

University of Missouri School of Music  
Degree Recital • 2024-2025 Series

# Anders Harms, percussion

## Junior Recital

March 9, 2025 • 12:30pm • Sheryl Crow Hall

### Program

**To Live and Die in the Wild (2018)**.....**Stephen Karukas**  
*Multiple percussion* (b. 1997)

- I. Thunder
- II. Tremor
- III. Fire
- IV. Fate

**Cello Suite No. 2 in D minor BWV 1008 (1720)**.....**Johann Sebastian Bach**  
*Marimba* (1685-1750)

- I. Prelude trans. Leigh Howard Stevens

**Impressions (1999)**.....**Nicolas Martyniow**  
*Snare drum and 2 tom-toms* (b. 1964)

- Movement I.

**Tangents (1997)**.....**James Campbell**  
*Five timpani with hi-hat* (b. 1953)

**Character No. 1 (2008)**.....**Casey Cangelosi**  
*Marimba* (b. 1982)

**Cruisin' Through Fire (2021)**.....**Jackson Riffle**  
*Percussion Trio* (b. 1999)

*with Luke Haymon and Matthew Hinkle*

*This recital is given in partial fulfillment of the requirements for the bachelor's degree in percussion performance. Anders Harms is a student of Dr. Megan Arns and Clif Walker.*

---

Requests for accommodations related to disability need to be made to building coordinator, Mark Anderson, 203 Sinquefield Music Center, 573-882-2606, at least seven days in advance of the event. Events are subject to change. For up-to-date information, please visit our web site: [www.music.missouri.edu](http://www.music.missouri.edu)

*Please consider visiting our partner organizations:*

*University Concert Series • [www.concertseries.org](http://www.concertseries.org) | Odyssey Chamber Music Series • [www.odysseymissouri.org](http://www.odysseymissouri.org)*

*Columbia Civic Orchestra • [cco.missouri.org](http://cco.missouri.org) | We Always Swing Jazz Series • [www.wealwaysswing.org](http://www.wealwaysswing.org)*

*CAAM • [www.ChoralArtsAllianceofMissouri.com](http://www.ChoralArtsAllianceofMissouri.com) | KMUC Classical 90.5 FM • [www.kmuc.org](http://www.kmuc.org)*

## Program Notes

### ***To Live and Die in the Wild* by Stephen Karukas**

Designed to evoke images of primitive life, *To Live and Die in the Wild* utilizes a range of sounds, including intense ritual drumming, intricate polyrhythmic cells, and weeping, howling effects made possible by fading between different drums and rolling on the very edge of the bass drum. Each section of the piece represents a different terror that could mean life or death for a creature without shelter. They all share a grounding timbre, the combination of sizzle cymbal and bass drums, representing the heavy Earth to which all animals are destined to return.

- Stephen Karukas

### ***Cello Suite No. 2 in D minor BWV 1008* by J.S. Bach, transcribed by Leigh Howard Stevens**

The *Six Cello Suites* by Johann Sebastian Bach belong to the Old Testament of cello literature. Every cellist who looks at the music immediately feels how naturally the notes are draped around the strings of the instrument. Yet there are many questions and discussions about these *Suites a Violoncello Solo senza Basso*. Did Bach really write the music for cello, or at least for cello alone? And when did he write it? At the court at Köthen or earlier?

The suites follow a path from simplicity to increasing virtuosity. If you were to divide the six cello suites into two equal sets, then *Suites no. 2* and *no. 5* each form a solemn central section in minor. Although it is not technically demanding, Bach's *Suite No. 2* evokes a world filled with shadowy rooms and melancholy dance evenings, which is far removed from the sunny landscapes of *Suite No. 1*.

The Prelude of *Suite No. 2* opens with a triad signal of three ascending notes, which plainly states the key of D minor. Expectations for what directly follows are also set straight away. Despite the apparently rippling movement of the semiquavers, Bach works almost imperceptibly towards a climax around the golden section, followed by a short and dramatic silence. An epilogue is followed by some long final chords, which the cellist can choose to play as an arpeggio or as a double stop.

- Netherlands Bach Society

### ***Impressions* by Nicolas Martyniow**

This work for side drum and two tom-toms lasts about eight minutes, making it one of the longest pieces ever written for the side drum. The last work of comparable dimensions was *The Same is the Same* by Klaus Huber, written over ten years ago.

*Impressions* is in three movements, each of which may be performed separately. It demands a very competent technique, and attempts to explore new avenues, since side drum composition, with a few exceptions, has developed relatively little; hence the use of brooms and playing techniques based on bouncing sticks. The piece is further enhanced by the high and low tom-toms which accompany the side drum.

- Nicolas Martyniow

### ***Tangents* by James Campbell**

This piece may hold the distinction of being the sole example of a solo for timpani and hi-hat. Campbell's piece requires five timpani, and accommodating the placement of these instruments prompts a suggestion by the composer that, although a conventional hi-hat could be used, "a remote hi-hat and pedal would make the performance more efficient." If this latter suggestion is followed, the pedal is placed near the lowest drums and the cymbals near the highest drum. Much of the hi-hat part is executed by the foot alone. The hand/foot dexterity of a good drumset player is required throughout. For example, the player must maintain a rhythmic ostinato in the right hand on one drum while the left adds a two-drum commentary and the hi-hat embellishes the right-hand pattern. The timpani part requires the showmanship worthy of the drumset artist with its crossover sticking patterns. Notated effects include closed, half-open and open hi-hat, playing in the center of the head, and a "slow vibrato" realized by wiping the head with the mallet after the attack in rapid, repetitive motions. This piece proves that percussion techniques and instruments commonly utilized in two different performance areas can be successfully combined to produce entertaining and exciting solo literature.

- John R. Raush

### ***Character No. 1* by Casey Cangelosi**

*Two Characters* by Casey Cangelosi was the winner of the 2008 Classical Marimba League Composition Contest in the Tonal 21st Century category. Casey is a rising composer and percussionist in the contemporary music world. He has been called "the Paganini of percussion," his technique deemed, "ridiculous... he has a stunning command of the marimba", his compositions hailed as, "imposing and exhilarating," and by the Classical Marimba League, "A marimbist of magisterial power, and insight."

- Casey Cangelosi

### ***Cruisin' Through Fire* by Jackson Riffle**

*Cruisin' Through Fire* is a groovy, exciting, and energetic multi percussion trio that utilizes a centralized bass drum and three identical setups that include two bongos and a concert tom for each player. The piece starts out with a bang, followed by a groove that is soon interrupted by another explosion before dying down to a calm and subdued texture. This texture does not last long, as it builds and intensifies into the second groove which remains constant under each performer's fiery solo section. Immediately thereafter, the third groove seems to settle in but not for long. As the tempo increases for the last time, so does the volume and rhythmic demand for each player. One final fiery explosion occurs before the players race to the finish line, ultimately performing a bombastic ending to extinguish the blaze.

- Jackson Riffle