout the world including a three-concert tour of Beijing and Xi'an China with the Kennesaw State University Symphony Orchestra and all across the United States.

Levi has studied privately and/or had lessons with Travis Downs, Charles Settle (Atlanta Symphony Orchestra), Mark Yancich (Atlanta Symphony Orchestra), Justin Chesarek, Anthony Cananzi, and is currently studying under John Lawless at Kennesaw State University. Levi has performed/participated in master classes with Eighth Blackbird's percussionist, Mathew Duvall, and Cuban jazz pianist Alfredo Rodriguez.

As a soloist his performance repertoire covers a wide range of styles from Bach and Debussy to Keiko Abe, Elliot Carter, Eric Sammut, new music, and his own original compositions.

Levi is also a dedicated music educator and advocate. He has worked with numerous middle and high schools throughout the greater Atlanta area and teaches privately. To give back to the community Mr. Cull performs with the Kennesaw State University Alumni and Friends Brass Band. Levi is a member of the Future Educators of America, The National Association For Music Educators, The Percussive Arts Society, and Phi Mu Alpha Sinfonia Fraternity.

Levi has performed in a collaborative concert with the classic rock band Kansas at the Cobb Energy Center in Atlanta, Georgia. He has been awarded the Outstanding Instrumental Music Education Award by the Phi Beta Mu Zeta Chapter in the spring of 2012, the Mac Bowman Scholarship, and the Most Improved Percussion Performer Award by the Boston Crusaders for the 2010 season.

Aside from performing and teaching Mr. Cull enjoys creating and restoring percussion equipment such as old drums, keyboard instruments, or sticks and mallets. He now plays on some of the very equipment that he has restored.

Levi was educated in the Atlanta area and is currently in his senior year at Kennesaw State University, scheduled to graduate in the spring of 2012 with his B.M. in Music Education. Mr. Cull plans to continue his education after completing his undergraduate degree by going on to graduate school to pursue a master's degree in percussion performance.

Music at Kennesaw State University

Whether you are looking to become a dedicated and effective educator, seek focused training in performance, or have a strong interest in music but want to balance that with other academic interests, the School of Music at Kennesaw State University offers an excellent place to challenge yourself in a nurturing and supportive environment.

Accredited by the National Association of Schools of Music and an All Steinway School, the Music school offers Bachelor of Music degrees in Music Education and Performance, as well as a Bachelor of Arts in Music degree. The KSU Music curriculum provides rigorous training in music theory and aural skills, applied lessons, ensemble experiences, and an exposure to the history of Western music as well as world music.

The faculty of the School of Music consists of committed artists-teachers: a strong core of resident faculty, complemented by distinguished members of the Atlanta Symphony Orchestra, Atlanta Opera Orchestra and Georgia Symphony Orchestra. Music students at KSU benefit from world-class instruction, vibrant and challenging performance opportunities, and the chance to immerse themselves in metropolitan Atlanta's rich musical culture.

The School of Music presents more than 150 performances each year, from chamber music to full orchestra, choral and wind ensemble concerts, musical theatre and opera productions, with repertoire from traditional classical to modern jazz. Our state-of-the art facilities, our team of committed faculty and staff, and the breadth of musical opportunity make KSU an exciting choice for dedicated musicians. All this is done in a very personalized setting. For more information about our programs, please visit us on the web at www.kennesaw.edu/music.



KSU Faculty

Woodwinds

Robert Cronin, flute
Cecilia Price, flute
Christina Smith, flute
Elizabeth Koch, oboe
Dane Philipsen, oboe
John Warren, clarinet
Laura Najarian, bassoon
Sam Skelton, saxophone

Brass and Percussion

Karin Bliznik, trumpet
Doug Lindsey, trumpet
Jason Eklund, horn
Thomas Witte, horn
George Curran, trombone
Tom Gibson, trombone
Bernard Flythe, tuba / euphonium
Michael Moore, tuba
Justin Chesarek, jazz percussion
John Lawless, percussion

Strings

Helen Kim, violin
Catherine Lynn, viola
Allyson Fleck, viola
Charae Krueger, cello
Douglas Sommer, double bass
Elisabeth Remy Johnson, harp
Mary Akerman, classical guitar
Trey Wright, jazz guitar
Marc Miller, jazz bass
Joseph McFadden, bass

Ensembles & Conductors

Leslie J. Blackwell, choral activities
Alison Mann, choral activities
Russell Young, opera and musical theatre
Eileen Moremen, opera
Michael Alexander, orchestras
John Culvahouse, concert band
David T. Kehler, wind ensemble
Charles Laux, orchestras
Oral Moses, gospel choir
Wes Funderburk, jazz ensembles
Sam Skelton, jazz ensembles
Marc Miller, jazz combos
Trey Wright, jazz combos

Voice

Adam Kirkpatrick
Eileen Moremen
Oral Moses
Valerie Walters
Jana Young
Russell Young, vocal coach

Piano

Robert Henry
Tyrone Jackson, jazz piano
John Marsh
David Watkins
Susan White
Soohyun Yun

Music History & Appreciation

Judith Cole
Drew Dolan
Edward Eanes
David T. Kehler
Alison Mann
Katherine Morehouse
Oral Moses

Music Education

Janet Boner
Kathleen Creasy
John Culvahouse
Margaret Grayburn
Barbara Hammond
Charles Laux
Hollie Lawing
Alison Mann
Angela McKee
Richard McKee
Terri Talley
Amber Weldon-Stephens

Music Theory, Composition & Technology

Judith Cole
Allyson Fleck
Kelly Francis
Jennifer Mitchell
Laurence Sherr
Benjamin Wadsworth

Chamber Music

Allyson Fleck
David T. Kehler
Charae Krueger
Alison Mann
Joseph McFadden
John Warren
Soohyun Yun

Ensembles in Residence

KSU Faculty String Trio
KSU Faculty Chamber Players
Atlanta Symphony Brass Quintet
Atlanta Percussion Trio
Georgia Youth Symphony Orchestra & Chorus

**Kennesaw State University
School of Music Upcoming Events**

Unless otherwise noted, all events will take place at 8:00 pm in
Morgan Concert Hall.

UPCOMING PREMIERE SERIES

Friday, February 15
Sō Percussion

Thursday, April 11
Jennifer Koh and Shai Wosner

UPCOMING SCHOLARSHIP SERIES

Thursday, January 10
KSU Orchestra: New Blood

Saturday, February 2
School of Music Collage Concert

Monday, March 18
Helen Kim, violin

Monday, April 29
KSU Percussion Ensemble

For the most current information, please visit
<http://calendar.kennesaw.edu>

Ladies and Gentlemen, welcome to Morgan Hall at the Bailey Performance Center. As a reminder, please silence or power off all mobile phones, audio/video recording devices, and other similar electronic devices. The performers, and your fellow audience members, will greatly appreciate it. Thank you, and enjoy the performance!

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact an audience services representative to request services.