

University of Missouri School of Music

2021-2022 Series • Student Recital

University Percussion Ensemble

Directed by Dr. Megan Arns

Assisted by Graduate Teaching Assistants:

Jeremiah Ingram

Stephen Landy

Emily Miclon

Jordan Nielsen

December 4, 2021 • 7:00pm

Sinquefield Music Center Room 130

Program

Shine **Clif Walker**

Riley Berens, Jeremiah Ingram, Liz Fetzer, Colton Johnson,
Stephen Landy, Mac McPike, Emily Miclon, Jordan Nielsen

Shell **Emma O'Halloran**

Liz Fetzer, Colton Johnson, Stephen Landy, Emily Miclon

Kyoto **John Psathas**

Liz Fetzer, Jeremiah Ingram, Stephen Landy, Emily Miclon, Jordan Nielsen

Above the Clouds **Joe W. Moore III**

Alex Baur, Riley Berens, Liz Fetzer, Chloe Hart, Colton Johnson, Arren Mallott,
Logan Morris, Lane Oakes, Riley Redington, Emma Smallen,
Michael Tiffany, Ethan Welker

To Beginnings Two **Niko Schroeder**

Megan Arns, Liz Fetzer, Colton Johnson, Stephen Landy

White Feather **John Psathas**

Alex Baur, Riley Berens, Jeremiah Ingram, Liz Fetzer, Chloe Hart,
Colton Johnson, Stephen Landy, Arren Mallott, Emily Miclon, Lane Oakes,
Jordan Nielsen, Emma Smallen, Savannah Wittman

University Percussion Ensemble

Alex Baur
Riley Berens
Jeremiah Ingram
Liz Fetzer
Chloe Hart
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Stephen Landy
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Mac McPike

Emily Miclon
Logan Morris
Lane Oakes
Jordan Nielsen
Riley Redington
Emma Smallen
Michael Tiffany
Ethan Welker
Savannah Wittman

If you wish to visit with the performers, please do so in the lobby after the performance.

Program Notes

***Shine* by Cliff Walker**

Shine was commissioned by Ray Ulibarri, Dan Morrison, and the Ronald Reagan High School Wind Ensemble Percussion Section. It was premiered at the 2018 Midwest Band and Orchestra Clinic as the moment in the concert for the featured percussion section to “shine.” The title also refers to the bright colors and textures used in the piece as well as the various moments where individual voices are featured as soloists.

***Shell* by Emma O’Halloran**

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 re-create 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.

***Kyoto* by John Psathas**

A departure from Psathas’ earlier aggressive, physically complex percussion works such as *Drum Dances* (PE008) and *Etude from One Study One Summary* (PE087), *Kyoto* is stylistically similar to his marimba concerto *Djinn*. A constant rhythmic semiquaver pulse sustains momentum through varying time signatures, with brief moments of silence giving way to shifts in harmonic content. Two contrasting ideas alternate throughout — the rhythmically driven melodic lines, and arpeggios heard in the vibraphone — before coming together at the climax of the work. Psathas said of the piece: “The title of the work refers to a 1976 improvisation by pianist Keith Jarrett which was recorded in Kyoto. This improvisation of Jarrett’s is, more than anything, the piece that woke the composer in me, and set me on this journey of creating my own music for others.”

***Above the Clouds* by Joe W. Moore III**

I began writing *Above the Clouds* after my flight to Ithaca, NY for my graduate school audition at Ithaca College. The piece is essentially to aid in my own fear of flying by putting more of a focus on the part of flying that is most enjoyable, which is being above the clouds. Looking out the window once the plane has broken through the clouds gives me instant peace because it is such a beautiful sight – almost indescribable.

***To Beginnings Two* by Niko Schroeder**

To Beginnings Two was commissioned by Christian Kuhlman and the Truman State University Percussion Society. It is an adaptation and expansion of *To*

Beginnings, which was commissioned by and premiered at the So Percussion Summer Institute in 2019.

The lifecycle of an aluminum can is dominated by wildly divergent timespans. A brief and unceremonious formation and filling leads to weeks or months of waiting, which is followed by a very brief period of use. Cans stay in our hands for only a few minutes, but their relationship to us defines neither their beginning nor--as I learned by moving to a state with no bottle deposit--their end.

Please recycle.

***White Feather* by John Psathas**

The title of this work refers to what is often considered the most common angel feather. I had originally intended to title the work 'our ever-loving ghosts'. When I imagine angels, I think of the loved ones I've lost, still around me, somehow. Transmitting love and care.

Supposedly, a sign our angels are with us is finding a feather. Coming across a feather in your path, or finding one in an unexpected place is thought to be a message from the angels. Specifically, the white feather is thought to be a sign of faith and protection. It can also be an angel telling you that your loved ones are safe and well.

It is said our angels are always near us, looking over us and protecting us, yet we very rarely know that they are there. Sometimes, in the midst of our rapidly-paced living, they'll send us small signs and signals to let us know they're near, and will always be there for us (until we are 'there' for others). These signs can be anything from a subtle flash of light, a rainbow, or an unexpected, sudden feeling of love and warmth within.

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