



SCHOOL OF MUSIC

Presents

Jaden Guinto, Percussion

Sunday, October 25, 2026

4:00 pm

Van Cliburn Concert Hall at TCU

Program

Cascarones*

Matthew Hroch
(b. 2004)

Matthew Bartley, Brandon Davidson, Ahmad Elijah, Jaden Guinto, Marimba

Sapience

Korry Friend
(b. 1993)

Jaden Guinto, Snare Drum

D ' N ' A

Leonhard Waltersdorfer
(b.1993)

Jaden Guinto, Marimba And Vibraphone

Batipopo Duo

Xavier Denis
Transcribed By Drew Pesina

Jaden Guinto, Marimba
Tyler Pham, Euphonium

Echoic

Wesley Denkins
(b. 1996)

Haley Bruns, Leighann Crockett, Jaden Guinto, Percussion

When I Think of You

Heng Liu
(b. 1987)

Jaden Guinto, Marimba

Skeleton*

長瀬有花 (Yuka Nagase)
Transcribed By Jaden Guinto

Jaden Guinto, Drum set

Graduation*

いよわ (Iyowa)
(b. 2000)
Transcribed By 平均以下。(BelowAverage.)
Arranged By Jaden Guinto

Jaden Guinto, Vibraphone
Israel Ledezma, Marimba

*World Premiere

This recital is given in partial fulfillment of the requirements for a Bachelor in Music Education.
Jaden Guinto is a student of Dr. Brian A. West, Mr. Jeffrey Hodge, Mr. Joey Carter, Mr. Joseph Donohue,
and Dr. Richard Gipson.

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

PROGRAM NOTES

Cascarones (2025) – Matthew Hroch (5 Minutes)

Cascarones is an energetic marimba quartet inspired by other Latin percussion ensembles like *Losa* by Emmanuel Séjourné and *¡Higuita!* by Stephen Whibley. Cascarones (or confetti eggs) are brightly colored, hollowed-out eggshells filled with confetti, usually made for Easter celebrations. People take these eggs and crack them over the heads of their friends and family to shower them with confetti, all in good fun and celebration. I have many fond memories of Easter Sundays with my family playing with these, always being one of the highlights of the day. This fast-paced piece aims to capture those chaotic moments and the colorful mess that is made with quick runs, interweaving lines, and lots of chromaticism scattered throughout the piece.

- Notes from the composer

Sapience (2025) – Korry Friend (7 Minutes)

Sapience by Korry Friend is a medium-advanced solo for snare drum with fixed electronic accompaniment. Written in memory of Dr. Rob Parks, the piece explores musical depth and personal reflection through a stylistic blend of rudimental, concert, and Basel snare techniques. The soloist is challenged to shift fluidly between styles with clarity and control.

The electronic track fuses elements of hip-hop, neo-soul, gamelan, and 1980s style synth textures, drawing inspiration from shows like *Stranger Things*. Throughout the work are subtle nods to études by Tompkins and Delécluse, as well as orchestral references to Rimsky-Korsakov and Prokofiev excerpts.

- Notes from the composer

D ' N ' A (2020) – Leonhard Waltersdorfer (6 Minutes)

D ' N ' A is the most complex of the three works in terms of structural layering and role distribution.

The title operates on three distinct levels. First, it is a literal wordplay on the pitches D and A, which form the sustained fifth at the opening of the piece. Second, this fifth generates a structural image: D and A function like the two strands of a double helix, while the developing material between them unfolds like the connecting bases. The theme initially remains confined within this intervallic frame before gradually expanding beyond it. Third, the title refers to the artistic “DNA” of the Duo Waltersdorfer, for whom the work was originally conceived.

What begins within the restricted space of the fifth develops into an increasingly layered texture. The instruments exchange and overlap functions: melody, inner voice, bass, harmonic support, and rhythmic propulsion shift continuously between vibraphone and marimba.

An improvisational section intensifies this interplay, demanding that the performer maintain structural coherence while navigating dense coordinative challenges. A brief reminiscence of the opening material closes the arc, returning to the intervallic nucleus from which the piece emerged.

- Notes from the composer

Batipopo Duo (2020) – Xavier Denis (3 Minutes)

Batipopo Duo is an energetic work that has been played by a variety of combinations of instruments. It features a driving marimba ostinato and virtuosic euphonium playing, as well as moments of syncopated synthesis between the two instruments. Jaden and Tyler found this composition whilst scrolling on Spotify to find something to play for their senior recital. They found a recording of Thomas Rüedi and Raphael Christen playing it in their album *Duo Synthesis*. Jaden and Tyler then commissioned Drew Pesina to transcribe this piece.

Skeleton (2025) – 長瀬有花 (Yuka Nagase) (4 Minutes)

Skeleton is the 2nd track in the Album “Mofu Mohu” by Yuka Nagase. Mofu Mohu was created in a studio in a forest near Lake Yamanaka. This album seeks to capture the ambient sounds outside of the room’s acoustics. The lyrics of this piece are somewhat vague and ambiguous. Cat-nap (ねこみ) the composer was aiming this as the album’s keyword concepts were ambiguous, indistinct and surrealism. The title *Skeleton* comes from Cat-nap’s association with skeleton to be somewhat transparent.

This is another piece I chose because I have been a fan of their music. Yuka Nagase has done collaborations with Iyowa which introduced me to her music. Cat-nap is a songwriter that I have been a fan of for a bit. This wasn’t the first collaboration between Cat-nap and Yuka Nagase, but I knew that this song was going to be great. I was impressed by the drumming by Seiya Kudo, and I love the song.

When I Think of You (2023) – Heng Liu (9 Minutes)

When I Think of You, is commissioned by SZPA (Shenzhen Percussion Association), for 2023 Shenzhen Percussion Competition. When I think of you, endless sweetness rises in my heart, gazing at the leisurely clouds, listening to the wind gently blowing. When I think of you, the deep longing turns into sorrow, weighted down by the infinite gravity."

- Notes from the composer

Echoic (2026) – Wesley Denkins (4 Minutes)

Echoic is a trio scored for three snare drums each topped by a single call bell. Written for the opening season of the ECHO Percussion Group (of which the composer is a founding member of), this piece was designed around a few key philosophies:

1. Accessibility in instrumentation and approach
2. Fun to play and/or watch and listen to
3. Prompt the performer(s) in exploring touch and a more musical voice on snare drum

Echoic is meant to showcase some of the technical ability of each performer while providing an interesting combination of timbre for the audience. The piece is both visually and aurally interesting with moments that showcase both the drum and bell in isolation while also providing fascinating dialogue between the two voices throughout.

- Notes from the Composer

Graduation (2024) – いよわ (Iyowa) (2 Minutes)

Graduation by *Iyowa* (ee-yo-wa) is the final track of Disc 2 in Album Films, Sunny Spots, Graduations. Originally, Graduation is a piano cover of another Iyowa song “Pajamy”. Pajamy is the first song on Disc 1 of the Album.

Pajamy is about Rico’s childhood with her friend Pajamy, the name of the song. The main theory around the song is Pajamy is Rico’s imaginary friend. Pajamy possibly was a coping mechanism for Rico to deal with events over childhood and the fear of nighttime. When Pajamy suddenly disappeared, Rico had a hard time moving on which was outlined in Iyowa’s song “New Term”. At the end of the song, Rico thanks Pajamy for being with her and wishes not to forget her.

“Last Rally” by Iyowa reveals that Rico loved music and played piano. Last Rally was a song that was created near the end of life of Rico for her daughter Yuu to comfort her. Graduation was then connected to Rico and Yuu through the last illustration of the Album Films, Sunny Spots, Graduations. This connection created the theory that Graduation was a song played by Rico for Yuu. This song was also a way for Rico to not forget about the time with Pajamy.

I chose this piece because I have had a long relationship with Iyowa’s Music. Since the beginning of high school, I have been listening to Iyowa. Their music has always connected with me through my times of doubt, anxiety, happiness, and joy. I have always loved Iyowa’s vast use of electronics, and unique use of harmonies. I also love how he uses an admittedly overstimulating number of instruments in his songs at some points, for a reference listen to the first few seconds of “Gradual Suppuration”. I also enjoy that Iyowa’s songs have stories and connect to other songs he creates. I am glad I could play some of Iyowa’s music and showcase it to new people in my recital. I also thought it was a fitting song as I will be graduating soon.