

University of Missouri School of Music
Elective Recital • 2025-2026 Series

Chloe Hart, percussion

Senior Recital

Friday, November 7, 2025 • 8:30pm • Sheryl Crow Hall

Program

Canned Heat (2003)..... **Eckhard Kopetzki**
for multi-percussion (b. 1956)

LEVEL100 (2023)..... **Adam Tan**
for marimba (b. 1994)

Well-Groomed (2019)..... **Viet Cuong**
for solo snare drum (b. 1990)

Kingdoms (2020)..... **Russell Wharton**
for solo snare drum and multimedia (b. 1990)
I. Workers
II. Hunters
III. Dancers

Losa (1999/2020) **Emmanuel Séjourné**
for percussion trio (b. 1961)
arr. TrioColores

with Camihle Williams, marimba and Nathan Stokes, vibraphone

Ritual Music (2004) **David Skidmore**
for percussion quartet (b. 1982)

with Matthew Hinkle, Ajay Tosh, and Geddy Rice

This recital is given in partial fulfillment of the requirements for the Bachelor of Science in Music Education degree. Chloe Hart is a student of Dr. Megan Arns, Dr. Julia Montag, and Clif Walker.

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Program Notes

Canned Heat (2003) by Eckhard Kopetzki

Canned Heat is a vibrant and high-energy solo percussion piece that highlights rhythmic complexity and diverse textures. Written for three toms, two sets of bongos, rock tambourine, a "resonant metal sound," and a can, the work explores groove, tension, and release through intricate rhythmic layering. Kopetzki skillfully employs meter shifts, syncopation, ostinatos, and polyrhythms to craft an engaging musical experience.

As the winner of the 2002 Percussive Arts Society Composition Contest, *Canned Heat* presents a thrilling challenge for performers, featuring a relentless pulse, shifting accents, and striking timbral contrasts.

-Note from publisher

LEVEL100 (2023) by Adam Tan

LEVEL100 is a two-mallet solo based on the various stages of a 'boss battle', a segment found in video games where the player must defeat a 'boss' of near unstoppable strength to finish an important level or mission in the game. The stages resemble chapters of a book and are marked throughout the score.

The battle in *LEVEL100* seems easy to the player at the beginning ("NEW CHALLENGER"), as they dance around the boss with an aggressive groove in "DANCE OF THE FIGHT", before cheekily re-strategizing an alternative plan ("FINDING THEIR WEAKNESS"). The player confidently charges at the boss with a relentless rain of fiery notes ("FULL POWERED ATTACK"), before attempting to end the battle in victory with even flashier runs ("CHAIN OF ULTIMATE FINISHERS").

Unfortunately, the player's shimmering attacks have only resulted in the boss coming back even stronger ("THE ENEMY REAWAKENS"), forcing them to re-strategize in vain ("LAST DITCH EFFORTS") as they begin to lose the battle in dismay ("A FADING HOPE"). The player then discovers a secret style of attack that may turn the tide ("INITIATING A COMEBACK"), before putting all of their energy into one last attack ("ONE LAST DANCE"), with the battle ending in exactly 100 bars.

-Adam Tan

Well-Groomed (2019) by Viet Cuong

Inspired by the sound of running your thumb against the bristles of a comb, Viet Cuong created *Well-Groomed* for solo snare drum in 2019 for the Modern Snare Drum Competition on a commission from Tom Sherwood, Marc Damoulakis, and Charles Settle. Rather than using drumsticks, brushes, or other traditional implements, the performer uses just a credit card and a plastic comb to create rhythms and textures in innovative ways.

Some of these methods include tapping the drum with the card and comb, running the card along the bristles of the comb, and swirling the card and comb across the drumhead. Cuong's remarkable ability to create and develop musical motives is featured throughout the piece. After the initial statement of the piece, the listener can easily hear fragments and creative alterations of the motive. Using simple household items, Cuong evokes an engaging and captivating soundscape for the performer and listener.

-Note from publisher

Kingdoms by Russell Wharton

I have always found a great deal of inspiration in film and television. Frequently when I am writing, I find myself envisioning a movie in my head, and simply attempting to write the soundtrack to that movie. I often wished that I could show my imagined movie to the audience while the piece played.

After witnessing a performance of Garth Neustadter's *Seaborne*, an incredible piece for percussion ensemble and video, it became clear that this was a real possibility. Around the same time, I became obsessed with Qasim Naqvi's synthesizer album *Teenages*, and also around the same time, Andrew Lyngé approached me to write a snare drum solo. Thus *Kingdoms* was born.

In the Austin-Kleon-inspired spirit of "nothing is original", here are the musicians, movies, and video games that influenced this piece: Garth Neustadter, Bon Iver, Hans Zimmer, Qasim Naqvi, Stranger Things, Holly Herndon, Blade Runner 2049, Mitch Murder, Hollow Knight, Bill Wurtz, Interstellar, and Square Peg Round Hole.

I must also give credit to my students, for first imagining that we might someday live in a world full of bugs.

-Russell Wharton

Losa by Emmanuel Séjourné

Losa is inspired by Spanish Flamenco music, originated in the Andalusia region of southern Spain. This unique duo, originally for vibraphone and marimba, takes on new life in TrioColores' rendition of the piece, which adds a third player with a cajon. The driving rhythms and grooves of the mallet instruments are only amplified by the bass and snare colors added by the cajon's accompaniment.

It's been a joy getting to work on this piece with two of my percussion colleagues and friends, Camihle and Nathan. Thank you both for your time and continued support throughout.

-Note by performer

Ritual Music 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.

It has been a pleasure to work with some of my other percussion colleagues and friends on this piece as well. Thank you, Matthew, Ajay, and Geddy, for the laughs and good memories made putting this piece together.

-David Skidmore/performer