

# ACKNOWLEDGMENTS

**Professors** - Dr. Jason Kihle took a foundation set by Dr. Aaron Ragsdale, inspiring to play some of the most challenging repertoire, that 2 years ago I wouldn't have considered achievable. With him in my corner helping create achievable objectives and keep my spirits up to achieve works seemingly impossible. We've seen some incredible growth in the studio which I have been privileged to see and be a part of.

**Friends** - I am lucky to have so many supportive friends in my corner, they give me the breaks i deserve but don't need and need but don't deserve. Most of my friends are involved in the music community and having these friends I've been lucky enough to be a part of incredible community events over the past few years. Special shouts to Michaela whose support of all types has allowed me the time to work on this degree and focus on a music full time.

**Family** - Family has been supportive since the beginning. Without my Dad I wouldn't be anywhere close to music and he would love to see how far I've come. Thank you to my Mom for always checking in on me and making sure I'm involved and offering support anyway she can from miles away.

**The Percussion Studio/Ensemble** - You all have to deal with my being in the way all the time, so thank you for the shared space and playing some cool music with me along the way. We've put together some special performances and some challenging literature.

**Omphalo Crew** - Thank you all again! This is a special piece and I'm super happy to share this with you all!

**Dr. Christopher Gable** - You had a role to play in getting me here and finding me a spot in the university. You have been a pleasure to work with and I'm lucky to be your teaching assistant.

**Dr. Josh Gillen** - Thank you for the work with marching band. Although it's so busy, the band keeps me motivated! Thank you for sharing.

**University of North Dakota Faculty** - You all have made this experience strong. Everyone is incredibly welcoming and its nice to be part of a bigger community. This experience has inspired me to serve more than my self.

**Janice, Kelly and David** - Can't sing your praises enough! You are all so awesome!

THANK YOU ALL!!!

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**UND** UNIVERSITY OF  
NORTH DAKOTA



# MATTHEW FOWLER, PERCUSSION

JORDAN ENOCH, RYAN SOLEIM,  
JACKSON LEE

## MASTERS RECITAL

May 9, 2026 | 7:30 pm

Josephine Campbell Recital Hall | Hughes Fine Arts Center

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# PROGRAM

**A Little Prayer (1990)** Evelyn Glennie  
(b. 1965)

**Violin Partita No. 2 in D Minor, BMV 1004 (c. 1720)**  
Gigue  
Sarabande Johann Sebastian Bach  
(1685-1750)

**Velocities (1990)** Joseph Schwantner  
(b. 1943)

## INTERMISSION

**Psappha (1975)** Iannis Xenakis  
(1922-2001)

**Meditation No. 1 (2011)** Casey Cangelosi  
(b. 1982)

**Etude No. 50 from Etüden für Timpani, Vol. 2 (1958)** Richard Hochrainer  
(1904-1986)

**Omphalo Centric Lecture (1984, rev. 2007)** Nigel Westlake  
(b. 1958)  
Jordan Enoch, Jackson Lee, Ryan Soleim

# PROGRAM NOTES

**A Little Prayer** - Originally composed when Dame Evelyn Glennie was only 13, this work has become a staple of marimba repertoire. It serves as a lyrical, chorale-style opening exploring the instrument's resonance, and vocal qualities through simple, evocative melodies.

**Violin Partita No. 2 in D minor** - The gigue provides a driving, relentless upbeat dance with compound meter, while the Saraband's stark contrast presents a somber, stately dance. Performing Bach on marimba is a rite of passage for percussionists and presents baroque music on a beautiful modern instrument.

**Velocities** - A piece I am particularly excited to present, Velocities was commissioned for the Percussive Arts Society's 50<sup>th</sup> anniversary. The piece's perpetual motion offers a high energy ripple of sound utilizing rapid-fire linear patterns and rhythms creating breathless momentum and kaleidoscopic color. Schwantner created a beautiful compelling work telling an incredible story encapsulating brute force and mesmerizing beauty.

**Psappha** - This work, named for the Greek poet Sappho, is a seminal masterpiece of multi-percussion. Xenakis, an architect before composer, exchanged traditional melody for complex, mathematical rhythmic structures. The piece explores a massive array of wood, metal, and skin instruments creating a primal, ritualistic experience.

**Meditation No. 1** - Cangelosi composed this piece as a commission for Majestic percussion's Prophonic snare drum's U.S. release. It explores sounds created by the snare drum being played in less than traditional ways. Cangelosi, as in much of his writing, combines theatricality with incredible technical precision. The work focuses on subtle gradations of touch and "groove-oriented" patterns.

**Etude No. 50** - Hochrainer's etudes are the foundation of modern orchestral timpani playing. Etude No. 50 is a catchy and sophisticated study in phrasing and rhythmic clarity exemplifying a high level of musicality from the most ancient of orchestral percussion instruments.

**Omphalo Centric Lecture** - This high energy celebration of rhythm utilizes interlocking rhythms blending West African rhythmic influences with a minimalist aesthetic. Thanks again to Jackson, Jordan and Ryan. It's been fun!

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**THIS RECITAL IS IN PARTIAL FULFILLMENT OF THE  
Master of Music - Music Performance Degree**

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