



School of Music
University of Missouri

2024-2025 Series | Student Recital

Mizzou Percussion Ensembles

Directed by:

Megan Arns, Director of Percussion Studies

Assisted by Percussion Faculty:

Julia Gaines

Clif Walker

Pete Zambito

April 13, 2025 | 11AM & 3PM

Sheryl Crow Hall

11:00AM Program

***Cymbal-isms (2018)* Viet Cuong**

Jacob Deeter, Joshua Kremer, Zach Simpson, Michael Tiffany
Coached by Dr. Pete Zambito

***Reminder: Grow Reflect Repeat (2024)* Nick Zoulek**

William Kim, Daniel Noonan, Zach Simpson, Gavin Waldrop
Coached by Daniel Noonan

***Movements (2019)* Pascal Le Boeuf**

Jacob Deeter, Dylan Pearce, Zach Simpson, Gavin Waldrop
Coached by Matthew Hinkle

***Refrakt (2019)* Andrea Venet**

Kayley Coney, Vanessa Graham, Joshua Kremer, Gavin Waldrop
Coached by Luke Haymon

***Sharps (2010)* Brian Nozny**

Carson Allen, Kayley Coney, Vanessa Graham,
Cooper Snodgrass, Ben Strohm, Camihle Williams
Coached by Dr. Julia Gaines

3:00PM Program

***Ku-Ka-ilimoku (1978)* Christopher Rouse**

Anders Harms, Luke Haymon, Geddy Rice, Camihle Williams
Coached by Clif Walker

***Echoes of the Elemental Dance (2025)* Seda Balci**

*World Premiere Performance

Carson Allen, Mon Ieong Cheok Kai, Tanner Prewitt, Michael Tiffany
Coached and Conducted by Dr. Megan Arns

***Death Wish (2017)* Gemma Peacocke**

Matthew Hinkle, Daniel Noonan, Tanner Prewitt, Cooper Snodgrass
Coached by Dr. Julia Gaines

***Sandbox (2020)* Viet Cuong**

Anders Harms, Matthew Hinkle, Mon Ieong Cheok Kai, Geddy Rice
Coached by Dr. Megan Arns

***Passage to an Uncharted World (2022)* Austin Keck**

Seda Balci, Luke Haymon, Matthew Hinkle, Daniel Noonan,
Cooper Snodgrass, Ajay Tosh, Camihle Williams

Performers

Carson Allen – Lancaster, MO

Seda Balci – Eskisehir, Turkey

Kayley Coney – Grain Valley, MO

Jacob Deeter – St. Louis, MO

Vanessa Graham – Union, MO

Anders Harms – Columbia, MO

Luke Haymon – Athens, AL

Matthew Hinkle – St. Charles, MO

Mon Ieong Cheok Kai - Macau

William Kim – Springfield, MO

Joshua Kremer – Jefferson City, MO

Daniel Noonan – Morganton, NC

Dylan Pearce – Kansas City, MO

Tanner Prewitt – Mt. Sterling, KY

Geddy Rice – St. Louis, MO

Zach Simpson – Columbia, MO

Cooper Snodgrass – Union, MO

Ben Strohm – Mt. Vernon, MO

Michael Tiffany – Poplar Bluff, MO

Ajay Tosh – Columbia, MO

Gavin Waldrop – Bentonville, AR

Camihle Williams – Grain Valley, MO

Mizzou Percussion Ensembles Program Notes

11:00am Program:

***Cymbal-isms* by Viet Cuong**

Percussionists these days have such a wide array of instruments at their disposal, and the cymbal has always been one of my favorites. It is a remarkable instrument, capable of so much; from a wispy, delicate shimmer to a complex crash. However, the role of the cymbal has historically been that of the accompaniment. This makes total sense, as cymbals are great at maintaining a rhythmic pulse in a drum set beat or Sousa march, and they are also the perfect instrument to punctuate a large-scale event, like a climax in a Mahler symphony. (Don't ever distract a percussionist while they're counting hundreds of measures of rests for a lone cymbal crash—that crash is important!) In writing *Cymbalisms* I instead wanted to bring the cymbal to the forefront and, by showcasing the many sounds a cymbal can create, prove that four cymbals can hold their own without a drum set or orchestra in front of them. This piece was commissioned by Matthew and Margret Duvall for the Interlochen Center for the Arts. Thank you to Matthew, Margret, and Keith Aleo for making this piece possible.

- Viet Cuong

***Reminder: Grow Reflect Repeat* by Nick Zoulek**

As a chamber musician, Nick Zoulek has worked with cutting-edge classical ensembles including Eighth Blackbird, Third Coast Percussion, and Juxtatonal, indie-rock ensembles Field Report, Reliant Tom, Next Paperback Hero, and a vast array of groups dedicated to innovative sound. As a composer, Zoulek has worked with Rockstar Games, Found Format Films, the License Lab, and Legs of Steel ski films. Additionally, he has served as the Music Director of Wild Space Dance Company, and has composed for the Madison Ballet, HYPERlocal, and with members of Zenon and Like You Mean It dance companies. An award-winning media artist, Zoulek's visual media, audio production, and digital sound design is an extension of his musical language. His films have screened at festivals in England, Canada, Serbia, Italy, India, Africa, and around the United States, and have garnered numerous awards, including Best Experimental Film from the London Modcon International Film Festival and Largo Film Festival.

Reminder: Grow Reflect Repeat was commissioned by Elizabeth and Justus Schlichting as part of Third Coast Percussion's Currents Creative Partnership, a program supported by the National Endowment for the Arts, Sidney K Robinson, the DEW Foundation, and the Sargent Family Foundation. It was premiered by Third Coast Percussion in 2024.

***Movements* by Pascal Le Boeuf**

Composed for the 2019 So Percussion Summer Institute *Movements* is a percussion quartet for four sideways toms that contains elements of improvisation, choreography, and a series of technical exercises to highlight the skills of the performers through a range of unorthodox performance techniques. The title *Movements* may refer to:

1. **Physical Movements:** The musical content upon which *Movements* is based comes from exploring the relationship between sound and physical movement. For example, in order for a performer to reach opposite ends of a sideways tom at a fast tempo, the performer must rock from side to side. When four performers do this together, the result is a visual experience not unlike choreographed movement. In this way, the choreography informs the music and the music informs the choreography.
2. **Political/Social/Artistic Movements:** Purely performative elements of choreography are also included such as the raising of a mallet to the sky (an imitation of a clenched fist). This simple physical movement is widely used as a salute to express unity, strength, defiance, or resistance – a group of people working together to advance their shared political, social, or artistic ideas – in other words, a [*political/social/artistic*] movement.
3. **Compositional Movements:** Finally, the title represents a movement in the context of a piece of music: a subsection of the larger composition. *Movements* is comprised of a series of technical exercises, each with its own focus. Techniques explored include scraping the sides of the drums, blowing air into the drums, hocketing with polyrhythms, improvisation, performative/choreographed elements, and other.

Movements is conceptually flexible – a metaphorical soap box. As is traditionally the case in jazz improvisation, the meaning behind the music is an abstract truth defined by the individual performers, and it will mean something different with every performance.

Special thanks to So Percussion, whose seminar at Princeton University in the spring of 2018 served as a jumping-off point for this music; to Keshav Batish and Donnacha Dennehy whose kind suggestions informed the music; and to Kirstian de Leon, Jamie Dugger, Robert Rockman, and John Zazo who workshopped and premiered *Movements* at Princeton University on July 20, 2019 as part of the So Percussion Summer Institute.

- Pascal Le Boeuf

***Refrakt* by Andrea Venet**

Often inspired by elements of nature that involve motion and color, such as water and light, I draw parallels between these elements on how I perceive and write music. The word *refract* refers to the change of direction of a ray of light when it enters at an angle through things like water, air or glass. In the marimba quartet, performers share registral and harmonic roles, while motives are passed around the ensemble within a homogenous texture and similar range. Despite moments of specific, maintained musical color, spatial motion is generated, as if light is bouncing off a surface and abruptly changes direction, yet remains contained in a perceivable way to the listener. In other instances, musical lines are presented and then repeated with a different character by another player, with more distinct soloistic focus.

In many ways I also relate elements of the piece to water based on harmony and rhythmic motion. While *Refrakt* is not exclusively a programmatic piece about the ocean or light, water is a conductor of light reflection and refraction and facilitates motion. My favorite example as it associates with this concept is the concluding musical section in *Refrakt*. After reaching a harmonic modulation to a major key using the minor-key motivic material from the beginning of the work the tempo drives forward relentlessly, as if something in the depths of the dark ocean is quickly ascending through increasing brightness as it strives to touch daylight at the surface.

Refrakt was written during the summer of 2019 and premiered at the Malletlab 2019 Summer Intensive in West Palm Beach, FL. The beautiful cover art was created by artist Robin Herst Rose and perfectly reflects my own synesthesia association with the pitches, harmony, and mood expressed throughout the piece.

- Andrea Venet

***Sharps* by Brian Nozny**

The idea behind *Sharps* is a very simple one...Can I musically tattoo an audience? Can I write a piece that is so accessible and unwavering, so blatant and incessant in its point that the theme basically brands itself into the minds of the audience? That is the idea behind *Sharps*.

Sharps was written at a rather brisk pace between December of 2009 and February 2010 for my friends in the Denkyem Percussion Group. It was commissioned by them through the efforts of Megan Arns in the beginning of November 2009 for their performance at the "Promising Artists of the 21st Century" festival hosted by the North American Cultural Center, Costa Rica in March of 2010. The U.S. Premier occurred a few weeks later at

3:00pm Program:

***Ku-Ka-ilimoku* by Christopher Rouse**

Ku-Ka-Ilimoku was completed in 1978 on commission from the Syracuse Symphony Percussion Ensemble. The composer wrote: “In Hawaiian mythology, Ku is perhaps the most fundamental and important of gods, occupying a place similar to that of Zeus in Greek mythology or Odin in Norse legend. Ku is manifested in several forms: as Ku-Ka-Ilimoku he represents the god of war. Thus this work for percussion ensemble is best viewed as a savage, propulsive war dance.”

Hawaiian chants are often based on as few as two pitches, and Hawaiian percussion emphasizes short, repetitive patterns. Underlying this surface simplicity is a wealth of subtle rhythmic inflection and variation. Rouse incorporates this diversity to great effect, creating a tightly knit, exhilarating work. Although indigenous instruments are not employed, the timbre of their voices is evoked. The dynamic power of the Western instruments adds an intense level of ferocity to the proceedings.

***Echoes of the Elemental Dance* by Seda Balci**

Born to a self-taught musician father with a love for jazz and '60s–'70s American pop, and a mother who cherished Turkish traditional folk songs, Seda Balci (Turkey) grew up with a deep fascination for world music. She began her musical journey at 11, studying piano. Highlights include winning the *Best Turkish Composition Interpretation Award* at the 2009 Eskişehir National Young Talents Piano Competition and performing a recital in 2010 at Osmangazi University as part of the *Today's Youth, Tomorrow's Artists* project. That same year, she composed and performed live music for a short film at the 12th Eskişehir Film Festival.

After earning her master's and doctoral degrees in piano at Mimar Sinan, Balci shifted her focus to composition. In 2023, she moved to the United States to study at the University of Missouri's Composition program. That year, she was commissioned by the St. Louis Symphony Orchestra to write an orchestral piece, premiered in 2024, and won the 2024 Sinefield Composition Prize. She currently performs with the New Music Ensemble and has been selected as a resident composer for the 2025 Missouri International Composers Festival, where she will compose a new work for Alarm Will Sound.

Balci's music is shaped by her three great passions: the universe, nature, and sound. These themes inspire her works both conceptually and as sonic material. Her style reflects the rich traditions of European classical music and incorporates her cultural heritage, blending traditional folk elements into a contemporary framework.

***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 writing 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 of respect for Hinewirangi Kohu-Morgan who used her life to create art and music and to help survivors of abuse and those who have perpetrated abuse.

- Gemma Peacocke

***Sandbox* by Viet Cuong**

One of my favorite aspects of writing percussion music is the exploration of new instruments, and I'm particularly fond of creating percussion pieces with unexpected objects. For instance, my previous works include a percussion quartet that uses exclusively crystal glasses, as well as a snare drum solo played with just a hair comb and credit card (no drumsticks necessary).

Composing for percussion brings out a child-like sense of curiosity in me, and my dear friends in Sandbox Percussion always come to mind when I think of musicians who perfectly capture this feeling of wonderment in their performances. This piece, aptly titled *Sandbox*, is dedicated to them.

Using mainly a wooden box, sandpaper, and some wooden slats, it is written to highlight everything I find beautiful about Sandbox's playing. Some say the best performances occur when musicians can make difficult music look easy, and ultimately that's what this piece is all about: transforming highly intricate percussive patterns into an experience that's akin to four kids playing in a sandbox. Heartfelt thanks to Sandbox Percussion for their friendship, and to Jan Ziolkowski, Valerie Stains, and the Dumbarton Oaks Research Library and Collection for making this piece possible.

- Viet Cuong

***Passage to an Uncharted World* by Austin Keck**

Passage to an Uncharted World is a work for six percussionists and piano. The title suggests an exploration and journey into a world unexplored and never before seen. While this

imagery serves as the narrative of the piece, the very simple idea presented in the opening of the piece is constantly manipulated and shaped into something new. Each new idea presented represents a discovery, found both in the literal and figurative sense. My other hope for this work was for each section to move seamlessly into the next, so the listener is able to follow the story effortlessly.

- Austin Keck