

**IOWA**

School of Music

## STUDENT RECITAL

SHAUN EVERSON, *percussion*  
AVA CHOPSKIE, NATHAN HAGEDORN, LONDON WEATHERS, *percussion*  
ELIZABETH KERR, *cello*

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SUNDAY, APRIL 26, 2026 at 1:30 P.M.

STARK OPERA STUDIO

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### PROGRAM

Meditation no. 1	Casey Cangelosi (b. 1982)
Velocities (moto perpetuo)	Joseph Schwantner (b. 1943)
Idyll Pittoresque	Shaun Everson (b. 2005)
	Elizabeth Kerr, <i>cello</i>
Generally Spoken it is Nothing but Rhythm	Nebojša Jovan Živković (b. 1962)
Spiel	Andy Akiho (b. 1979)
Khamsin	Emmanuel Séjourné (b. 1961)
	Ava Chopskie, <i>percussion</i>
Tungsten <sup>3</sup>	Shaun Everson (b. 2005)
	Nathan Hagedorn, London Weathers, <i>percussion</i>
Goodbye Pork Pie Hat	Charles Mingus (1922-1979)

*This program is being presented by Shaun Everson in partial fulfillment of the requirements of the Bachelor of Music degree. Shaun is a student of Dr. Dan Moore and Dr. Nick Miller.*

## PROGRAM NOTES

**Meditation no. 1** (2011) was commissioned by Majestic Percussion to celebrate the U.S. release of the Polyphonic snare drum series. Using unconventional playing techniques, the piece challenges the boundaries of the snare drum's sonic capability in correlation with visual artistry and execution. While there are still sections reminiscent of standard snare drum rudimental repertoire, more jarring excerpts of the work feature flicking the snare drum, striking the rim, and playing using fingers. **Casey Cangelosi** (b. 1982) is an active percussionist, composer, and educator. He is currently the Director of Percussion Studies at James Madison University in Harrisonburg, Virginia, and is known for his peculiar compositional technique. Cangelosi has performed all around the world and is regularly commissioned for new works.

**Velocities (moto perpetuo)** (1990/rev. 2007), written for Leigh Howard Stevens, is a marimba solo notorious for its mental and physical demand. Like the full title suggests, the piece is a continuous stream of unfolding patterns and gestures aiming to simulate perpetual motion. There are several characteristic motifs that move in and out of the compositional framework, some of which feel wave-like or organ-like, others of which take on a far more aggressive demeanor. **Joseph Schwantner** (b. 1943) is best known for his colorful orchestral repertory to which this marimba solo feels akin to. He holds degrees from the Chicago Conservatory as well as Northwestern University, and has been commissioned by dozens of artists and organizations. He has previously served on the faculty of schools such as Julliard, Eastman, and Yale.

**Idyll Pittoresque** (2026) is an experimentation of sound based on paintings by French artist Paul Signac. More specifically, Signac's interpretations of French rivers, such as *Le Pin de Bertaud* (1909), influence the flowing stylistic choices heard throughout the work. He is known as a pioneer in Neo-Impressionism - a movement attempting to materialize the connection between visual stimulation and human emotion through artwork. In an attempt to further enhance the gravitas of Signac's work, this piece follows a metronomic, triumphant motif from the marimba that is interrupted by virtuosic cello soli in far slower and freer strides. These contrasting phrases highlight a soundscape created to emulate how Signac's work idolizes nature with intense color palettes. **Shaun Everson** (b. 2005) is a percussionist, educator, composer, and arranger currently attending the University of Iowa for Music Education and Percussion Performance (and is also giving this recital!). Much of Everson's compositional work involves percussion chamber ensemble repertoire, as well as steel band arrangements. This recital marks the premiere performance of *Idyll Pittoresque*.



**Generally Spoken it is Nothing but Rhythm** (1990) features a tightly organized multi-percussion setup that centers around a vibraphone. While this work is technically challenging, the title offers a method of perceiving the composition that is contrastingly simplistic and mindful. There are moments of energetic frenzy, eerie serenity, and tribal cadences throughout, but all can be enjoyed by the performer and audience as an ode to rhythm. The piece is dedicated to Scottish percussionist Evelyn Glennie, featuring multiple sequences revolving around pitches [...]

[...] E and G. **Nebojša Jovan Živković** (b. 1962) is a virtuosic performer and composer who holds masters degrees in composition, music theory and percussion performance in Mannheim and Stuttgart, Germany. He has performed with several professional orchestras and is most known for his work as a soloist in his own marimba and percussion concertos.

**Spiel** (2021) is a bewildering addition to the solo glockenspiel repertoire that sets itself apart for its surreal performance style. This composition challenges conventional use of the glockenspiel by utilizing timbale sticks as implements, as well as uncommon glockenspiel techniques such as double strokes, dead strokes, striking the edges of bars, and striking multiple bars using the sides of sticks. Through the dense and often jarring rhythmic content of the piece, sprite-like melodies manage to appear from within the framework. **Spiel** is a movement within **Seven Pillars**, a larger work commissioned by Sandbox Percussion. **Andy Akiho** (b. 1979) is a Pulitzer Prize finalist and seven-time Grammy-nominated composer known for a unique stylistic approach to percussion composition. His works emphasize the theatricality of live performance, oftentimes writing for unusual instrumentation and coming up with extended techniques almost never seen in percussion repertoire. Akiho has performed and composed with several popular ensembles, including Sandbox Percussion, Imani Winds, and the New York Philharmonic.

**Khamsin** (2018) soundtracks its namesake: the dry, sandy winds that blow across African and Middle Eastern territories. It is not your typical marimba duet - much of the melodic material is made up of split rhythms between both performers, using castanets as an extra driving force behind the blistering tempi. Multiple different sections are separated by caesurae, likely meant to visualize changing motions of a khamsin. **Emmanuel Séjourné** (b. 1961) is an acclaimed percussionist and composer who has a large catalog of work, including percussion concertos, orchestral repertoire, choral music, and various other chamber pieces. He has been commissioned by popular artists like Nancy Zeltsman, Adelaide Ferrière, and Christoph Sietzen.

**Tungsten**<sup>3</sup> (2026) is a short cadence written for three marching bass drums. While most basslines in a typical drumline setting involve five to seven players, this piece aims to showcase the staying power and sound of a reduced group. Many of the rhythmic passages and sequences that move between the players pay homage to Hawkeye Drumline cadences written by Tom Davis, Nick Miller, Michael Hill, and Daniel Peterson. This recital marks the premiere performance of **Tungsten**<sup>3</sup>.

**Goodbye Pork Pie Hat** (1959) is what is known as a "jazz standard" - a tune considered to be significant and widely known in the vast array of jazz music. This ballad was written in memoriam of saxophonist Lester Young, who passed away just two months before the initial recording session. Young was known to wear broad-brimmed pork pie hats rather often - he can be seen in many performance photos sporting one as part of his look. **Charles Mingus** (1922-1979), a bassist, pianist, composer, and bandleader, is often referred to as "one of the greats." He is considered to be one of the most important figures in the 20th-century Western art music scene, with a career spanning three decades. Some of his most famous compositions include "Moanin'," "Better Git It In Your Soul," and of course, "Goodbye Pork Pie Hat."