



PERCUSSION FESTIVAL

Friday, March 31st, 2023

Saturday, April 1st, 2023

TCU Music Center

Ed Landreth Hall

TCU PERCUSSION FESTIVAL CLINICS

FRIDAY

MSC BAND HALL

2:00 PM – Dave Hall – composition

3:00 PM – Hector Gil – snare drum

5:00 PM – Emily Lemmerman – Steel Drums

MSC ORCHESTRA HALL

11:00 AM – TCU Student Performances

4:00 PM – Mark Reynolds - Cymbals

SATURDAY

MSC BAND HALL

12:15 – Barbara Lund – Elementary Steel Band

12:30 – TCU Steel Bands

1:30 – Emily Lemmerman – Steel Drums

4:00 – Mark Reynolds – Cymbals

MSC ORCHESTRA HALL

11:00 – George Nickson – Percussion

3:00 – Brian Jones – Timpani

5:00 - Dr. Andrew Eldridge – Finger Drumming

TCU PERCUSSION FESTIVAL SOLO CONTEST

FRIDAY

10:12 AM – David Lowry – Aledo HS	3:24 PM – Jax Hunt – Aledo HS
10:24 AM – Wilson Lewis – Aledo HS	3:48 PM – Ethan Sutherland – Trinity HS
10:36 AM – Craig Isaacs – Aledo HS	4:00 PM – Alexander Adhahn – Saginaw HS
10:48 AM – Amy Herring – Aledo HS	4:12 PM – Samuel Swindle – Rockwall HS
11:00 AM – Carlos Marquez – Dickinson HS	4:24 PM – Annabelle Yeo – Rockwall HS
2:00 PM – Kailyn Link – Aledo HS	4:36 PM – Jack Tarpley – Rockwall HS
2:12 PM – Jackson Arnold – Aledo HS	4:48 PM – Alex Nance – Rockwall HS
2:24 PM – Kaylee Glover – Aledo HS	5:12 PM – Mason Zchau – Melissa HS
2:36 PM – Ella Daniels – Aledo HS	5:24 PM – Jacob Chapla – Melissa HS
2:48 PM – Hayden Turner – Aledo HS	5:36 PM – Ayo Dimpka – Melissa HS
3:00 PM – Georgia McQuade – Aledo HS	5:48 PM – Lilly Lebo – Melissa HS
3:12 PM – Elijah Silver – Aledo HS	6:00 PM – Nicholas Ashby – University HS

SATURDAY

9:00 AM – Collin Walker – Springtown HS	12:12 PM – Roman Whitton – Lorena MS
9:12 AM – Jason Patterson – Springtown HS	12:36 PM – Canan Bouchard – Lorena MS
9:24 AM – Caleb Boston – Springtown HS	12:48 PM – Aaron Martin – Springtown HS
9:36 AM – Aiden De Hon – R.L. Turner HS	2:00 PM – Ellie Lebovich – Flower Mound HS
9:48 AM – Ismael Villalpando – Lake Worth HS	2:12 PM – Chloe Ross – Wakeland HS
10:00 AM – Avery Harris – Trinity HS	2:24 PM – Patrick Daddino – Wakeland HS
10:12 AM – Gary Hammond – Trinity HS	2:36 PM – Noah Walker – Wakeland HS
10:24 AM – Shelby Harris – Trinity HS	2:48 PM – Matthew Hroch – Lamar HS
10:36 AM – Logan Grubbz – Trinity HS	3:12 PM – Isaiah Parker – Allen HS
11:12 AM – Chase Wortham – Hendrickson HS	3:24 PM – Lilly Reeves – Allen HS
11:24 AM – Sebastian Barbarena – Aledo HS	3:36 PM – Christopher Connoly – Allen HS
11:36 AM – Elizabeth Suhocki – Aledo HS	3:48 PM – Nexus Coffey – Paschal HS
11:48 AM – Logan Stahl – Marcus HS	

FRIDAY – VAN CLIBURN CONCERT HALL

Southwest High School – Alexis Randolph – 8:30 AM

Lingus – Matt Ehlers
Fidget – Nathan Daughtrey
A Spiral Made of Wires – Ivan Trevino

Dickinson High School – Todd Sommer – 9:05 AM

Consider the Birds – Ryan George
Pillar IV – Andy Akiho

Mineral Wells High School – Rudy Puente – 9:40 AM

Sacrificial Rite – David Gillingham
Chromatic Traumatic – Ralph Hicks
Helix – Eric Rath

Keller High School – Zachary Simmons– 10:15 AM

Doppelgänger – Brian S. Mason
Time Dilation – Francisco Perez
White Pines – Michael Burritt

Lake Worth High School – Chris Koenig – 10:55 AM

Technology – Jim Casella
Chaos Supreme – Josh Walker
Crazy Dance – Josh Walker

Keller Central High School – Matt Stephens – 11:30 AM

Firefly – Nathan Daughtrey
Tribe – Chad Heiny
Danza Furioso – Jonathan Ovalle
Two Preludes for Mallet Sextet – Chad Heiny

North Crowley High School – Alex Descoteaux – 2:10 PM

Disguised – Clif Walker
Whirlwind – David Gillingham

FRIDAY – VAN CLIBURN CONCERT HALL (CONT.)

Juan Seguin High School – Angel Briseño– 2:45 PM

Maple Leaf Rag – George H. Green, arr. Eric Rath
A Ceiling Full of Stars – Blake Tyson
Aether – Francisco Perez

Melissa High School – Zachary Robason– 3:20 PM

Dark Filaments – Michael Ptacin
Fidget – Nathan Daughtrey
Ignis – Christopher Bradford
Catching Shadows – Ivan Trevino

Melissa Middle School – Michel Wimberly– 4:00 PM

Water Spirits Redux – Nathan Daughtrey
Excalibur – Chris Brooks

Liftoff Middle School – Stuart Spoon – 4:35 PM

I am a Lumberjack Baby – Maverick Peterson

Aledo High School – Scott Stephens– 5:10 PM

Prelude to Paradise – Jacob Remington
Escape Velocity – Dave Hall
Ritual Music – David Skidmore
The Feeling of Coming Home – Victor LaBozetta III

Birdville High School – Akira Robles – 5:45 PM

Catching Shadows – Ivan Trevino
Angels of the Apocalypse – David Gillingham
Firefly – Nathan Daughtrey

TCU PERCUSSION ENSEMBLES – 7:30 PM
Brian A. West & Jeffrey S. Hodge, Conductors/Directors

PERCUSSION ENSEMBLE II

AEQUILIBRIUM (2017)
Mathew Campbell

PERCUSSION ENSEMBLE I

BLAZE (2022)
Nathan Daughtrey

PERCUSSION ORCHESTRA II

MAKE A JOYFUL NOISE (2018)
Ivan Trevino

THUNDERSNOW (2022)
Miles Locke

PERCUSSION ENSEMBLE I

SCROLL (2023)
Tom Rarick
Hector Gil, Jeffrey S. Hodge & Brian A. West – soloists

PERCUSSION ORCHESTRA

PRELUDE TO PARADISE+ (2011) / THY KINGDOM COME+ (2022)
Jacob Remington

+ = commissioned and premiered by TCU

TCU STEEL BANDS – 9:00 PM
Brian A. West & Jeffrey S. Hodge, Directors
Emily Lemmerman, Guest Artist

FRANGIPANI (2014)
Emily Lemmerman

THE OWL TREE (2009)
Matt Ehlers

FULL EXTREME (2016)
Ultimate Rejects, arr. Emily Lemmerman

CHORONDO SE FOI
arr. Tony McCutchen

PYXIS (2007)
CJ Menge

MESA DRIVE (2015)
Emily Lemmerman

BIRTHDAY PARTY (1993)
Len “Boogsie” Sharpe, arr. Shelly Irvine & Steve Popernack

SATURDAY – ED LANDRETH HALL

Eules Junior High School – Manny Flores – 8:30 AM

Black Knight – Josh Spaulding

Passport – Josh Turner

Harwood Junior High School – JR Alberto – 9:05 AM

Cowabunga Rock – Brandon Dittgen

Spiel – Jessica Flannigan

Downing Middle School – Kennan Wylie – 9:40 AM

Archipelagos – Dave Hall

Ballet – Claude Debussy, arr. I-Jen Fang

Mercury Rising – Nathan Daughtrey

Briarhill Middle School – Kennan Wylie – 10:15 AM

Ellipsis – Nathan Daughtrey

Triplets – George H. Green

Afro Amero – Phil Faini

Lamar Middle School – Kennan Wylie – 10:55 AM

HighLife – Phil Faini

Fanfare for Tambourines – John Alfieri

Italian in Algiers – Gioacchino Rossini, arr. Jonathan Kutz

Royse City Middle School – Connor Pickle– 11:30 AM

Power Struggle – Nathan Daughtrey

Rogue Agent – Matt Moore

Shackelford Junior High School – Kolby Kelly– 1:55 PM

Raspberry Tango – Dustin Schulze

Tentacles – John Willmarth

Austin Academy for Excellence Middle School – Joseph Cohn– 2:30 PM

Technology – Jim Casella

Multitasker – Eric Rath

Kelly Lane Middle School – Nathan Zamora– 3:05 PM

Alarm! – Brian Blume

Blaze – Nathan Daughtrey

Aldine High School – Dominic Dawkins– 3:40 PM

Edge of the World – Nathan Daughtrey

Angels of the Apocalypse – David Gillingham

Catching Shadows – Ivan Trevino

SATURDAY – VAN CLIBURN CONCERT HALL

Paschal High School – Zach Montez– 8:30 AM

Remnants – Cody Holmes

Martin High School – Lauren Bolton – 9:05 AM

Shades of Glass – Dustin Schulze

Shock Factor – Nathan Daughtrey

Garland High School – Joseph Cohn– 9:40 AM

Rochambeaux – Brian Mason

Black Knight – Josh Spaulding

Trimble Tech High School – John Gaal – 10:15 AM

Tentacles – John Willmarth

Escape Route – Matt Altmire

Little Lullaby No. 6 – Ludwig van Beethoven, arr. Brian Slawson

Big Adventure – Brian Mueller

Mah-Ná Mah-Ná – Piero Umiliani, arr. Christopher Retschulte

Springtown High School – Rachel Garza – 10:55 AM

Wanderlust – Chad Heiny

Escape Velocity – Dave Hall

Onslaught – Cy Miessler

Allen High School – Miles Locke – 11:30 AM

TigerLike – Chad Floyd

Lucid Mantra – Dustin Schulze

Hendrickson High School – Nathan Zamora – 12:05 PM

Katraterra – Jim Casella

Duende – Francisco Perez

Trio in a Rudimental Style – Joe Tompkins

Waxahachie High School – Brandon Cummings– 1:35 PM

Escape Velocity – Dave Hall

I Ching – Dwayne Rice

Marcus High School Red – Kennan Wylie – 2:10 PM

Chasing Infinity – Nathan Daughtrey
Scherzo from Midsummer Night's Dream – Felix Mendelssohn, arr. Brian Slawson
Libertango – Astor Piazzolla, arr. John Parks IV
Tres Minutos Con La Realidad – Astor Piazzolla, arr. William H. Smith

Marcus High School Silver – Kennan Wylie – 2:45 PM

Norrskens Dans – Jacob Remington
Passage to an Uncharted World – Austin Keck
Liminality – Dave Hall

Plano Senior High School – Michael A. Hernandez– 3:20 PM

Perpetuum Mobile – David Skidmore

Rockwall Heath High School – Rod Kosterman– 4:00 PM

Fanfare – Jonathan Ovalle
A spiral made of wires – Ivan Trevino
Quintic – Josh Gottry

Flower Mound High School – David Gronneberg– 4:35 PM

Firefly – Nathan Daughtrey
Jose / beFORe John 5 – Aurel Hollo
Fear | Release – Ellen Reid

Lamar High School – Kolby Kelly – 5:10 PM

Cloud Forest – Blake Tyson
The Cry – Nathan Daughtrey

Wakeland High School – Brian Teed– 5:45 PM

Diabolic Variations – Raymond Helble
All Hearts and Minds Be Clear – Clif Walker
Jazz on Saturn – Casey Cangelosi

TCU PERCUSSION ENSEMBLES – 7:30 PM

Brian A. West & Jeffrey S. Hodge, Conductors/Directors

PERCUSSION ORCHESTRA II

DREADNOUGHT (2016)

Caleb Pickering

SURFACE OF THE SKY (2017)

Blake Tyson

PERCUSSION ENSEMBLE I

LIMINALITY (2022)

Dave Hall

SCROLL (2023)

Tom Rarick

Hector Gil, Jeffrey S. Hodge & Brian A. West – soloists

PERCUSSION ORCHESTRA

PRELUDE TO PARADISE+ (2011) / THY KINGDOM COME+ (2022)

Jacob Remington

+ = commissioned and premiered by TCU

FESTIVAL AWARDS CEREMONY – 9:00 P.M.

TCU PERCUSSION ENSEMBLES

Robert Allen	Pantego, TX
Ashlyn Bailey	Aledo, TX
Zach Bourgeois	Lake Charles, LA
Angela Maria Lara Cabrera^	Pasto, Columbia
Jacob Cauley	Houston, TX
Isaac Chiang	Flower Mound, TX
Anthony Chmielewski	Cypress, TX
John David Cope*	North Richland Hills, TX
Hezan Daroona	Frisco, TX
Emily Dean	Bullard, TX
Josh Foust*	Muscle Shoals, AL
Eric Goodheer*	Abilene, TX
Nathan Grissett*	Florence, AL
Luke Hammond	Austin, TX
Maggie Hogan	Cypress, TX
Katie Jobe*	Azle, TX
Adriana Lima	Carrollton, TX
Diego Llamas	Fort Worth, TX
Adam Mackey	Cypress, TX
Sharie Owens	Fort Worth, TX
Ivan Mendoza	McAllen, TX
Maddie Miller*	Farmers Branch, TX
Reynaldo Miranda	Brenham, TX
Pauline Napier	Dallas, TX
Johnny Naw	Haltom City, TX
Andréa Phillips	Watauga, TX
Austin Probst	Frisco, TX
Alex Rodzewich	Arlington, TX
Gabe Sanchez	McAllen, TX
Joshua Santana	Spring, TX
Ruben Skinner III	Burleson, TX
Chloe Strain	Austin, TX
Nick Travis	Plano, TX
Micah Tucker	Burleson, TX

* - denotes graduate student

^ - denotes artist diploma student

PROGRAM NOTES

Aequilibrium (2017) – Mat Campbell

Aequilibrium was a fluke. It started as an idea after Dr. Joe Moore III, Director of Percussion Studies at the University of Texas-Brownsville, and I were joking around about composing a piece for the TMEA Showcase concert in February 2015. I battled with a title for the piece for days because we felt it should be ritualistic and sacrificial. Instead, I realized that I needed to write a piece about balance in nature. The ideas of yin-and-yang and ebb-and-flow were what I wanted to write about. It took only two chords and one particular ascending pattern to figure out where the piece wanted to take me. Just like I do with most of my music, I improvised an entire ten minutes around this idea. After transcribing it, I focused on revealing the symmetry in phrases and give-and-take of colors and timbres. I figured the work very well symbolizes my love for symmetry and color, similarly to how I love rhythm and harmony.

- Notes by composer

Blaze (2022) – Nathan Daughtrey

Blaze is a balanced percussion septet pitting the keyboards versus the battery instruments. It draws inspiration from the following Ralph Waldo Emerson quote, as in “trail-blaze” or a blaze on a trail:

“Do not go where the path may lead, go instead where there is no path and leave a trail.”

The piece was commissioned by the departing Sydney Grammar School (Australia) 2021 Percussion Ensemble students Remy Alonso, Lars Hoflin, Luke Levison, Edward Meade, Daniel Sirmay, and Elliot Soh, on behalf of, and dedicated to, their conductor and teacher, Mr. Iain Scotland.

- Notes by composer

Make a Joyful Noise (2018) – Ivan Trevino

Make a Joyful Noise (2018) was commissioned by Vista Ridge High School Percussion Ensemble for the group’s 2018 PASIC showcase concert. The piece is notated for nine percussionists, one pianist, and a group of clappers unspecified in number.

I became a father in 2018, and my son has opened my mind and heart to so many things. His presence has put things in perspective for me from both a professional and personal standpoint, and he has brought abundant joy to me and my family. Make a Joyful Noise attempts to capture this joy and is my first composition in this new stage of my life.

- Notes by composer

Thundersnow (2022) – Miles Locke

Thundersnow is a natural phenomenon that happens when snow falls as the primary precipitation of a thunderstorm instead of rain. It is considered rare and must have perfect atmospheric conditions to form. It is more common in the Great Lakes region due to the water of the lakes heating the air above it, creating the appropriate temperature differential to build a static charge needed for lightning.

When I first heard the term thundersnow, I thought how cool that title would be for a piece. I also thought that the juxtaposition between thunder (drums/cymbals) and snow (metallic/melodic instruments) would be perfect for a percussion ensemble.

Thundersnow was written for the Allen Percussion Ensemble for their performance at the 76th Midwest Clinic. The piece was written to accommodate a wide range of players. With three distinct versions (small, medium, large), Thundersnow can be performed with as few as 15 players and as many as 35+.

- Notes by composer

Dreadnought (2016) – Caleb Pickering

Dreadnought is a percussion ensemble scored for 11 players (8 keyboards, 1 timpani, & 2 percussion). The title refers to the unstoppable “Dreadnought” model battleship that dominated naval combat in the early 20th century by the Royal Navy. While not directly programmatic, the work depicts various imagery of a Dreadnought ship moving through the Pacific Ocean and engaging in combat with various ships. Because of the sheer power and size of the vessel, the Dreadnought often won battles without any casualties by simply overpowering the enemy with its vast strength.

- Notes by composer

Surface of the Sky (2017) – Blake Tyson

Blake Tyson’s The Surface of the Sky was written to commemorate the 60th anniversary of the desegregation of Little Rock Central High School and is dedicated to the nine students who courageously led the way. Known as “The Little Rock Nine,” their names are Melba Patillo Beals, Minnijean Brown, Elizabeth Eckford, Ernest Green, Gloria Ray Karlmark, Carlotta Walls LaNier, Thelma Mothershed, Terrence Roberts, and Jefferson Thomas.

In 1957, Little Rock Central High School became an international symbol of the fight against racial segregation and the struggle for equal rights in the United States. This is because there were nine students who tried to walk through the doors of the school, but who were turned away. They were turned away for only one reason. They were black.

Although there were those in the community and the state who supported desegregation, their voices were overwhelmed by the racism and anger of those who opposed it. The Governor of Arkansas sent the National Guard to the school not to protect the nine students, but to keep them out. Eventually, the President of the United States ordered the 101st Airborne Division to Little Rock to escort the students into the school and to act as their personal bodyguards. Even then, each of the nine students faced constant mental and physical abuse inside the walls of Central High. Outside of school, they and their families faced further intimidation and attacks, as did anyone who might show them even the smallest kindness or sympathy. Their careers and their lives were threatened. The students turned to authority figures, to teachers and police, for help. They found little support or understanding. Somehow, these nine teenagers got up every day and went back to the school because they understood how important it was not just for them, but for all who would follow them.

Today, the images of the Little Rock Nine from 1957 have lost none of their power. Six decades later, not only do we see the past in those photos; we see reflections of our own time. Ourselves. We see the best, and worst, of human nature. We see hate, bigotry, and fear juxtaposed with courage, bravery,

and resolve. The Surface of the Sky does not attempt to depict any specific event of the crisis through music. Instead, I've tried to find a way to honor the bravery and courage of the nine students through music. They truly risked everything to move us all forward. To stand up to the bullying, the threats, and the hatred took incredible strength and character from each one of them, and we all owe them our gratitude and our respect.

There is a reflecting pool in front of Central High School. Approaching the immense building, you see its now famous doorways reflected in the water. When I began writing the piece, I was using the title Reflecting Pool. It symbolized the idea of images from the past reflecting the present day, but I was never completely happy with the name. When I was very close to finishing the piece, I drove to Little Rock to visit the school again. I walked from the street, toward the school, and down to the pool. Approaching its edge, I noticed the reflection of the building began to recede as the sky overtook the water. I realized that I should have been looking up, not down; that the endless expanse of the sky, instead of a small pool of water, is a far better symbol of the accomplishments of the Little Rock Nine. They still radiate outward. They still touch our lives today. And they will continue to touch the lives of the generations that follow us.

The details of the past, no matter how significant, can fade and be lost to time. Carlotta Walls Lanier, one of the Little Rock Nine who regularly speaks to young students about her experiences, wrote that she is often asked questions like, "Why haven't I learned this in school before now?" It is a good question. I hope The Surface of the Sky will inspire the students who perform it, and the audiences who hear it, to learn more about the achievements of the Little Rock Nine and to discover more about the sacrifices made by all those who have fought against racism and injustice across our country. Learning more about our past will help us be kinder and more compassionate to those whose lives and struggles we do not yet understand. While hate and anger may make us feel strong, they do not actually make us strong. True strength lies in understanding and kindness, and it always will. —Blake Tyson

The Surface of the Sky was commissioned by the University of Central Arkansas College of Fine Arts and Communication. It is part of a project commemorating the events at Little Rock Central High School entitled "Imagine If Buildings Could Talk: Mapping the History of Little Rock's Central High School." The piece will be used as the soundtrack for a large-scale projection mapping, created by a team led by UCA professor Scott Meador, on the front of Central High during the weekend of the 60th Anniversary of the school's desegregation. The project is supported by grants from the National Endowment for the Arts in partnership with the National Park Service, the Mid-America Arts Alliance, the Windgate Charitable Foundation, and the Arkansas Arts Council. Special thanks to Dr. Gayle Seymour for her tireless leadership of the project.

- Notes by composer

Liminality (2022) – Dave Hall

In the summer of 2019, I spent nearly two weeks on Martha's Vineyard in a rental house with my wife's extended family, with a nice TV we never turned on and mercifully unreliable cell service and internet connection. My sister-in-law Katie (who I have always looked up to for her humor, creativity, and quiet clairvoyance), lives inland on the island and we were there for her wedding. I spent most of each day outside reading books, going on strolls, or playing with our children. At night we would come together as a family and eat a meal made from a beautiful mélange of food grown on Island. I have known for a while that all I really need (beyond basic food and shelter) is time, beauty, and love, and all three were available in abundance on the Island.

The trip was right on time as I had become ambivalent about my role as an academic and expectations (both internal and external) to adhere to stale paradigms. I am certainly thankful for the

opportunities and security of my position and am aware of the extreme privilege I fell into by way of my race, gender, upbringing, and dumb luck and am doing my best not to scuttle the opportunities that so many others are not afforded. I considered this retreat to be a hard reset for my mind and soul.

Some of the most profound things I read on the porch outside our rental house included Michael Pollan's *How to Change Your Mind*: a rigorous and personal account of groundbreaking research in neurochemistry and guided psychedelic therapy (to treat addiction, depression, anxiety, trauma, and to help the terminally ill navigate the end of life). I became enamored with the concept of deliberate ego dissolution and removing myself from the art I hoped to create. Jenny Oddell's *How to Do Nothing* compelled me to connect more deeply with other people and our natural world. I let go the last shred of interest I had in having a reputation or a categorizable job title after reading Austin Kleon's *Keep Going*. His marching orders to "forget the noun, do the verb" reminded me that Players gotta play and Artists gotta art. We should make things and share them with our friends. I am a shameless fanboy of pianist Brad Mehldau and have been particularly fond of his duo collaborations with both mandolinist Chris Thile and drummer Mark Guiliana, so I set out to expand the spirit of these duos to a larger ensemble. Recent residencies at Nebraska with Snarky Puppy, Stefon Harris, Andy Akiho, and the Jonathan Scales Fourchestra also infiltrated my subconscious as I sketched out the work. I also hoped to capture an aural cross-section of the diversity, virtuosity, artistry, creativity, and collaborative spirit of my students both past and present. All of this is a tall order for a six- to seven-minute piece of coherent music, but eventually Liminality emerged, its creation only possible at this time with these exact artists. We hope the result transcends ourselves as well as the dogmatic and ultimately ineffective borders that are hastily thrown up between particular musical genres and idioms.

It is true that I did sit at a desk and a piano for months looking at blank manuscript paper and scratching my head, and eventually at a computer attempting to translate all of the above into decipherable musical notation, but it truly feels like my students wrote this piece. It has reaffirmed to me that healing and transcendent experiences of beauty are available when given enough time and love.

- Notes by composer

Scroll (2023) – Tom Rarick

Jeff Hodge, Hector Gil, Dr. Brian West – featured soloists

Scroll features a trio of quasi-rudimental snare drum soloists accompanied by a six-member percussion ensemble. Intertwining the marching and concert worlds, the piece begins with a militaristic sensibility, is grounded by an insistent harmonic motion and descending arpeggiated piano gestures, and journeys toward a more modern and angular conclusion. Scroll unfurls in a manner that mirrors my own musical experience and highlights my long-standing friendships and collaboration with the visionaries behind this project, Dr. Brian West and Hector Gil.

Scroll was commissioned by Hector Gil and the Vista Ridge High School Percussion Ensemble for their feature concert at the 2023 Texas Music Educators Association Convention. This piece was composed with fellow soloists Dr. Brian West and Hector Gil in mind and is dedicated to my father – my first and most impactful percussion inspiration.

- Notes by composer

Prelude to Paradise (2011) – Jacob Remington

Prelude to Paradise was written to reflect my personal view of the chaotic events surrounding the end of days as they are depicted in the Book of Revelation. I've always found the vivid imagery in this story to be quite shocking and powerful, and I've strived to replicate those feelings through the music. Although the piece is not intended to chronicle the story, some important events and details of the book can be heard musically.

The number seven is one of the most significant numbers found in Revelation, and for that reason the piece is primarily metered in seven. There are numerous accounts in the book where "the stars of heaven fall unto the earth," and this is illustrated by densely harmonized, rapidly descending passages in the vibraphone and xylophone. Towards the middle of the piece, the symbolic opening of the seventh seal can be heard, as well as the subsequent "silence in heaven about the space of half an hour," represented by 30 beats of (near) silence. The second half of the piece depicts Jesus marching onto mount Zion with the 144,000 who were redeemed from the earth, where he leads them into battle with the beast and onto their final judgments.

- Notes by composer

Thy Kingdom Come (2022) – Jacob Remington

When I began writing Prelude to Paradise in 2010, I knew that I would not be able to tell the full story of the Book of Revelation in one piece. The broad perception of the book is that it only depicts the apocalypse and the end-times, and while that is predominantly featured, the last two chapters of the book are a very uplifting and joyful portrayal of the city of God descending from a new Heaven onto a new earth following God's victory over all things unholy.

While conceptualizing Thy Kingdom Come, the initial sketches began to take on a reverent, hymnal tone, and at the recommendation of my mentor, Dr. Brian West, I decided to incorporate a traditional hymn that would be easily recognizable. After exploring numerous possibilities, I settled on the classic Swedish hymn written by Carl Boberg in 1885, O Store Gud (more commonly known by its English counterpart, How Great Thou Art), which was deeply meaningful to me having spent two years living in Sweden working with a postgraduate research group at the time that I was writing Prelude. The inspiration for Boberg's work came as he was walking home from church one day when a storm appeared on the horizon that quickly brought about powerful thunder and lightning so he had to run home, but once the storm was over he opened his window looking out to the sea where he saw a rainbow over the bay and he could hear church bells in the distance.

Although this piece is not meant to tell Boberg's story or chronicle the final chapters of the Revelation, there are elements from each that can be heard throughout. The number 12 plays a significant role in the Revelation (12 gates, 12 angels, 12 tribes of Israel, 12 apostles, 12 foundations, 12 pearls, 12 crops of fruit on the tree of life) as well as in our daily lives (12 months in a year, 12 hours on a clock, 12 pitches in a musical octave, 12 constellations of the zodiac, 12 hues of the color wheel) and therefore the piece is primarily metered in 12/8 and a quick 3/4 subdivided by sixteenth notes (12 per bar). The E-flat octatonic tonality (alternating half-steps and whole-steps) utilized in Prelude was intended to characterize the fight between Heaven and Hell, right and wrong, good and evil, and since that piece was mostly representing evil, I chose to mainly use A Lydian and A-Major as the tri-tone opposite key center and the "brightest" modes to represent the goodness of Heaven for this piece. In Revelation, the city of God "had a great, high wall with twelve gates...three gates on the east, three on the north, three on the south and three on the west," and as the piece begins, each cardinal direction is illustrated aurally by alternating between the different tonal centers of A, C, Eb and F# located at each polar axis around the Circle of 4ths/5ths, which coordinates with the positions of each direction. The

flowing “River of Life” described in Revelation is symbolized by undulating octatonic scales and accented by the crashing sounds of thunder and lightning from Boberg’s piece, which quickly subsides and gives way to a quiet moment of calm reflection before leading to a celebratory and jubilant return of a familiar melodic structure. As the piece comes to a close, the hymn dominantly prevails soaring above pulsing rhythms and swift scalar runs that precede the triumphant finale embellished with the resonant ringing of bells and chimes in keeping with the final chapter of Revelation where “...there will be no more night. They will not need the light of a lamp or the light of the sun, for the Lord God will give them light. And they will reign for ever and ever.”

- Notes by composer

GUEST ARTISTS



Dr. Andrew Eldridge is the Assistant Professor of Percussion and Coordinator of Percussion at the University of Texas at Arlington. Under his direction, the UTA Percussion Ensemble was selected to present the New Literature Session at the 2017 Percussive Arts Society International Convention (PASIC). The ensemble also performed a Showcase Concert at the Texas Music Educators Association (TMEA) annual convention in February 2017. Dedicated to contributing new repertoire to the percussion ensemble art form, the UTA Percussion Ensemble continues to commission music and give world premieres. The most recent projects include a world premiere of Cody Holmes's "Remnants," as well as a commission and world premiere from composers Nathan Daughtrey and Francisco Perez.

Andrew serves on the Percussion Ensemble Committee for the Percussive Arts Society. He served a three-year term on the Lone Star Wind Orchestra Board of Directors and has performed with the group as a section percussionist since 2009. Andrew presented clinics on crowd-funding at the 2013 Midwest Clinic and 2014 Texas Music Educators Association annual convention, and recently presented a clinic called "Launching the MIDI Controller into the Music Curriculum" at the 2018 Texas Music Educators Association annual convention.

An avid performer of new music, Andrew has individually commissioned and given the world premieres of music written for percussion by Doug Bush, Kyle Kindred, Dwayne Rice, Martin Blessinger, Ryan George, and David Maslanka. Most recently, Andrew was selected to perform in recitals for the National Conference on Percussion Pedagogy, the National Association of College Wind and Percussion Instructors, and the College Music Society.



Hector Gil is in his twentieth year of teaching and joined the staff at Vista Ridge High School and Henry Middle School as the Director of Percussion in 2008.

He attended Texas A&M University – Commerce where he received his Bachelor of Music Education degree in 2001. He marched the Bluecoats Drum and Bugle Corps in 1997 and 1998 as a member of the snareline. He was also a member of the 2000 Percussive Arts Society International Percussion Ensemble Competition winning collegiate ensemble with the Texas A&M University – Commerce Percussion Ensemble. He has been extremely fortunate to study from some incredible teachers that include Carlos Gil, Dr. Brian West, Bobby Francis, Bill Bachman, Jim Yakas, and Matt Savage.

Hector began his teaching career at United High School in Laredo, TX (2002-2005), then moved to Fort Worth to be the Drumline Instructor for the Texas Christian University "Horned Frog" Marching Band (2005-2007) and is now in his 15th year as the Director of Percussion at Vista Ridge High School (2008-Present). In 2022, he served as the Percussion Caption Head for the Bluecoats 50th Anniversary Drum Corps.

In his tenure at Vista Ridge HS and Henry MS, his students have achieved numerous accolades that include being named The TMEA Invited Percussion Ensemble Winner (2023 - Vista Ridge), The TMEA Honor Band Winner (2018, 2014, 2010 - Henry MS), The Percussive Arts Society International Percussion Ensemble Competition Winner (2018 - Vista Ridge), The Percussive Arts Society International Percussion

Ensemble Competition Winner (2014 - Henry MS), The Texas 6A UIL State Marching Band Champion (2018 - Vista Ridge), The Midwest International Clinic Performer (2014 - Vista Ridge), The Midwest International Clinic Performer (2022, 2016, 2012, 2010 - Henry MS), The Black Swamp Percussion Ensemble Showcase Winner (2017 - Vista Ridge), The Foundation for Music Education National Percussion Ensemble Winner (2018 - Vista Ridge), The Bands of America Grand National Championship Finalist (2021 - Vista Ridge), and numerous finalist performances at Bands of America Regional Championships. In addition, The Vista Ridge "Ranger" Marching Band represented Texas and Leander ISD at the 2023 Tournament of Roses Parade in Pasadena, California last month.

In addition to his teaching duties, Hector is an avid designer, arranger, clinician, and adjudicator for various high schools across Texas. His professional affiliations include The Percussive Arts Society, Texas Music Educators Association, the Texas Bandmasters Association, and he is a proud artist with Innovative Percussion and Sabian Cymbals. Hector's wife Brandy is "Superwoman" at everything, and together they have 2 beautiful daughters, Makayla and Elena, and their puppy Stella.



Dave Hall is Associate Professor of Percussion at the University of North Texas College of Music. Before his appointment at UNT, he was Associate Professor at the University of Nebraska-Lincoln. Under his direction, the University of Nebraska Percussion Ensemble was selected to perform a showcase concert at PASIC in both 2019 and 2016 as winners of the Percussive Arts Society International Percussion Ensemble Competition.

He regularly performs as a keyboard and multi-percussion soloist, collaborative chamber musician (especially in contemporary classical settings), jazz drummer, timpanist, orchestral percussionist, steel pan player, and improviser – favoring an eclectic and omnivorous approach to percussion and the arts. In addition to regular engagements in the contiguous United States, he has performed abroad in Spain, Puerto Rico, Belgium, France, Italy, and at the Montreux Jazz Festival in Switzerland.

Dave is an active composer, published by C. Alan Publications. His works for percussion have been commissioned, performed, and recorded around the world. He is an endorsing artist for Innovative Percussion sticks and mallets, Pearl/Adams concert percussion, Remo drumheads, and is a member of the Black Swamp Percussion Educator Network.



Brian Jones has been Principal Timpanist of the Dallas Symphony Orchestra since 2011. Prior to his appointment, he served as Principal Timpanist with the Detroit Symphony Orchestra.

Brian has been a Guest Principal Timpanist and/or Percussionist with the Philadelphia Orchestra, the Chicago Symphony Orchestra, the San Francisco Symphony, the Boston Symphony Orchestra, the Houston Symphony, the Seoul Philharmonic, the Seiji Ozawa Matsumoto Festival Orchestra and the Grand Teton Music Festival Orchestra.

Jones has premiered timpani concerti with the University of Michigan Percussion Ensemble, the Boulder Philharmonic, the Detroit Symphony and the Dallas Symphony. He has also premiered and/or recorded solo percussion works with the New World Symphony (where he was a concerto prize winner),

as well as chamber works with New Music Detroit, the Percussion Quartet from Tanglewood, the SouthBeat Percussion Ensemble, the Atmos Percussion Ensemble and the Empire Brass Quintet.

Jones currently serves as Adjunct Associate Professor at Southern Methodist University. Previously, he was Adjunct Associate Professor of Percussion at The University of Michigan for ten years, teaching two sections of Orchestral Repertoire as well as maintaining a private studio. His former students currently occupy positions in leading orchestras and universities around the world. He was a featured clinician at the 2004 and 2016 Percussive Arts Society International Conventions and has given presentations and masterclasses throughout the United States, Korea and Japan.

As an undergraduate at the University of North Texas, Brian was a member of the GRAMMY®-nominated University of North Texas One O'Clock Lab Band on both drum set and bass trombone in consecutive semesters, and a Jack DeJohnette drum set solo he transcribed was published internationally by the Percussive Arts Society. After earning his Master's degree as a full fellowship student and garnering a Performer's Certificate at Indiana University, Jones completed his schooling with a Professional Studies degree at Temple University under the tutelage of Alan Abel.



Emily Lemmerman is a professional pan builder and tuner, the first woman to tune for Panorama in Trinidad, the only woman to tune for any Panorama worldwide, and the first American to tune for Trinidad's large band category.

As a professional pan tuner, Emily Lemmerman has uncommon access to and perspective on the global steelband landscape. She travels to work with bands around the world- not only as a tuner, but also as an educator, clinician, adviser, and performer. With a formal background in classical music, after a full-time, six-year

apprenticeship with Ellie Mannette, and with over twenty years of experience in the field, Emily is one of few people intensively immersed in the broad range of major steelband communities that exist around the world. Emily is a passionate advocate for collaboration and celebration of the diversity that enriches the many successful pan programs that bring joy to communities across the nation. She is very active internationally, working regularly in the Caribbean and Europe. Emily is a charter member of the National Society for Steelband Educators steering committee and serves as Assistant Editor for its journal. Her company, Barracuda Steel Drums, is based in Austin, Texas.



Barbara Lund is a music educator and freelance percussionist in the DFW area. She teaches elementary music at Elder Elementary in Joshua, Texas, and directs a steel band for her after- school music ensemble. Barbara also taught the cymbal line at Saginaw High School during the 2017-2021 Indoor Drumline seasons.

Barbara has performed with Boston Crusaders Drum and Bugle Corps, Cutting Edge Haunted House Drumline, Dallas Brass Band, Dallas Mavericks Drumline, and FC Dallas Drumline. She received her Bachelor's of Music Education from TCU and is a proud Horned Frog alum.



A percussionist and conductor of great versatility and virtuosity, **George Nickson** has been hailed by The New York Times as “a performer handling his role with ease and flair.” George holds the Margie & William H. Seay Chair as Principal Percussionist of The Dallas Symphony Orchestra. Prior to joining the DSO, Nickson served as principal percussionist of the Sarasota Orchestra from 2012 to 2019. He received the Master of Music at The Juilliard School, where he studied with Daniel Druckman, and completed his undergraduate studies at the New England Conservatory with Will Hudgins. In addition to his position with the Sarasota Orchestra, Nickson has had the privilege of performing frequently with the orchestras of Boston;

Detroit; Washington, D.C.; Toronto; Honolulu; and San Francisco.

In addition to his post as adjunct assistant professor of percussion at Southern Methodist University, Nickson has served as a faculty member at The Juilliard Summer Percussion Seminar and Ted Atkatz Percussion Seminar, and is currently percussion faculty at Boston University Tanglewood Institute in Lenox, Massachusetts. As a noted clinician and teacher, Nickson has given masterclasses at University of Michigan, University of South Florida, Percussive Arts Society’s International Convention and the Florida Day of Percussion. Nickson performs with Vic Firth Drumsticks, Majestic Percussion, Mapex Drums and Zildjian Cymbals.

Recent highlights include world premiere concerto performances at ensembleNEWSRQ in Sarasota, Florida and at Tanglewood, solo performances at The Spoleto Festival, and solo recording projects that can be heard on NAXOS, Bridge and Albany Records. A champion of current and new music, Nickson frequently appears as conductor in notable performances with ensembleNEWSRQ and others, including world premieres, Charles Wuorinen’s *New York Notes*, *Le Marteau sans Maître* of Pierre Boulez and Olivier Messiaen’s *Colours de la cite Celeste*.



Mark Reynolds boasts an extensive teaching career that spans almost 30 years. He has held the position of Percussion Director for The Ohio State University Marching Band since 2014. Prior to Ohio State, Mark taught, designed, and wrote for some of the top high school marching bands, indoor percussion ensembles, and college marching bands across the country. His contributions to designing music and teaching for WGI indoor drumline programs have helped lead them to multiple world championships, numerous medals, and finals performances.

In 1997, Mark started the indoor drumline ensemble for Capital Regiment in Columbus, Ohio, which started in PIW class that year and never looked back. In 1998, they attended their first world championships and earned a bronze medal in PIW class in their first time at WGI Championships. Mark has designed music and taught for additional PIW groups, including RhythmX, Redline Percussion, and Tyler Jr. College.

Mark was the percussion director and music designer for Thomas Worthington HS, where the ensemble won WGI PSA in 2000 and again in 2003 in PSO. Mark has composed and designed for additional programs, such as Hilliard Darby HS, Hilliard Bradley HS, Choctawhatchee HS, Springboro HS, Greenfield Central HS, Long Beach HS, Westerville North HS, Olentangy Liberty HS, and Motor City Percussion, all of which ended up medaling or performing in finals at WGI world championships.

With an extensive background in the music industry, Mark started his music industry career in 2001 at Columbus Pro Percussion as an Educational Sales Specialist and has since worked for Pro-Mark, Dynasty Percussion, Rettig Music, and is currently the National Director of Education & Sales for the School Music Division at SABIAN Ltd and Gon Bops Percussion.

Mark continues to write and design for marching band and indoor drumline programs around the country. He resides in Columbus, Ohio, with his wife, Audrey, and sons, Max and Evan.



She-e Wu has appeared as a solo artist at the 25th, 27th, and 30th Percussive Arts Society International Convention; Journées de la Percussion, NancyPhony Festival, perKumania festival, and PercuPassion Festival in France; Bach Symposium/Bach Variation Festival in Lincoln Center; Taiwan Connection concert at Alice Tully Hall, Lincoln Center; International Percussion Festival and InterAmerican Music and Arts Festival Orchestra in Puerto Rico; Festival Internacional de Percusion "Ritmo Vital 2001" and National Percussion Convention in Spain; Fukui Marimba Seminar in Japan; Giornate della Percussione in Italy; Percussion Festival in Greece; Taipei International Percussion Convention, and many other festivals. She has performed with the Chicago Symphony Orchestra at Carnegie Hall and Symphony Center, Chicago Chamber Musicians, and the Philadelphia Orchestra Chamber Music Series in Pearlman Hall at the

Kimmel Center. Ms. Wu has performed as guest recitalist and clinician at universities, colleges, and conservatories in France, Belgium, Italy, Sweden, Denmark, England, Scotland, Germany, Spain, Greece, Japan, and Korea, as well as American music institutions and numerous PAS Days of Percussion throughout the United States.

Ms. Wu's composition *Blue Identity* was written for Frederic Macarez and the Paris Conservatory CNR percussion ensemble. *Blue Identity* was premiered in Paris at the Journées de la Percussion festival, and the American premiere took place at the 27th Percussive Arts Society International Convention. *K-PAX*, a piece for marimba duo, was commissioned by the Taipei International Percussion Convention in 2002 and was premiered in Taiwan and Japan. *UP!*, for solo percussion and seven percussionists, received its premiere at the Midwest Clinic in Chicago in December 2009. The world premiere of Ms. Wu's latest composition, *What the Sun Would Say to the Sky*, for marimba quartet, was premiered at PASIC 2011 in Indianapolis.

Ms. Wu has commissioned and premiered numerous works by Eric Ewazen, Ronald Caltabiano, Robin Engleman, Gerald Chenoweth, and many others. Ms. Wu's recent commissions are pieces written by Lee Hyla, Paul Lansky, and Dafnis Prieto. The world premiere of the percussion concerto with wind ensemble written by Paul Lansky is scheduled for January 2015 with the Northwestern University Symphonic Wind Ensemble. Ms. Wu has served as a judge for the Paris International Marimba Competition, Greece International Competition, Italy International Competition, Atlanta Snare Drum Competition, PASIC Marimba Competition, P.A.S. Composition Competition (Large Percussion Ensemble), and International Percussion Ensemble Competition (College).

Ms. Wu's recordings include *Marimba Concerto* by Eric Ewazen with the International Sejong Soloists, solo marimba CD *Snapshot*, *Suite for Marimba and Flute* by Alec Wilder with flautist Bart Feller, *A Set of Songs and Dances* by Doug Hill featuring Gail Williams on horn, and a chamber music recording with the American Brass Quintet of music by David Sampson. Her recording of Nos. 1, 2, and 3 of the *Six Suites for Solo Cello* by J. S. Bach, with Baroque embellishments by George B. Stauffer, was released in fall of 2014.

Ms. Wu is a clinician and recitalist for the Majestic, Mapex, Innovative Percussion, and Evans and Zildjian companies. Her signature mallets with Innovative Percussion are available worldwide. She plays on a concert marimba of her design by Majestic. Ms. Wu is associate professor of music and the head of the percussion program at Northwestern University.

TCU PERCUSSION FACULTY



Brian A. West is Professor of Music and the Division Chair and Coordinator of Percussion at TCU. Under his direction, the TCU Percussion Studio has received international recognition. The TCU Percussion Orchestra and Ensembles were named a winner in the 2022, 2019, 2015, 2011, 2008, and 2005 Percussive Arts Society International Percussion Ensemble Competitions, and the TCU Drumline won the 2012 and 2006 PAS Marching Percussion Festivals. Prior to coming to TCU, Dr. West served as the Director of Percussion Studies at Texas A&M University-Commerce, a winner in the 2000 PAS International Percussion Ensemble Competition.

He has conducted and/or performed in Hawaii, Italy, Spain, England, France, Australia, Taiwan, and across the United States. Dr. West's passion for the percussion ensemble medium has led to commissioning and premiering over thirty-five new works for this genre. Additionally, he is the Executive Producer of four percussion ensemble CDs.

Within the Percussive Arts Society, Dr. West has served on the Board of Advisors and was recently the Chair of the Percussion Ensemble Committee. He is an active performer, clinician, composer/arranger, and adjudicator for a variety of percussive events. Dr. West holds a doctorate from the University of Oklahoma, master's from Indiana University of Pennsylvania, and a bachelor's degree from the University of North Texas. He works as an artist clinician for Innovative Percussion, Yamaha, Remo, Marimba One, and Sabian.



Joey Carter is active as a vibraphonist, drum set artist, percussionist, pianist, organist, and arranger. He performs regularly as a piano soloist, with his own trio or quintet, the local artist Johnny Reno, and as a freelance and recording session musician. He has been a featured soloist at the Umbria Jazz Festival, North Sea Jazz Festival, the Montreux Jazz Festival, the Pori Jazz Festival, the Honolulu Jazz Festival, and festivals in Copenhagen, Salzburg, Verbier, and Budapest. Joey has appeared in concert with Peter Erskine, Randy Brecker, Cedar Walton, Chris Valdala, Ed Shaunessy, Alex Iles, Marvin Stamm, and many others. Joey is a member of and composer for the original jazz group *Bertha Coolidge* which won Album of the Year (*Live at the Caravan of Dreams 030201* in 2002), best Jazz Group (2003, 2004), Best Live Show (2008), and was inducted into the *Fort Worth Weekly* music Hall of Fame in 2018. Joey has arranged music for movies (including *Spy Kids 3D*), drum lines, big bands, musicals, and many popular music projects.

Joey has taught music theory, ear training, jazz history, jazz ensemble, jazz improvisation, and private lessons in percussion and jazz piano at Texas Christian University since the fall of 2000. He received his Master of Music degree in Percussion Performance at Texas Christian University in May of 2000 and a B.M.E. from the University of Texas at Arlington in 1991.



Jeffrey S. Hodge has been a member of the percussion faculty at Texas Christian University since 2007. At TCU he is involved in every aspect of the Percussion Studio, including teaching/arranging for the TCU Drumline, conducting/directing the Percussion Orchestra II and Percussion Ensemble II, directing the Steel Band II, teaching percussion techniques and applied lessons at all levels.

As a performer, Mr. Hodge has performed in Mexico, France, Italy, Germany, Austria, Switzerland, Netherlands, England, and across the United States. He holds a master's from the University of Arkansas, and a bachelor's degree from Texas A&M University-Commerce. Mr. Hodge is an active performer, clinician, composer/arranger, and adjudicator for a variety of percussion events across Texas. He works as a clinician/artist for Innovative Percussion. Mr. Hodge lives in Dallas with his wife Alex, and their son Carter.



Brian Youngblood is the Associate Director of Bands and Assistant Professor of Music at TCU. He received his Bachelor of Music Education degree from Abilene Christian University and his Master of Percussion Performance degree from East Texas State University. Before coming to TCU, he taught in the public schools for twelve years. He began teaching in 1987 and spent his first ten years teaching at L.D. Bell High School in Hurst Texas and followed with two years as Director of Bands and Fine Arts Director at Brewer High School in White Settlement. In 1999 Mr. Youngblood joined the faculty at TCU. During his time at TCU, he was Director of the TCU Horned Frog Marching Band for two decades. He also led the TCU Symphonic Band to the group's first selection and performance at a regional CBDNA Conference. His ensemble responsibilities at TCU include the TCU Symphonic Band, and assistance with the TCU Concert Ensembles and TCU Athletic Bands. In addition to his work with the bands, he also teaches music education classes, music

technology classes and assists with the supervision of student teachers.

Mr. Youngblood is a leading drill designer, arranger and program coordinator for marching band. He regularly consults with and writes shows for high school and university bands across the nation. His shows have won many state championships, a Bands of America National Championship and placed in the finals of numerous competitions. Mr. Youngblood is a Co-developer for V-Drill Drill Design Software. He is also a managing partner with B&B Design Concepts LLC for the distribution of the software. Mr. Youngblood is an active member of the Texas Music Educators Association, The Texas Bandmasters Association and the College Band Directors National Association. He is a member of the Pi Kappa Lambda National Music Honor Society and the Alpha Chapter of the Phi Beta Mu International School Bandmaster Fraternity.

Mr. Youngblood is a product of public school music education in the state of Texas. Before playing in the L.D. Bell High School Band under the direction of Roger Winslow, he was in the junior high bands of Marion West, Earnest Repass and Danny Prado. His undergraduate studies with John Whitwell and Gary Lewis, then at Abilene Christian University, furthered his training in Music Education. His percussion training began with Jim McGahey and Warren Dewey and continued with Allen Teal at Abilene Christian University. His percussion professors at East Texas State University were Robert Houston and Jimmy

Finney.

Mr. Youngblood is a frequent clinician and adjudicator in Texas and the Southwest. He enjoys working as a clinician with bands from every age level. He is married to Karin Youngblood and they are the parents of Sarah and Joshua Youngblood. The family attends Trinity Bible Church in Weatherford, Texas.

TCU PERCUSSION STUDIO

The TCU Percussion Studio, under the direction of Dr. Brian A. West, is dedicated to maximizing percussion education through a wide variety of performing ensembles and a closely supervised private lesson structure. The size of the studio enables all students to receive a variety of performance opportunities and much individual attention. The emphasis of the studio is to give all students a well-rounded knowledge of percussion.

The TCU Percussion Ensembles are dedicated to furthering percussion education and performance by commissioning new works, performing a variety of literature on and off campus, and producing high-quality recordings. As a result of winning the Percussive Arts Society International Percussion Ensemble Competition, TCU has performed Showcase Concerts at PASIC in 2022, 2019, 2015, 2011, 2008, and 2005. In 2011 they made their New York City debut, performing at the Kaufman Center's Merkin Hall. In 2005 the Percussion Orchestra performed at the Texas Music Educators Association Convention and released their first CD entitled *The Palace of Nine Perfections*. Albany Records has commercially released two TCU CD's, *Prelude to Paradise* (2015) and *Escape Velocity* (2009). Both recordings include pieces only commissioned and premiered by TCU. In total, the TCU Percussion Orchestra and Percussion Ensembles have commissioned and premiered over thirty-five pieces and is awaiting several more for premieres in upcoming seasons. Additionally, TCU enjoys successful steel band and marching percussion programs. Highlights include performances at the Percussive Arts Society Marching Percussion Festival, Texas Music Educators Association Convention, Fort Worth's Bass Hall, bowl games across the country, and many local venues.

TCU PERCUSSION FACULTY / STAFF

Brian A. West – Professor of Music, Division Chair and Coordinator of Percussion

Joey Carter - Percussion Instructor

Jeff Hodge - Percussion Instructor

Josh Foust - Graduate Assistant

Eric Goodheer - Graduate Assistant

Nathan Grissett – Graduate Assistant

Katie Jobe - Graduate Assistant

Special thanks to the 2023 TCU Percussion Festival sponsors:

TCU School of Music, Sabian, Innovative Percussion, Yamaha, Remo, Marimba One, Majestic, Black Swamp, Pearl/Adams, Zildjian, Vic Firth, Freer, the Texas Chapter of the Percussive Arts Society

Special thanks to the TCU College of Fine Arts for contributing to this festival with a Programming Grant supporting Diversity, Equity, & Inclusion

The TCU Commissioning Series

The TCU School of Music is committed to expanding the available literature for all musical genres. In percussion, TCU is responsible for the creation of over thirty-five works for a variety of percussion ensembles. In addition to compositions commissioned by TCU, our ensembles enjoy premiering pieces written by current TCU students, our alumni, and other talented composers. The process of bringing new literature to life is an important part of the TCU Percussion Studio experience.

A partial list of the literature commissioned, and/or premiered, by TCU:

2022 – *Thy Kingdom Come*, Jacob Remington
2022 – *all hearts and minds be clear*, Clif Walker
2022 – *Revenant*, Andrea Venet
2022 – *Cloud Dance*, Harrison Collins
2022 – *At A Crossroads*, Nicole Piuanno
2022 – *Momentum*, Matt Moore
2022 – *Requiem*, Christopher Bradford
2022 – *Mephisto*, Cameron Bright
2021 – *Percolating*, Bruce Broughton
2021 – *Golgotha*, Adam Bruce
2021 – *Oferendas 7*, Ricardo Coelho de Souza
2021 – *Black Widow*, Bradley Baird
2021 – *Gražuolė*, Emily Magee
2021 – *Tenebrous Paradigm*, Darrien Spicak
2021 – *Peacharine Rag*, Scott Joplin, arr. Miles Locke
2020 – *Spark*, Luke Vogt
2018 – *White Feather*, John Psathas
2018 – *Babylon*, David Gillingham
2018 – *Norrskens Dans*, Jacob Remington
2018 – *Into The Zone*, Dan Welcher
2015 – *Citadel of the Stars*, Francisco Perez
2015 – *La Danza Delle Streghe*, Raymond Helble
2015 – *Firefly*, Nathan Daughtrey
2015 – *Collide*, Jacob Remington
2014 – *Heart of Darkness*, Andrew Eldridge
2014 – *Volcán de Fuego*, Francisco Perez
2013 – *Consider the Birds*, Ryan George
2011 – *Occhio*, Casey Cangelosi
2011 – *Nocturne for Percussion Ensemble*, Pius Cheung
2011 – *Image for Percussion Orchestra*, Martin Blessinger
2011 – *Prelude to Paradise*, Jacob Remington
2011 – *Critical Mass*, Matt Moore
2010 – *Doors*, Dave Hall
2009 – *ZZZZing!*, Till Meyn
2008 – *Ceiling Full of Stars*, Blake Tyson
2008 – *Symphony for Percussion*, Eric Ewazen
2008 – *I Ching*, Dwayne Rice

2008 – *Escape Velocity*, Dave Hall
2005 – *Oferendas No. 3*, Ricardo Coelho de Souza
2005 – *Prelude and Rondo alla marcia*, Raymond Helble
2003 – *A'Fair To Remember*, Robert Garwell

Please visit the following for more information:

www.percussion.tcu.edu

www.music.tcu.edu

Facebook - "TCU Percussion Studio"

Twitter - "TCU Percussion"

Instagram - "TCU Percussion"

YouTube - "TCU Percussion"

Or contact:

Dr. Brian A. West, TCU Coordinator of Percussion

817-257-5759 or b.west@tcu.edu

Upcoming TCU Percussion Events:

April 30, 2023, 7 PM – TCU Percussion Ensembles Concert

June 6-7, 2023 – TCU Percussion Camp

April 5-6, 2024 – TCU Percussion Festival