

# ACKNOWLEDGMENTS

Special thanks to my colleagues for their support.  
Thank you to Mitchell Berger, Theresa Wick and Dr. James Popejoy for performing with me tonight.  
Thank you to Janice, Kelly and David for all of their help.



## JASON KIHLE, PERCUSSION

MITCHELL BERGER, THERESA WICK AND DR. JAMES POPEJOY

### FACULTY RECITAL

September 30, 2025 | 7:30 pm

Josephine Campbell Recital Hall | Hughes Fine Arts Center

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# PROGRAM

Etude No. 6 from Douze Études (1964)

Jacques Delécluse (1933-2015)

Mourning Dove Sonnet (1983)

Christopher Deane (1957-2021)

“Canaries” from Eight Pieces for Timpani (1949)

Elliott Carter (1908-2012)

Two Mexican Dances (1974)  
I.

Gordon Stout (b. 1952)

Rebonds b (1987)

Iannis Xenakis (1922-2001)

Four (1954)  
Mitchell Berger, guitar, Theresa Wick, bass and Dr. James Popejoy, vibraphone

Miles Davis (1926-1991)

Merlin (1985)  
I. Beyond the faint edge of the world  
II. Time's way

Andrew Thomas (b.1939)

# PROGRAM NOTES

Etude No. 6 from Douze Études

Jacques Delécluse

In 1964, Jacques Delécluse released his famous 12 Etudes for Snare Drum, published by Alphonse Leduc. Like many of his works, these etudes are inspired by the orchestral repertoire. Delécluse's studies are musical, with expressive dynamics and intelligent phrases. They are useful foundations from which to progress on the instrument and a wonderful source for exams, auditions, and performance repertoire.

Mourning Dove Sonnet

Christopher Deane

Mourning Dove Sonnet calls for two bows to be held during the A sections. The left hand inside mallet is a standard vibraphone mallet, while the right hand inside mallet is a pitch bending mallet. In addition to bowing and bending pitches, the performer is required to create harmonics on various pitches and play on a muffled portion of the vibraphone. Parts of the melodic material are taken from an actual mourning dove song.

“Canaries” from Eight Pieces for Timpani

Elliott Carter

The “Canto” and “Adagio” of Eight Pieces for Timpani weren't written until 1966, while the other six movements were composed in 1949. The original six movements are studies in the controlled, interrelated changes of speed now called “metric modulation.” “Canaries” is a dance of the 16<sup>th</sup> and 17<sup>th</sup> centuries and supposedly imported from the “wild men” of the Canary Islands.

Two Mexican Dances

Gordon Stout

Two Mexican Dances is firmly entrenched as a standard in the marimba repertoire. The first dance is in ABA form. The first section incorporates a simple, hand-alternation pattern based around a repeated left-hand arpeggio. The middle section is free-flowing and of a different character than the first. The return of the initial idea is intensified through minute metric changes, producing a delightful syncopation.

Rebonds b

Iannis Xenakis

Rebonds b is the second part of Xenakis' Rebonds. Since its emergence, Rebonds has become a staple in the multi-percussion repertoire. Rebonds received its premiere in 1988 by Sylvio Gualda.

“Four”

Miles Davis

“Four” is a jazz standard attributed to Miles Davis. Though attributed to Miles Davis, it may be that alto saxophonist Eddie “Cleanhead” Vinson actually wrote the tune. It was first recorded in 1954 by Miles and released on the album Miles Davis Quartet.

Merlin

Andrew Thomas

I. Beyond the faint edge of the world  
II. Time's Way

Merlin was written in 1985 on a commission by William Moersch and premiered in 1987 at the Merkin Concert Hall in New York. Inspired by the Edwin Arlington Robinson poem, Merlin, which describes King Arthur's court and its destruction, is composed in two movements.

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