



School of Music
University of Missouri

2025-2026 Series | Student Recital

Mizzou Percussion Ensemble 1

Michael Burritt, Guest Artist

Megan Arns, Director

April 19, 2026 | 7:00pm

Sheryl Crow Hall

Program

Third Construction (1941) **John Cage**

Joshua Kremer, Cooper Snodgrass, Ajay Tosh, Gavin Waldrop

Millenium Canticles (2022) **Missy Mazzoli**

Part 1: Famous Disaster Psalm

Part 2: The Doubter's Litany

Part 3: Bloodied Bells

Part 4: Choir of the Holy Locusts

Part 5: Survival Psalm

Austin Eldridge, Vanessa Graham, Daniel Noonan, Tanner Prewitt

*Tempus Uri*⁶ (2025) **Michael Burritt**

Anders Harms, Chloe Hart, Lex Henderson, Geddy Rice,
Nathan Stokes, Camihle Williams

Coached by Matthew Hinkle

Commissioned by a consortium led by 3D Percussion including Mizzou Percussion

Home Trilogy (2015) **Michael Burritt**

I. Painted Hills

II. White Pines

III. Home

Carson Allen, Austin Eldridge, Vanessa Graham, Matthew Hinkle,
Mon Jeong Cheok Kai, Joshua Kremer, Daniel Noonan, Dylan Pearce,
Tanner Prewitt, Cooper Snodgrass, Ajay Tosh, Gavin Waldrop

Personnel

Carson Allen – Junior, Music Education – Lancaster, 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 Jeong Cheok Kai – Masters, Music Performance and Composition – Macau
Joshua Kremer – Sophomore, Music Education – Jefferson City, MO
*Daniel Noonan – Masters, Music Performance – Morganton, NC
Dylan Pearce – Sophomore, Music Education – Kansas City, MO
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
Camihle Williams, Junior, Music Education – Grain Valley, MO

**Denotes Graduate Teaching Assistant*

Biographies

Mizzou Percussion Ensemble

The Mizzou Percussion Ensemble, part of the University of Missouri School of Music, is an award-winning group known for its excellence and innovation. The ensemble has been featured in showcase performances at prestigious events, including the 2026 True/False Film Festival, the 2026 and 2017 Missouri Music Educators Association Conference (MMEA), the 2024 Missouri PAS Day of Percussion, the 2018 Percussive Arts Society International Convention (PASIC), the 2018 Mid-Missouri Percussive Arts Trophy (MMPAT), and the 2014 Midwest Clinic in Chicago. Dedicated to both the legacy and future of percussion music, the ensemble regularly commissions and premieres new works by Mizzou student, faculty, and guest composers through the Mizzou New Music Initiative.

Mizzou Percussion Faculty

Megan Arns, Director of Percussion Studies / Co-Interim Associate School of Music Director

Clif Walker, Director of the Marching Mizzou Drumline / Instructor of Percussion

Pete Zambito, Assistant Director of Athletic Bands / Director of Tiger Pans Steel Band

Kimberly Shelley, Instructor of Percussion

Guest Artist - Michael Burritt

Having performed on four continents and more than forty states, Michael Burritt is one of his generation's leading 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, Richmond Symphony Orchestra, Nexus, 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. In 2018 he recorded his *Home Trilogy* with the world-renowned percussion group Nexus, and is soon to release 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.

He has been a featured artist at nine Percussive Arts Society International Conventions. In 1992 he presented his New York solo debut in Weill Hall at Carnegie Hall and in 1998 performed his London debut in the Purcell Room at Queen Elizabeth Hall. Mr. Burritt

has extensive chamber and orchestral experience and has performed with the Chicago Chamber Musicians, The Chicago Symphony, Nexus, Third Coast Percussion and the The Peninsula Music Festival Orchestra.

Mr. Burritt is also active as a composer, with three concertos to his credit as well as numerous solo and chamber works for marimba and percussion. His works for solo marimba have become standard repertoire for the instrument, and are frequently required repertoire on international competitions. Commissions include The World Marimba Competition in Stuttgart Germany, The Paris International Marimba Competition, Nexus and the Paris Percussion Group. Mr. Burritt is published with Keyboard Percussion Publications, C. Alan, Masters Music, and Innovative Percussion. Burritt is also an artist/clinician and product design/consultant for Malletech, where he has developed his own line of marimba mallets and the MJB Signature Marimba. He is an artist/educational clinician with the Zildjian Company, Evans Drum Heads, and Yamaha Drums. Mr. Burritt is the President Elect of Percussive Arts Society, was a member of the Board of Directors from 1996 to 2008, a contributing editor for Percussive Notes magazine from 1991 to 2006 and was chairman of the PAS Keyboard Committee from 2004 to 2010.

Michael Burritt is currently Professor of Percussion and chair of the Winds, Brass, and Percussion department at the Eastman School of Music. He is only the third person in the history of the school to hold this position. Prior to his appointment at Eastman, Mr. Burritt was Professor of Percussion at Northwestern University from 1995 to 2008, where he developed a program of international distinction. Mr. Burritt received his Bachelor ('84) and Master of Music ('86) Degrees, as well as the prestigious Performers Certificate, from the Eastman School of Music.

Program Notes

***Third Construction* (1941) by John Cage**

Third Construction utilizes a wide array of instruments, including tin cans, split pieces of bamboo, a conch shell and the “lion’s roar,” a modified drum that uses friction to create an animal-like groaning sound. Despite very complex rhythms that often displace the listener’s perception of the beat, the piece is in entirely in cut time, and follows its own numerical form, a more complex version of the ‘square’ form used in his First and Second Constructions. In this case, there are 24 sections of 24 measures each. In *Third Construction*, Cage created a great sense of fluidity and unpredictability with an extra twist in his numerical structure: the players’ phrases constantly seem to overlap and interrupt each other, because each musician’s phrases are grouped according to a different scheme within the 24 measure sections (for instance, the first player’s phrases are always 2-8-2-4-5-3, while the fourth player’s are 8-2-4-5-3-2).

-*Third Coast Percussion*

***Millennium Canticles* (2022) by Missy Mazzoli**

Millennium Canticles was inspired by the dark comedic play *Mr. Burns* by Anne Washburn. In the play, a group of survivors in a post-apocalyptic world try to remember the plot of an episode of the television sitcom "The Simpsons." They recreate the episode in an increasingly ritualized and exaggerated way to cope with their trauma and to find meaning in the world.

-*Missy Mazzoli*

***Tempus Uri*⁶ (2025) by Michael Burritt**

*Tempus Uri*⁶ was commissioned by the wonderful percussion trio, 3D Percussion. They asked for a work that could close a program that was full of energy and virtuosity. *Tempus Uri* means, *Time to Burn* or *Burning Time*, and I believe the music is true to the title. The energy never stops, simmering throughout the work in all dynamic ranges. After hearing the trio version, I was inspired to create a sextet format for the piece, expanding the textures and range of percussive colors.

-*Michael Burritt*

***Home Trilogy* (2015) by Michael Burritt**

Home is a reference to both my home in Rochester and “our collective home,” the earth. The piece is in three distinct movements and spans approximately 20 minutes. The first movement is titled *Painted Hill* and refers to the stunning tapestry the landscape of colored leaves creates in the Fall Season. The movement is orchestrated for solo marimba and pitched metallic percussion. The second is titled *White Pines* and was inspired by the energy, crispness and majesty of these snow-covered trees in the winter months. It is scored for solo marimba with both keyboard and battery percussion. The final movement, titled *Home*, serves as the epilogue to the work. The solo marimba is a continuously evolving harmonic motor with sparsely placed pitched gong and keyboard percussion interjections.

Home is dedicated to and commissioned by the internationally renowned percussion group Nexus. It was premiered on a concert dedicated to sustainability and environmental awareness at the Eastman School of Music on May 1, 2015.

-Michael Burritt

Home

by Kelsey Burritt

I.

Maples spear the hills,
turn them red,
leaves layered thick like
oil paint unmixed.
From your window,
it's a picture.
Standing beneath them,
look up to see through
red lenses,
shifting,
the sky.
One lands at your feet.
The dried leaf,
speckled brown,
skitters.
You watch
until it's out of sight.
Soon, the trees are bare.

II.

Snow shakes the limbs
but does not break them,
they hold,
laden with white.
The dusting glints
in sunlight, fastens
to the branch, secured with frost.
There is a way to live.
Each evergreen
bearing snow into the blue sky
knows.
At night,
the pines radiate
a grey opaque
in starlight.

III.

From there, see planet earth,
rounded out before you,
like the sea.
Edged with light
from the sun behind it,
its continents a deep navy
with spangles of gold.
Cities clustered into whiteness.
Towns, flecks, lights
finer than dust.
The rim of sun
thickens, and the planet's edge
burnishes tan.
Across its surface,
green emerges.
A day begins, a day ends.