



School of Music  
University of Missouri

2024-2025 Series | Student Recital

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# Mizzou Percussion

with an opening performance by  
**Locust Street Expressive Arts Elementary**

Directed by:

**Dr. Megan Arns, Director of Percussion Studies**

Special Guest Instructors:

**Paul Adams, LSE Music Teacher**

**Dr. Pete Zambito, Assistant Director of Athletic Bands**

Graduate Student Assistants:

**Luke Haymon**

**Matthew Hinkle**

**“Mon” Cheok Kai Jeong**

**Daniel Noonan**

**Tanner Prewitt**

**November 10, 2024 | 3:00pm**

**Missouri Theatre**

## Program

*Triple Point* (2018) ..... **Ayanna Woods**

Alex Baur, Chloe Hart, Greyson Smallen, Michael Tiffany

*Pillar I* (2021) ..... **Andy Akiho**

Luke Haymon, Matthew Hinkle, “Mon” Ieong Cheok Kai, Daniel Noonan

*Bloom 2, morning* (2024) ..... **Michael Torke**

Kayley Coney, Anders Harms, Vanessa Graham, Tanner Prewitt

*Repair in Progress* (2022) ..... **Kyle Peters**

Arsal Chowdhury, William Kim, Joshua Kremer, Dylan Pearce, “PJ” Matt Sims, Athen Stokes

*Conducted by Daniel Noonan*

*Fandango 13* (2014) ..... **Michael Burritt**

Carson Allen, Arren Mallott, Cooper Snodgrass, Nathan Stokes, Ajay Tosh, Camihle Williams

*Denkyem* (2013) ..... **Joe W. Moore III**

Jacob Deeter, Lex Henderson, Geddy Rice, Zach Simpson, Ben Strohm, Gavin Waldrop

*Coached by Dr. Pete Zambito*

*Ritmicas Nos. 5 and 6* (1930) ..... **Amadeo Roldán**

Kayley Coney, Jacob Deeter, Vanessa Graham, Anders Harms, Lex Henderson, William Kim, Dylan Pearce,  
Geddy Rice, Zach Simpson, Ben Strohm, Gavin Waldrop

*Conducted by Luke Haymon*

*Pyroclastic Steam* (2012) ..... **Dave Hall**

Carson Allen, Alex Baur, Chloe Hart, Luke Haymon, Matthew Hinkle, “Mon” Cheok Kai Ieong, Daniel Noonan,  
Tanner Prewitt, Greyson Smallen, Cooper Snodgrass, Nathan Stokes, Michael Tiffany, Camihle Williams

*Conducted by Dr. Megan Arns*

## Program Notes

### ***Triple Point* (2018) by Ayanna Woods**

Ayanna Woods is a composer and performer from Chicago, IL. She earned her BA in music at Yale University. Woods' work has been performed by the Chicago Children's Choir, ZRL, Fifth House Ensemble, Wet Ink Ensemble, and Longleash Trio, among others. Her music has also appeared in a range of film and theater projects, including the Emmy-nominated web series *Brown Girls* and an original Manual Cinema play *No Blue Memories*, based on the life of Gwendolyn Brooks. In 2018, she was a vocalist in the world premiere of *PLACE*, a new work by Ted Hearne, Saul Williams and Patricia McGregor. She is the bassist for TASHA and Michael Albert Group. Her music explores the spaces between acoustic and electronic, traditional and esoteric, wildly improvisational and mathematically rigorous.

*Triple Point* was composed as part of Third Coast Percussion's 2017-2018 Emerging Composers Partnership, made possible by generous support from Louise K. Smith, with additional support from the Sargent Family Foundation.

"The Triple Point of a pure substance is the temperature and pressure where it can be a solid, liquid, and gas in equilibrium. That sounds a lot more tranquil than it actually is; you can find videos online of liquid bubbling into gas, rapidly freezing and then exploding and melting into liquid again. In some ways it's always the same, and in some ways, it never stops moving. It's something that's stable on the one hand, and colliding with itself on the other. This title came out of one of our workshops together as the piece was taking shape. We talked about the sound world being meditative and groovy at the same time. That's something that I tried to lean into as I was writing."

- Ayanna Woods

### ***Pillar I* (2021) by Andy Akiho**

Andy Akiho is a "trailblazing" (Los Angeles Times) Pulitzer Prize finalist and five-time Grammy-nominated composer whose bold works unravel intricate and unexpected patterns while surpassing preconceived boundaries of classical music. Called "increasingly in-demand" by The New York Times, Akiho has earned international acclaim for his large-scale works that emphasize the natural theatricality of live performance. He is the only composer to be nominated for a Grammy in the Best Contemporary Classical Composition category in 2022, 2023, and 2024.

*Seven Pillars* explores the free spaces created within an organized structure. This evening-length work, comprising seven quartets and four solos, began with its central movement, *Pillar IV*. Originally commissioned as a stand-alone work, this piece contained a rigorous structure and motivic content that Akiho felt compelled to expand beyond its 10-minute capsule. *Pillar IV* became the nucleus for *Seven Pillars*, containing the DNA from which the other six quartets are built.

The macro-structure of *Seven Pillars* is made up of two simultaneous processes. The first is an additive process where each movement introduces a new instrument that is then incorporated into the subsequent pillars. To balance this expansion, there is a symmetrical structure on either side of the central movement, *Pillar IV*.

*Pillar I* unapologetically throws us into the world of *Seven Pillars*. The building blocks of the piece are flying around like shrapnel, colliding and combining with each other to eventually congeal into a cohesive whole. The timbral color of this movement is equally elemental, offering the starkest palate of unpitched, articulate, and raw sounds.

- Jonny Allen

## ***Bloom 2, morning* (2024) by Michael Torke**

Michael Torke's work has been described as "some of the most optimistic, joyful and thoroughly uplifting music to appear in recent years" (Gramophone). Hailed as a "vitaly inventive composer" (Financial Times) and "a master orchestrator whose shimmering timbral palette makes him the Ravel of his generation" (New York Times), Torke has created a substantial body of works in virtually every genre; his recent piece SKY, written for violinist Tessa Lark, was a finalist for the 2020 Pulitzer Prize, and was nominated for a Grammy® award for "best classical instrument solo."

*Bloom*, a concert-length work for percussion quartet, is structured in three sets - Bloom 1, Bloom 2, and Bloom 3 - each divided into three movements: "morning," "noon," and "night." Two slower movements, Stem 1 and Stem 2, are interspersed between the Bloom sets. The drums represent the earth out of which the shoots grow, which in turn are represented by the mallet instruments. Much of Torke's music has a rhythmic profile, a physical pulse through which he takes classic minimalism to new expressive spheres, also influenced by neoclassicism and a strong sense of color. Although Torke usually includes a colorful array of percussion instruments in his orchestral and chamber works - tambourine, claves, cymbals, tubular bells, glockenspiel, xylophone, and vibraphone, among many others - and in 2001 composed a percussion concerto called *Rapture*, *Bloom* is his first piece for percussion quartet alone.

## ***Repair in Progress* (2022) by Kyle Peters**

Kyle Peters is the percussion instructor at the Eastman Community Music School, and member of the Rochester Philharmonic Orchestra. He has been a featured clinician at both the NYSSMA conference and New York State Band Directors Association symposium and presented masterclasses at the Eastman School of Music and the Crane School of Music at SUNY Potsdam, and many schools in the Rochester area. As a composer, Peters has released a book of marimba etudes titled *Soundscapes: 18 Contemporary Etudes for Marimba*, which he uses as part of his curriculum at Eastman, and is used in conservatories and music preparatory schools around the US and worldwide.

*Repair in Progress* was inspired by the natural rhythmic nature of a construction site. Peters writes: "I lived across from one for a year, and each morning I would hear different rhythms from the hammers, heavy machinery, and drilling. In combination, these tools created unique and rhythmic textures." The piece explores these industrial textures through a less-than-subtle unpitched instrumentation, consisting of brake drums, toms, cymbals, woodblocks, and more. Each player takes on musical responsibility as fragmented solo moments weave between dense bursts of ensemble energy.

## ***Fandango 13* (2014) by Michael Burritt**

Having performed on four continents and more than forty states, Michael Burritt is one of his generation's most accomplished percussionists. He is in frequent demand performing concert tours and master classes throughout the United States, Europe, Asia, Australia, and Canada. Mr. Burritt has been soloist with the United States Air Force Band, Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Nexus, The Paris Percussion Group (France), The Amadinda Percussion Group (Hungary), Third Coast Percussion, Ju Percussion Group (Taiwan), Percussion Art Quartet (Germany), and the Amores Percussion Group (Spain). Mr. Burritt has three solo as well as numerous chamber recordings, including his work *Home Trilogy*, with the world-renown percussion group Nexus and soon to released a new recording of solo and chamber works by Alejandro Viñao with the Grammy Award winning Third Coast Percussion. In 2006 he recorded the Joseph Schwantner *Percussion Concerto* with the Calgary Wind Ensemble on the Albany label.

The percussion sextet *Fandango 13* is a re-working of an earlier piece for keyboard percussion quartet and from a larger work commissioned by the West Point Academy titled *Four Points West*. I had thought for sometime

that expanding the instrumentation to include several additional keyboards, hand drums and tom toms would make for a more dynamic piece and could stand alone outside the context of its original place within a three-movement work.

Fandango 13 is a virtuosic burst of energy from beginning to end. It was premiered by the Eastman Percussion Ensemble at PASIC 2013 and dedicated to those players who brought it to life so brilliantly.

- Michael Burritt

### ***Denkyem (2013) by Joe W. Moore III***

Joe W. Moore III currently serves as Visiting Assistant Professor of Music at the University of Texas Arlington. Prior to this he served on music faculties at the University of Louisiana Monroe, Benedict College, the University of Texas Rio Grande Valley, and the University of Texas at Brownsville. Moore earned a Bachelor of Music degree from the University of Central Florida, a Master of Music degree from the University of South Carolina, and a Doctor of Musical Arts degree with a minor in composition from Louisiana State University. Active as a soloist and chamber musician, Moore performs as a member of the Omojo Percussion Duo, the Ninkasi Percussion Group, 2x2 Percussion, and Dead Resonance. As a composer, Moore's works have been performed and heard across the United States, South America, Europe, and Asia. C. Alan Publications, Alea Publishing and Recording, Percussion Music Europe, and Musicon Publications publish Dr. Moore's music.

Denkyem is the West African "Adinkra" symbol for the crocodile, and refers to the animal's adaptive ability to breathe air but live under water. This idea of adaptability is used throughout the piece as the motive material is passed from player to player, adapting to the instruments used and the ever-changing time signatures. *Denkyem* was written for the Denkyem Percussion Group from Florida State University.

### ***Ritmicas Nos. 5 and 6 (1930) by Amadeo Roldán***

Composed in 1930, Cuban composer Amadeo Roldán's *Ritmicas* explore a multitude of Afro-Cuban-influenced setting. As a suite of six short pieces, the first four *Ritmicas* are scored for various wind instruments and piano, while the final two – No. 5 and 6 – are written exclusively for percussion. Considered to be one of the first extant works for percussion, Roldán's work (along with Edgard Varèse's *Ionisation* from 1931) set the ground for the development and establishment of the percussion ensemble in the Western musical narrative.

Based on folkloric and traditional Cuban styles, *Ritmica No. 5* is written in a symmetrical two-part form for a battery of Afro-Cuban instruments. Opening with the light, dancing rhythms of a son, a livelier montuno takes over the second half of the piece. As indicated in the titles, Roldán's work exemplifies the dance-like nature of Cuban music with a gravitation towards extensive polyrhythmic lines.

In *Ritmica No. 6*, Roldán integrates these polyrhythmic characteristics with another traditional Cuban style – the rumba – and further develops the complex rhythmic relationships established between the players. Opening with a light, thin texture led by the marímbula, Roldán then slowly intensifies the density of these sonorities with overlapping lines and thicker textures through shifting time signatures before coming to a cacophonous coda reminiscent of the opening measures.

- James Campbell

### ***Pyroclastic Steam (2012) by Dave Hall***

Dave Hall is Associate Professor of Percussion at the University of North Texas College of Music, where he directs the UNT Percussion Ensemble and teaches applied lessons and courses on percussion literature, history, and pedagogy. Before his appointment at UNT, he was Associate Professor at the University of Nebraska-

Lincoln. Under his direction, the University of Nebraska Percussion Ensemble was selected to perform a showcase concert at PASIC in both 2019 and 2016 as winners of the Percussive Arts Society International Percussion Ensemble Competition.

*Pyroclastic Steam* was inspired by a 2012 trip to teach percussion at Kamehameha Schools in Honolulu, Hawaii. The beauty of the islands along with their seemingly improbable and precarious location in the middle of the Pacific sparked my interest in the volcanic origin of the islands, and in volcanoes in general. The piece is composed of four parts: Eruption, Aftermath, Synthesis, and Epilogue. In the first three sections, the music depicts the violent process of the islands' formation from molten lava to rock. The ensemble represents the different physical states of matter, moving from liquid to gas to solid.

While the first three parts are set in the distant past before anyone inhabited the islands, the Epilogue is set in present day, and is based on a very specific memory I have of my time there. Before each meal the students would gather to sing the doxology in Hawaiian outside of their cafeteria (which happened to be perched on top of a mountain). As I looked out at the island and listened to the austere beauty of their music, it seemed that our surroundings (the ocean, trees, and some nearby birds) were singing along with them. Standing on rock that was once fire, I was struck by the beauty of the present moment, all made possible by some of the most violent forces of nature imaginable. *Pyroclastic Steam* was commissioned by Russell Ratterree and the Wylie Percussion Ensemble for their showcase concert at the 2012 Percussive Arts Society International Convention.

- Dave Hall

**Mizzou Percussion**

Carson Allen  
Alex Baur  
Kayley Coney  
Arsal Chowdhury  
Jacob Deeter  
Vanessa Graham  
Anders Harms  
Chloe Hart  
Luke Haymon  
Lex Henderson  
Matthew Hinkle  
“Mon” Cheok Kai Jeong  
William Kim  
Joshua Kremer  
Arren Mallott  
Daniel Noonan  
Dylan Pearce  
Tanner Prewitt  
Geddy Rice  
Zach Simpson  
“PJ” Matt Sims  
Greyson Smallen  
Cooper Snodgrass  
Athen Stokes  
Nathan Stokes  
Ben Strohm  
Michael Tiffany  
Ajay Tosh  
Gavin Waldrop  
Camihle Williams

**LSE Third Grade World Music Drumming Lab**

Margo Adams  
Mohammed Alkathiri  
Ibrahim Alrahawan  
Lana-Rose Appiah  
Rita Duan  
Iiyana Finner  
Lealand Flynn  
Jed Frimpong  
Caden Hernandez  
James Kemper  
Daniel Love  
Omran Mahmoud  
Harry McKee  
Javi Muniz  
Emmanuel Olabokon  
Hattie Jo Polacek  
Emery Potts  
Keinan Salim  
Theodore Lakin Showers