



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

University Percussion Ensemble

with Special Guest Artist

Musekiwa Chingodza & the Chiyedza Mbira Ensemble

Directed by Dr. Megan Arns

Assisted by Graduate Teaching Assistants:

Miles Bohlman
Mary Emmons
Sarah Hasekamp
Jeremiah Ingram
Olivia Sletteland

University Percussion Ensemble:

Alex Baur
Riley Berens
Miles Bohlman
Mary Emmons
Jacob Deeter
Grace Gard
Olin Guillotte
Anders Harms
Sarah Hasekamp
Calvin Hinton
Jeremiah Ingram
Liz Fetzer
Chloe Hart
Colton Johnson
Arren Mallott
Jacob Pittman Davis
Riley Redington
Olivia Sletteland
Emma Smallen
Michael Tiffany

November 6, 2022 | 3:00pm
Missouri Theatre

Program

Traditional Shona Music from Zimbabwe As Taught By Musekiwa Chingodza

Chiyedza Mbira Ensemble

Miles Bohlman, Mary Emmons, Liz Fetzer,
Sarah Hasekamp, Abby Rehard, Olivia Sletteland
Megan Arns and Morgan Matsiga, directors

Rhythmic Ceremonial Ritual (2015).....Zachary Cairns

Megan Arns, Alex Baur, Riley Berens, Miles Bohlman,
Jacob Pittman Davis, Riley Redington, Olivia Sletteland

Ojo (2018)Joe W. Moore III

Miles Bohlman, Mary Emmons, Liz Fetzer, Sarah Hasekamp, Olivia Sletteland

Dark Full Ride, mvt. 1 (2002) Julia Wolfe

Anders Harms, Sarah Hasekamp, Calvin Hinton, Colton Johnson

Death Wish (2017)Gemma Peacocke

Mary Emmons, Grace Gard, Arren Mallott, Michael Tiffany

Bulldog (2021)..... Andrea Venet

Jacob Deeter, Olin Guillotte, Chloe Hart, Jeremiah Ingram

Diabolic Variations (1986) Raymond Helble

Riley Berens, Miles Bohlman, Mary Emmons, Liz Fetzer, Chloe Hart, Sarah Hasekamp, Jeremiah
Ingram, Colton Johnson, Olivia Sletteland, Emma Smallen

Rule of Three (2022) Clif Walker

Full Ensemble

Guest Artist Biography

Musekiwa Chingodza and the Chiyedza Mbira Ensemble

The traditional music of Zimbabwe reveals the Shona people's spiritual beliefs, modes of expression, patterns of communication, and forms of entertainment. Musekiwa Chingodza was born into this rich musical tradition and started playing mbira at the age of five. He says, "Our music is both medicine and food, as mbira has the power to heal and to provide for people. Mbira pleases both the living and the dead." This concert will feature Musekiwa's versions of repertoire from the Shona tradition on the mbira dzavadzimu accompanied by hosho, ngoma, and singing. He will be joined by the Chiyedza Mbira Ensemble, which consists of percussion students and faculty at the University of Missouri. Formed in 2014 as a collaboration between English Professor Anand Prahlad and Percussion Professor Megan Arns, Chiyedza has worked with Zimbabwean musicians Fradreck Mujuru, Patience Munjeri, and Musekiwa Chingodza, focusing on the treasured aural tradition of Shona mbira music.

Musekiwa Chingodza was born into a family of great mbira players in Mwangara village, Murewa, Zimbabwe, in 1970. He began playing mbira at the age of five and is self-taught. Through listening to other gwenyambira, or great mbira players, he developed a strong attachment to and love for mbira music. He has recorded solo albums and also in collaboration with Chris Berry, Jennifer Kyker, Bud Cohen, Sumi Madzitateguru, and Tute and Irene Chigamba. He formerly taught mbira at Prince Edward School in Harare and continues to be in demand to play mbira at ceremonies in Zimbabwe. Since 1999, he has been a regular visitor to the U.S., sponsored biennially by Kutsinhira Cultural Arts Center in Eugene, Oregon, and has recently extended his musical touring to include Japan and France. Musekiwa is known for his engaging personality, gentle teaching style, virtuoso mbira playing, and deep immersion in Shona culture.

Musekiwa's visit was made possible by support from Mizzou's Division of Inclusion, Diversity & Equity and the Artist in Residence Program.

Program Notes

***Rhythmic Ceremonial Ritual* by Zachary Cairns**

Orchestral tambourine playing involves a wide array of unique playing techniques, from the knee-fist playing in the “Trepak” movement of Tchaikovsky’s *Nutcracker*, to the thumb rolls of the “Gypsy Dance” of Bizet’s *Carmen*, and everything in between. The concept behind *Rhythmic Ceremonial Ritual* was to compose a piece for a tambourine ensemble in which each player could work on these different techniques in a fun, entertaining setting.

The ensemble is instructed to begin the piece “in the round,” surrounding the audience, with one player positioned in the center of the performance space. The center player acts both as a leader for some of the call-and-response playing found throughout the piece and also as a focal point for the ensemble’s listening. As the piece progresses, the audience will hear a variety of unison figures surrounding them, as well as rhythmic patterns being passed around and across the performance space.

The piece was premiered by the University of Missouri – St. Louis Percussion Ensemble (Matthew Henry, Director) at the Missouri Music Educators Association conference in January 2016.

- Note by the Composer

***Ojo* by Joe W. Moore III**

Ojo (evil eye) was written in 2018 for the University of Texas Rio Grande Valley Percussion Ensemble. The inspiration for the piece comes from Latin American folklore “mal de ojo” which is essentially staring or looking on someone with envy or praising them without touching them. It is believed that your spirit will haunt the person you’ve looked at with a desire to touch but didn’t. This is the goal of the piece; to keep the audience engaged throughout the work with quick passages, rhythmic variety, and timbre changes, giving the performers “ojo” because there is no other option but to watch and listen intently.

- Note by the Composer

***Dark Full Ride* by Julia Wolfe**

When Talujon Percussion Quartet asked me to write a piece for 4 percussionists I immediately thought of the drums. I am a longtime fan of drummers and their ability to play simultaneously with both hands and feet, so I thought why not four of them? I went to David Cossin’s studio to try ideas out. When we got to the hi-hat I became mesmerized. It’s an amazing instrument – 2 cymbals crashing together by means of a foot pedal and struck from above. It produces an enormous range of shimmering colors. Just opening and closing the cymbals allow for symphonic possibilities. You can play the cymbals on the edge, play on the bell (top), roll, attack, be delicate, and my favorite – make the hi-hat roar. The first 7 minutes of the piece are entirely on hi-hats. Then I add in cymbals. That’s where the title of the piece comes from – it was printed on the back of one of the ride cymbals. From there the piece spreads out to the

drums, eventually leading to a cacophony of conflicting pounding speeds on the whole drum set. Towards the end of *Dark Full Ride* the four players are playing beats at different tempos while speeding up and slowing down relative to each other.

- Note by the Composer

***Death Wish* by Gemma Peacocke**

I wrote *Death Wish* after watching a short film featuring New Zealand survivors of sexual assault. One of the survivors, Hinewirangi Kohu-Morgan, spoke about the out-of-control spiraling of her life for many years and how she developed what she called a death wish. In the piece I thought about the spooling and unspooling of energy and how we are all bound and driven by forces both within and beyond ourselves.

With the greatest respect for Hinewirangi Kohu-Morgan who has used her life to create art and music and to help survivors of abuse and those who have perpetrated abuse.

- Note by the Composer

***Bulldog* by Andrea Venet**

My beloved English bulldog, Shosti, is no stranger to drums and percussion. She has been surrounded by these sounds her whole life. She lays under the marimba while I practice and refuses to be far from sight when I'm playing drums at home. Added bonus, most of the things she does are rhythmic with some level of consistency. For example, Shosti drinks water in combinations of 7/8 and 9/8, which is represented at letter B. She witnesses a lot of creativity that happens at home and much of it is a direct result of interacting with her in idle moments because I am a huge dork. Consequently, one hilarious and interesting thing about her is that she loves paradiddles. Whether it be drumset, or a multi-setup, or tapping a groove on nearby objects, it instantly sets her off into a boisterous "play mode" frenzy, even from a dead-sleep. She also gets very fired up when hearing *Clapping Music* (Reich).

Bulldog is inspired by Shosti and our jam time. The content of the piece is based on paradiddles in various forms, and includes rhythmic grooves and patterns that represent things I associate with the bulldog "freestyle". Within paradiddle groupings of different lengths, there are variations of voicing, sticking, and patterns. One versatile thing about paradiddle language are the funky grooves that emerge when extracting one voice/hand, especially when juxtaposing over a contrasting but steady pulse. Like an English bulldog, the piece is intended to be fun, sturdy, thick, short and sweet! *Bulldog* was commissioned by Third Coast Percussion.

- Note by the Composer

***Diabolic Variations* by Raymond Helble**

Scored for nine keyboard percussion plus timpani, Helble's fine work builds upon his keen understanding and experience in writing sophisticated marimba compositions. A beautifully tonal piece, *Diabolic Variations* requires outstanding technique and a great deal of musical

sensitivity from all ten players. It was commissioned by the University of Oklahoma Percussion Ensemble, directed by Richard Gipson.

Raymond Helble began his composing at the age of 10 and conducting at 12. Although self-taught in composition, and never having had a private music lesson, he was accepted at Julliard, the Manhattan School of Music and the Eastman School due to his highly developed technique. Mr. Helble did his undergraduate and graduate studies at Eastman. His teachers included Samuel Adler, Warren Benson, and Joseph Schwantner. His musical education also included conducting studies with Willis Page and Walter Hendle.

Mr. Helble's music is recognized for its technical excellence, distinctive motivic material, contrapuntal dexterity, and highly polished finish, whether he writes in a tonal, modal, atonal, or serial manner. Due to his long association with Leigh H. Stevens, Helble has produced a large set of works for the marimba that are considered standard repertoire.

Mizzou Percussion would like to dedicate this performance in Raymond's memory, as this brilliant composer recently passed away on October 17, 2022.

***Rule of Three* by Clif Walker**

In writing *The Rule of Three*, composer Clif Walker thought big - very big. This epic work is scored for three percussion sextets and a small rhythm section of bass and piano. Each sextet's instrumentation is centered on a certain instrument family; from left to right (audience perspective), these families consist of drums, woods, and metals.

The piece is intensely rhythmic, with surging 16th note figures by the full ensemble serving as a recurring motif. In between these moments are phrases highlighting the different instrument types, often moving from sextet to sextet in an imitative fashion. The sonic development of the piece is built around the interplay of textures between these main sections of the ensemble. Later in the piece, players pick up accessories that mimic the sounds of opposing sextets - vibraphone players pick up woodblocks, for instance.

Enriched by a colorful, often jazzy harmonic language, this work is a sonic experience that's hard to come by in percussion music. The interplay between the sextets is reminiscent of the shifting power dynamics of a game like rock, paper, scissors. (In fact, this game is where the concept of the piece originates!)