



School of Music  
University of Missouri

2024-2025 Series | Large Ensemble

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# Mizzou Percussion Ensemble 1

Directed by:

Dr. Megan Arns

Dr. Julia Montag

November 2, 2025 • 3:00PM  
Sinquefeld Music Center, Room 130

## Program

***Appalachian Morning* (2017) ..... Paul Halley**  
**Arr. Omar Carmenates**

*Carson Allen, Alex Baur, Austin Eldridge, Vanessa Graham, Anders Harms, Chloe Hart,  
Lex Henderson, Mon Jeong Cheok Kai, Tanner Prewitt, Cooper Snodgrass,  
Nathan Stokes, Gavin Waldrop, Russell Wallace, Camihle Williams*

***Threads, Mvts. 1, 5, 6* (2005) ..... Paul Lansky**

*Carson Allen, Daniel Noonan, Tanner Prewitt, Russell Wallace*

***Musique de table* (1987) ..... Thierry De Mey**

*Vanessa Graham, Mon Jeong Cheok Kai, Cooper Snodgrass*

***Ritual Music* (2004) ..... David Skidmore**

*Chloe Hart, Matthew Hinkle, Geddy Rice, Ajay Tosh*

***Drums of Winter* (1993) ..... John Luther Adams**

*Alex Baur, Anders Harms, Tanner Prewitt, Russell Wallace*

***José / beFORe JOHN<sup>5</sup>* (2000) ..... Aurél Holló**

*Matthew Hinkle, Daniel Noonan, Nathan Stokes, Camihle Williams*

***Street Spiders* (2024) ..... Jessica Flannigan**

*Carson Allen, Alex Baur, Austin Eldridge, Vanessa Graham, Anders Harms,  
Chloe Hart, Lex Henderson, Matthew Hinkle, Mon Jeong Cheok Kai, Daniel Noonan,  
Tanner Prewitt, Geddy Rice, Cooper Snodgrass, Nathan Stokes, Ajay Tosh,  
Gavin Waldrop, Russell Wallace, Camihle Williams*

## Personnel

Carson Allen – Junior, Music Education – Lancaster, MO  
Alex Baur – Senior, Music Education – Osage Beach, MO  
Austin Eldridge – Masters, Music Performance – St. Louis, MO  
Vanessa Graham – Junior, Music Education – Union, MO  
Anders Harms – Senior, Music Performance – Columbia, MO  
Chloe Hart – Senior, Music Education – Bloomington, IL  
Lex Henderson – Sophomore, Music Education – Columbia, MO  
Matthew Hinkle – Masters, Music Performance – St. Charles, MO  
Mon Ieong Cheok Kai – Masters, Music Performance and Composition – Macau  
Daniel Noonan – Masters, Music Performance – Morganton, NC  
Tanner Prewitt – Masters, Music Performance – Mt. Sterling, KY  
Geddy Rice – Sophomore, Music Education – St. Louis, MO  
Cooper Snodgrass – Junior, Music Performance – Union, MO  
Nathan Stokes – Sophomore, Music Performance – Grain Valley, MO  
Ajay Tosh – Sophomore, Biology and Psychology – Columbia, MO  
Gavin Waldrop – Sophomore, Music Education – Bentonville, AR  
Russell Wallace – Masters, Music Performance – Waxhaw, NC  
Camihle Williams, Junior, Music Education – Grain Valley, MO

## Program Notes

### ***Appalachian Morning* (2017) by Paul Halley, Arranged for Percussion Ensemble by Omar Carmenates**

Originally composed by Paul Halley for the Paul Winter Consort, *Appalachian Morning* is one of his most famous works. This arrangement was created by the request of Dr. John W. Parks IV and the Florida State University Percussion Ensemble, and is, from a formal, melodic, and harmonic standpoint, a straightforward rendition comparable to any of the Paul Winter Consort's many recordings/performances. However, in arranging this for percussion ensemble, I sought to bring out the bouncing yet fluid rhythmic qualities of the original by adding subtle (or maybe not-so-subtle) lines and colors spread throughout the ensemble.

-Omar Carmenates

### ***Threads* (2005) by Paul Lansky**

*Threads*, written for Sō Percussion in 2005, is a half-hour-long “cantata” for percussion quartet in ten short movements. There are three “threads” that are interwoven in the piece: Arias and Preludes that focus on the metallic pitched sounds of vibraphones, glockenspiel and metallic pipes; Choruses in which drumming predominates; and Recitatives made largely from Cage-like “noise” instruments, bottles, flowerpots, crotales, etc. The aims of the different threads are to highlight the wide range of qualities that percussion instruments are capable of, from lyrical and tender to forceful and aggressive, and weave them into one continuous texture. The movements are performed without interruption.

-Paul Lansky

### ***Musique de table* (1987) by Thierry De Mey**

The central element in De Mey's compositions is movement. *Musique de Tables* (1987) is a representative example of this sense of movement. The composition is for six hands on three tables. The three percussionists have only the table as an instrument and perform various movements with both hands, from simple actions such as “le plat” (striking the table with the palm), “le revers” (touching the surface of the table with the back of the hand), “le tranchant” (a sort of karate chop), “la dactylo” (parallel rubbing motions of the wrists over the table) and “les essuie-glaces” (wiping motions with the underside of the arms) to circular movements and more pianistic techniques such as “arpèges” and “les one-finger-Pianist” (pretending to strike the keys of a piano with a finger, but then in

different places on the table). De Mey characterizes each action with a name and a symbol, adding the complete repertoire of symbols to the score as a kind of legend. The intended variation in sounds is notated by De Mey in the score in which a “staff” is provided for each hand, similar to a piano score. The positions of the hands and the moving figures are a sort of formal language that can be compared with a dance choreography, with the difference that the visual aspect is directly related to the musical and vice versa. With this composition, De Mey explores the boundaries between music and the movement that this music produces and makes audible.

-Cathérine Raes and Anna Vermeulen

### ***Ritual Music* (2004) by David Skidmore**

*Ritual Music* was written for the Chicago dance company Raizel Performances and was premiered in collaboration with that group in the spring of 2005, and became a staple of Third Coast Percussion's repertoire when the quartet was formed that same year. To this day, TCP performs this early Skidmore work regularly as part of its flagship education program, introducing students to the timbral, melodic, and rhythmic elements of percussion music. This “overture for percussion” was conceived as variations on the numbers 2 and 4; in contrast to the raw energy of the music's character in performance, the pitch content in the marimba, rhythmic motifs, and the structure of phrases were all determined numerically.

-David Skidmore

### ***Drums of Winter* (1993) by John Luther Adams**

*Drums of Winter* is one of three drum quartet drawn from *Earth and the Great Weather*, an evening length “sonic geography” of the Arctic. Although purely “abstract” in form, it is my hope that they are in some small measure informed by the elemental power of natural forces in the Arctic, and by the ecstatic power of Inupiat Eskimo drumming and dancing.

The great sea has set me adrift.  
It moves me like a weed  
in a great river.  
Earth and the great weather move me,  
have carried me away  
and move my inward parts with joy.

- Uvavnuuk, an Iglulik Eskimo shaman

-John Luther Adams

### ***José / beFORE JOHN*<sup>5</sup> (2000) by Aurél Holló**

The basic idea of my piece *José* was born when I was listening to the recording *Oriental Bass* by the ethnic contrabass-player Renaud Garcia-Fons. I wondered many times whether it would be possible to present his fundamentally Spanish style with its' Arabic and Gypsy effects in an original percussion composition instead of a simple adaptation. My answer to this question is "*José*." Besides Garcia-Fons's recording I also used a theme by Paco de Lucia in this composition. Marimba has the lead through in this short character piece almost exclusively: two players standing face to face play especially virtuoso complementary motives. Most of these figures are based on the traditional xylophone music of Africa. The players use techniques of *amadinda* and *akadinda* (traditional percussion instruments from Uganda) yet the scale they cover is typically flamenco-like at the same time. In the end these two players sound a real guitar as well, with the same technique. This rhythmical-melodic source is enriched by the playing of two other musicians who create many interesting and exciting sounds for example with the Spanish cajon or the favorite instrument of Gypsy folk music, the simple sheet-iron can and many more. I dedicate this piece of mine to Josep Vicent, former artistic leader of Amsterdam Percussion Group.

-Aurél Holló

### ***Street Spiders* (2024) by Jessica Flannigan**

*Street Spiders* is a game my kids created in the back seat of the car, motivated by the original *Street Fighters* arcade game and Wednesday Addams' hand movements during her dance in *Wednesday*. In their version of the game, players select their "spider" then shape their hands into that character's form for battle. With hints of influence from the *Terminator* and *Stranger Things* soundtracks, along-standing love for Mark Snow's scores, a little bit of goth dance, and a lot of Metallica, this mix of 80's/90's metal and electronic music sends us into a Terminator-esque dystopia of giant robotic spiders battling in an underground fighting ring.

-Jessica Flannigan