



CALIFORNIA STATE UNIVERSITY, SACRAMENTO  
SCHOOL OF MUSIC  
GRADUATE RECITAL

## Jenna Boone, percussion

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<i>Start</i> (2018) for solo snare drum	Hannah Lash (b. 1981)
<i>Familiar</i> (2019) for solo multi-percussion with speaking	Alexis C. Lamb (b. 1993)
<i>Reflections at Dusk</i> (2019) for solo vibraphone with track	Jennifer Bellor (b. 1983)
<i>Shell</i> (2019) for reverb-drenched marimba quartet with Kenya Abdallah, Nancy Hamaker, and Eva Ruiz	Emma O'Halloran (b. 1983)

### INTERMISSION

<i>Superior</i> (2016) for solo marimba	Katherine Bergman (b. 1985)
<i>Small</i> (2016) for solo multi-percussion	Joan Tower (b. 1938)
<i>Play Like a Girl</i> (2014) for solo vibraphone with track	Eve Beglarian (b. 1958)
<i>Concerto Grosso</i> (1987) for timpani and piano (U.S. premiere) I. Sonata II. Serenata III. Toccata with Dr. John Cozza, piano	Maya Badian (b. 1945)

*This recital is presented in partial fulfillment of the  
requirements for the degree of Master of Music in Performance.  
Jenna Boone is a student of Jordan Shippy.*



FRIDAY, 4:00 P.M.  
MAY 6, 2022  
CAPISTRANO HALL 151

## PROGRAM NOTES

*Start* uses a kind of developing variation, with different rhythmic patterns highlighted by timbral shifts using different techniques, sticks, and beating spots. Like a lot of Hannah's music, *Start* is full of energy and incessant forward motion.

*Familiar* is about the idea of home and storytelling with a list of some of my favorite memories of what I have considered to be "home." This is told from the perspective of how our own experiences of home change over the course of our lives. The concept of home to me is not necessarily a physical location, but instead, it is like a permanent bread crumb trail that you can follow throughout your life and return to emotionally, mentally, and perhaps physically as well. Ultimately, I think home is a place where you can find love, comfort, and security at any point in your life. Home is something that needs to be nurtured, and as long as you take care of it and continue to ground yourself in that idea of home, whether it is with people, a location, or a feeling, then that home in return will take care of you.

*Reflections at Dusk* was written for my second album, "At Dusk". It was originally titled "Time's Arrest", since it began as an extended version to the original solo vibraphone miniature featured on my album "Stay" (2016). I retitled the piece because the electric vibraphone part with the synth sounds (polyrhythmic delays and colors Merrick Haji-Sheikh created with the patches chosen for the piece) represents the reflections/shadows with the featured vibraphone solo.

*Shell* was inspired by the work of photojournalist Seph Lawless who has traveled across the United States capturing images of abandoned shopping malls. There's a certain feeling evoked from places that should be full of people but are now empty and decaying. Before online shopping, these were vibrant communal places, now the emptiness is amplified. Every so often, I listen to a version of Toto's "Africa" that has been remixed to sound like it's playing in an empty mall. In this increasingly virtual world, it conjures up a scenario that is strangely comforting, something to hold on to when we feel like we're losing parts of ourselves. For this piece, I wanted to recreate that feeling, to project a moment of warmth and nostalgia into the void. *Shell* is about remembering these ghostly spaces in their former glory, full of life and laughter.

Inspired by the view of Lake Superior at dusk from Split Rock Lighthouse State Park along Minnesota's north shore, *Superior* is part of a body of work depicting the beauty and diversity of wilderness areas throughout the state of Minnesota. The music portrays slowly rolling waves, an ever-evolving, colorful night sky, and the magnitude of this enormous lake.

I always thought that percussionists have too much work to do hauling big equipment, carrying heavy cases, taking way too much time setting everything up...and then taking it down (particularly the marimba). So I decided to write a piece (*Small*) where smaller instruments would be packed away in one little carrying case and be able to fit onto a tiny table.

*Play Like a Girl* was commissioned for the BASK Collective by the University of Idaho for a multimedia project in which the keyboard player, Kristin Elgersma, asked for the possibility of playing either grand piano or toy piano, or both, depending on performance constraints. My solution was to write a set of eight variations on Kaval Sviri, one of those Bulgarian Women's Chorus pieces that were a surprise hit in the late 1980's. If their ferociously joyous singing is girl music, I'm there! Some of my variations are for grand piano, some for toy piano, and some for celeste or harpsichord or other "girly" instruments. The variations can be played in any combination, simultaneously (with pre-recorded tracks) or successively, allowing for a total of eight factorial (40,320) versions of the piece.

Although Maya Badian's *Concerto Grosso* was written in the 1980s, there is a strong connection between this exciting work and the various musical periods of the past 300 years. The name itself, concerto grosso, is an orchestral Baroque form in which a soloist or small group of soloists swap material with the larger group of musicians that surround them. The opening motif of the first movement is also reminiscent of what a 17th or 18th century timpanist would typically do - play two drums tuned to the tonic and dominant of the piece's key. But Badian cleverly views the movement's baroque and classical themes through a modern lens and leads us on a journey far beyond those constraints. Having passed through the 17th and 18th centuries, the second movement puts us in the heart of the Romantic period. The soloist takes a backseat here by subtly enhancing the 19th century piano-only main theme and lyrical counterparts with a quiet tremolo that enters only half way through. The third movement blasts into the 20th century with a highly charged dance-infused theme that leaves us breathless. Combine that with modern timpani techniques such as pedaling and we have a finish to a concerto that spans at least 300 years of music and all of its fascinating styles.