

Casey Cangelosi currently serves as Assistant Professor of Percussion at James Madison University. Cangelosi is a routinely commissioned composer and has performed at the Midwest Clinic and Percussive Arts Society International Clinic, as well as several other notable festivals.

Trilogy for Vibraphone, this three movement suite is a staple of vibraphone literature and is considered some of the best solo literature for the instrument, blending pop and jazz harmonies together for an enjoyable listening and performing experience. The first movement, *A Vision in a Dream*, focuses on shaping a melody in the highest register while filling in the space around it with a soft ostinato. The ebb and flow of the piece are reminiscent of the feeling associated with being unsure if you are dreaming or awake, and evokes a carefree feeling of happiness.

Tim Huesgen currently serves as a percussionist with the United States Army band in Washington D.C. He received a bachelor of music degree from The University of Tennessee and a master of music degree from Indiana University of Pennsylvania, where he also served as graduate-teaching assistant. Tim has been a featured soloist with the Knoxville Symphony Orchestra and the Pittsburgh Chamber Orchestra. His articles on applying polyrhythms to the drum set have appeared in Percussive Notes magazine. Additional credits include performances with Reba McEntire, Vince Gill, Trisha Yearwood, Lee Greenwood, Merv Griffin, Nashville Now and others.

Mobile for multiple percussion features an eclectic setup of both pitched and non-pitched percussion instruments, and challenges the performer to keep track of a syncopated motive that shifts across bar lines. *Mobile's* character feels both melancholic and hopeful, with a floating and unfocused beginning that transforms into a driven and rhythmic ending.

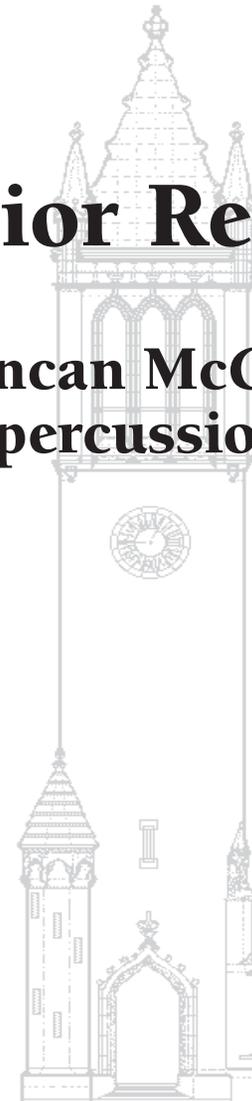
Glenn Kotche has been the drummer for the Grammy award winning band Wilco since 2001, in addition to recording four solo albums. He also has a number of popular publications for solo performers and ensembles, and has appeared with many notable musicians such as Andrew Bird and So Percussion.

This recital is presented in partial fulfillment of the Bachelor of Music Performance Degree at Iowa State University. Duncan McClain is a student of Dr. Jonathan Sharp.

IOWA STATE UNIVERSITY
DEPARTMENT OF MUSIC & THEATRE

Senior Recital

Duncan McClain
percussion



April 10, 2021
7:30 pm
Martha-Ellen Tye Recital Hall

Program

Ants Marching (1994)	Dave Matthews Band (1991)
Four Rotations for Marimba (1996)	Eric Sammut (b. 1968)
Hexyl (2014)	Chad Floyd (b. 1977)
Real News (2018)	Case Cangelosi (b. 1982)
Trilogy for Vibraphone (1985) I. A Vision in a Dream	Tim Huesgen (b. 1957)
Mobile (2006)	Glenn Kotche (b. 1970)

Program Notes

Ants Marching released by the Dave Matthews Band as the second single from their album *Under the Table and Dreaming*. It reached number 18 on the *Billboard* Alternative Rock chart and number 19 on the Mainstream Pop chart in the year of its release. *Ants Marching* is arguably the band's most recognizable song, and has statistically been played more times live by the band than any other song. The Dave Matthews Band's improvisatory style is extremely evident on the track, and the song varies greatly from performance to performance. In contrast with the studio recording, when played live the song typically includes an extended round-robin jam session between performers, and gives each musician a chance to show off.

The **Dave Matthews Band** was formed in Charlottesville, Virginia in 1991. The band's founding members were singer-songwriter and guitarist Dave Matthews, bassist Stefan Lessard, drummer Carter Beauford, violinist Boyd Tinsley, and saxophonist LeRoi Moore. They have released 9 full-length studio albums, and have been nominated for twenty-eight Grammys and have won six.

Four Rotations for Marimba has become one of the most important compositions in serious concert solo marimba literature. It is a suite of four short pieces; each of them demonstrates a different musical character while incorporating similar compositional components and techniques. The suite's title comes from the increased emphasis on using each of the player's four mallets in both the melodic and rhythmic lines of the piece.

Eric Sammut was born in Toulouse, France where he studied piano and percussion, becoming known for his musical abilities at an early age. After his studies at the Conservatoire Supérieur de Musique de Lyon he won the job of Principal Percussionist of the Orchestre de l'Opera National de Lyon, and then went on to win the Leigh Howard Stevens International Marimba Competition in 1995. He has performed and presented on numerous continents, gaining recognition as an international artist and currently serves as first timpanist at the Orchestre de Paris while teaching marimba at the Conservatoire de Paris.

Hexyl was written in preparation for a clinic tour entitled "perSEEEve your music". The original purpose of the piece was to show the listener how a single theme (presented in the first two measures) can serve as the sole compositional element for the entire piece. This solo also demonstrates how the listener can perceive the theme as being present even without an explicit statement.

Chad Floyd currently serves as Associate Professor of Percussion at Campbellsville University, and is also an accomplished performer, educator, and composer. He also serves as Director of Steel Appeal, a steel drum academy based in Campbellsville, Kentucky, comprised of over 100 students from the surrounding area. In addition, Chad also serves as Vice President for the Kentucky Chapter of the Percussive Arts Society and as a member of the PAS Education Committee.

Real News was commissioned by Pocket Publications and Majestic Percussion. This solo for snare drum and shaker requires accurate timing from the performer, with large gaps between notes played that must be in sync with a background track. The piece is separated into two parts, a less busy A section followed by a slower, but busier, B section. While the number of sounds achievable with simply one drumstick and a shaker seems small, Cangelosi explores the rhythmic and timbral capabilities of both implements.