

PERCUSSION

GRADUATE PERCUSSION ENSEMBLE
PERCUSSION ORCHESTRA II
PERCUSSION ORCHESTRA

Brian A. West, Jeffrey S. Hodge,
Joe Donohue, Logan Scott, Conductors

Sunday, November 1st, 2026, 7:00 p.m.
Van Cliburn Concert Hall
Boschini Music Center

PROGRAM

GRADUATE PERCUSSION ENSEMBLE

**MEDITATION MILL* (2026)
Davis Carr

LE TOMBEAU DE COUPERIN (arr. 2024)
VI. Toccata
Maurice Ravel, arr. by Luca Staffelbach

PERCUSSION ORCHESTRA II

LUMINOUS SHADOWS (2026)
Nathan Hawk
Jeffrey S. Hodge, conductor

IONISATION (1931)
Edgar Varese
Joe Donohue, conductor

THE FAIRY GARDEN (arr. 2011)
Maurice Ravel, arr. by Luis Rivera
Brian A. West, conductor

WINDOWS OF THE MALOCA (2017)
Jim Casella
Jeffrey S. Hodge, conductor

PERCUSSION ORCHESTRA

SURGE (2004)
Rob Smith
Joe Donohue, conductor

stones. on shores. waiting. (2026)
Clif Walker
Logan Scott, conductor

PRELUDE IN E MINOR, Op.28, No. 4 (1838)
Frédéric Chopin
Ye-Eun Kwag, piano

DUO CHOPINESQUE (1986)
Michael Hennagin
Brian A. West, conductor

TOCCATA (2017)
Jacob Remington
Brian A. West, conductor

* world premiere

TCU PERCUSSION ENSEMBLES

Elijah Art	Keller, TX
Nicola Baccherini	Keller, TX
Noah Bailey	Keller, TX
Matthew Bartley	Canton, TX
Chaya Bray	Burleson, TX
Haley Bruns	McKinney, TX
Aiden Burk	Keller, TX
Davis Carr*	Sugar Land, TX
Jonathan Cotten	Cedar Park, TX
Leighann Crockett	Forney, TX
Brandon Davidson	Flower Mound, TX
Joe Donohue*	Atlanta, GA
William Drake	Midlothian, TX
Ahmad Elijah	Houston, TX
Timothy Franklin*	Plainview, TX
Josiah Fuentes	Mansfield, TX
Logan Grubbs	Euless, TX
Jaden Guinto	Cypress, TX
Avery Hay	Midlothian, TX
Amy Herring	Aledo, TX
Matthew Hroch	Arlington, TX
Meredith Johnson	Trophy Club, TX
Israel Ledezma	Palm Springs, CA
Christian Maakestad	Robins, IA
Logan Matamoros	Frisco, TX
Elias Navarro	Fort Worth, TX
Graham Parish	Weatherford, TX
Jackson Perez	Fort Collins, CO
Alex Price*	Fort Worth, TX
Logan Scott*	Georgetown, TX
Connor Self	Corpus Christi, TX
Ismael Villalpando	Lake Worth, TX
Evan Wasson	Keller, TX
Joel Zavala	Euless, TX

* - denotes graduate student

PROGRAM NOTES

Meditation Mill (2026)

Meditation Mill is a term used by Ralf Schreiber to describe his mechanical noise creations. Also known as poor_montage on Instagram, one of his many noise machines consists of a tin can with a motor spinning in the center which scrapes past metal prongs adorned with various objects. With a contact microphone attached, the friction is run through a sound filter to create a constant, whirring ambiance that changes ever so slightly with the addition or subtraction of pieces to the structure.

After a discussion I had with Andy Harnsberger at the 2026 TCU Percussion Festival, I decided to try writing a marimba ensemble. One thing he mentioned to me about writing ensembles rather than solos is that musical ideas can be passed around between players, rather than the entirety of the musical responsibility being placed on one person's shoulders. With this new advice and inspiration from Schreiber's machines, I implemented the idea of the "Meditation Mill" by having a constant "musical spine" running through the piece, trading between players in different forms as the other three musicians syncopate, solo, and dance around the driving rhythm. At times, multiple iterations of the spine play at once, syncing up and creating a wall of weaving noise. There are several metric modulations throughout the work which change the feel of the familiar, groovy material.

- Notes by the composer

Le Tombeau de Couperin - VI. Toccata (arr. 2024)

The Toccata, the brilliant final movement of Maurice Ravel's Le Tombeau de Couperin, dazzles with perpetual motion, crystalline textures and razor-sharp rhythmic precision. Ravel himself described this movement of the suite as one of his most successful piano compositions, which makes the task of adapting the music for a different instrumentation far from easy. In our arrangement, we translate the piano's virtuosity into the idiom of percussion, expressed through a wide range of timbral combinations as well as percussion-specific technical challenges that must be mastered. Ravel employs virtuosity in a way that never becomes excessive; instead, he unites brilliance with balance and restraint, offering a refined celebration of agility, control, and luminous color.

- Notes by the arranger

Luminous Shadows (2026)

Written for the med-advanced percussionist in mind, Luminous Shadows is long enough to challenge without overwhelming the musician or audience member in run time. Musical decision-making is required from performers as they emerge and retract from the musical spotlight, requiring each member to understand their role at all times. This piece was written to bring light and inspiration to places where it is not obviously found. I encourage the performers to find beauty and peace inside the sometimes cluttered and chaotic musical journey.

- Notes by the composer

Ionisation (1931)

Edgard Varese's "Ionisation" was completed on November 13, 1931 in Paris, France. This landmark composition, written for 13 players utilizing 40 percussion instruments was "the work that he was most satisfied with and proud of," according to his wife, Louise. Varèse himself wrote his friend and colleague Carlos Salzedo the following regarding the piece: "Ionisation, the title of my piece for percussion, has turned out well—cryptic, synthesized, powerful and terse. And, as for structure: stunning mechanics. What I like most about myself is my modesty."

- Thomas Siwe

The Fairy Garden (arr. 2011)

Le jardin féerique (The Fairy Garden) is the final movement of Maurice Ravel's, Ma Mére l'Oye (Mother Goose Suite). Originally written for piano duet in 1910, Ravel later revised the entire suite for solo piano (1910), orchestra (1911), and finally into a ballet production (1912). The following percussion ensemble arrangement (scored for 16 players) originates from the first orchestral version.

This arrangement was premiered at the 2011 Percussive Arts Society International Convention (PASIC) Showcase Concert in Indianapolis with the Florida State University Percussion Ensemble. This project could not have been possible without the guidance of Dr. John W. Parks IV, who gave me the opportunity to create an artistic work for such a prestigious event. Lastly, and probably most important, none of this would have been realized if it were not for the diligence and dedication to excellence that the members of the 2011 FSU Percussion Ensemble exemplified during the creative process, rehearsals, and performances of this work. I thank you all so much.

- Notes by the arranger

Windows of the Maloca (2017)

In 2015, I spent some time in the Amazon jungle of Peru. I was on a journey of spiritual development and self discovery involving holistic cleansing and psychoactive plant medicines. I spent much of my time there with a shaman and other solo travelers in a maloca, a large, circular structure built from native materials. Four narrow, corrugated plastic windows were built into the fronds and branches of the roof, rising lengthwise toward the opex.

Looking up from the inside, even in the darkest hours of nighttime with no electricity, these four windows shone brightly from the moonlight. They formed what eventually looked like a singular illuminated shape. Similar to how staring at a familiar word long enough can temporarily morph it into something that looks foreign or absurd, the silhouette of space between these windows took the form of a mysterious but compassionate being-like an all-knowing. maternal figure looking over our group as if to say, "Don't worry. All is well."

Windows of the Maloca is a tribute to this experience. My goal was to symbolize the way in which individual components of an ecosystem exist together as a community. No matter how small the organism, it affects some other part of the whole, even if it doesn't seem immediately apparent. I chose to use a repeating metric framework of 7/8+7/8+7/8+6/8. This structure remains consistent throughout the entire piece. A faint, repetitive pattern on the rim of a lone snare drum introduces this theme, and various layers and colors slowly start to intervene, painting a complex landscape. Sometimes mysterious, occasionally aggressive, and at other times suggesting beauty and hope, this 14-player work is roughly 5.5 minutes in length.

Windows of the Maloca was commissioned by Brandon Kunka, director of the Roswell High School percussion ensemble from Roswell, Georgia. It was premiered at the Georgia Music Educators Association (GMEA) conference in Athens, Georgia in January 2017.

- Notes by the composer

Surge (2004)

"Surge" was commissioned by Dr. Blake Wilkins and the Moores School of Music Percussion Ensemble. The premier performance was at the 2003 PASIC. Focused around swelling chords, driving rhythms, and a highly syncopated and energetic tune, this work constantly gathers momentum until it ends on a rapidly pulsing chord in the upper register of the keyboards.

- Notes by the composer

stones. on shores. waiting. (2026)

The first 26 seconds of 2020 were hopeful … then the wait …. With the cancellation of the 2020 Midwest Band and Orchestra Clinic, this commission was put on hold along with composers, directors, students, and live music. During this time, I had a lot of time to think about the concept of potential. What impact can one person have? How far reaching can an individual's actions extend? How large of a ripple can one make? The work reflects the past year and a half — a brief exhale followed by quiet, reflective waiting and the simple innocence of skipping a stone/skimming a rock. Single voices, paused but ready, that bring bigger waves into play, then fade below the surface into the bigger picture. The record for skimming a stone across water is 88 skips. Mine is 9.

- Notes by the composer

Duo Chopinesque (1986)

Duo Chopinesque by Michael Hennagin is based on the E minor keyboard prelude of Chopin (Op. 28, no. 4). This composition, however, is not simply an arrangement but is rather a total recomposition and recasting of the structural underpinnings and dramatic shape of the original. Pitch material in the form of two rows (one ten notes; the other nine) has been derived from the right hand melodic line of the piano piece; each row receiving several transpositions. A rhythmic matrix has been constructed from the harmonic rhythm of the Chopin.

During the introductory section, the opening melodic motive of the original (an ascending dominant octave) is presented in the marimba against an increasingly active series of background flickers. After a short pause, the piece finally gets underway by stating the beginning few measures of the chromatic-slippage harmonic progressions before being briefly interrupted by the background material. A second attempt to begin is initiated quickly followed by another interruption. This alternation of quoted material with intrusions continues, as echoes of the primary ideas often emerge in the "accompaniment." The second half of the Chopin original is similarly explored with an eventual quite tumultuous climax achieved--after which the opening tune slowly reemerges, dissolves, and then leads to an authentic cadence with a tonic commentary (i.e. the pitch "e") popping up in many different registers seemingly bringing the piece to its end. However, a rhythmically augmented version of the opening dominant octave is faintly stated by the bells during the final measures and tantalizingly suggests a kind of circular return to the beginning as if the piece were starting up all over again. An abrupt, surprising, and short outburst, however, nips the possibility in the bud and brings a final and convincing closure.

Throughout the composition an intriguing reversal of the two elements is effected as foreground and background roles are gradually interchanged. The Chopin quotes–and almost all the original is represented at one time or another–predominate at first but later are quite literally obliterated by competing ideas which attempt to steer the music, with considerable resistance, into new and different directions–and realms of expression. The aesthetic result is powerful and haunting and slightly reminiscent of George Crumb's "Dream Images (Love-Death Music)" from MAKROKOSMOS, Vol. I for amplified piano, in which the Chopin FANTASIE-IMPROMPTU in Db major is quoted--although in a manner somewhat different from Hennagin's approach–as the intrusion to and counterpoint against other material.

- Michael Rogers

Toccata (2017)

Toccata was commissioned by Tanner Trigg and the Hebron High School Percussion Ensemble in 2017, and completed in the same year. The original sketches for this piece were intended (staying true to toccata form) as a virtuosic keyboard solo to showcase the performer's technique and dexterity on the marimba. When approached to write for this ensemble, I was asked to write a challenging, keyboard-centric piece, and immediately recognized that the solo piece would translate very well as a work for percussion ensemble.

The piece opens with a rousing burst of sound that introduces both the rhythmic and harmonic material for the piece, while quickly covering the range of each instrument. Following a brief pause, the main melodic theme of the piece begins in the left hand of the marimba while continuing the stabbing three-note rhythmic motif in the right hand. After a few variations of the theme, this section ends with a flourish of thirty-second note passages and a dramatic crescendo.

The next section is more relaxed in tempo and utilizes various articulation effects such as dead strokes, bowed vibraphone, and piercing percussive accents before gradually slowing down to a chorale-like section that introduces a new melodic theme in the vibraphone, played over a light layer of triangles, wind chimes, and other metallic objects. Fast and frenzied thirty-second note scalar passages rise from the low range of the marimba to the highest range of the xylophone, eventually landing on the dominant for a climactic crescendo, and although the harmony is slow to change the keyboard players are pushed to the limit of their technical ability by sustaining the chord, before a dramatic grand pause and the return of the main theme.

Following another foray through this material and a prolonged cadence, the chorale theme is reintroduced as a sextuplet in the marimba and xylophone and embellished by sweeping arpeggiated passages up and down the instruments. Heavy, repetitive rhythms from the percussion section deliberately increase with each phrase, building momentum and leading to a triumphant and grandiose chord progression as the climax of the entire piece. The opening bars make a familiar return before quickly being overtaken by a thirty-second note run that is split between players. These passages build gradually, moving higher in the range of each instrument, leading to a quick pause before finally plummeting down to a definitively pointed ending to the piece.

- Notes by the composer

TCU PERCUSSION FACULTY



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, Johnny Reno, Phumbler (an original jazz project), 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, Rufus Reed, 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 is also active as a clinician and adjudicator teaching many Texas All-Region jazz bands, and he is slated to teach an All- State jazz band in Arkansas in the spring of 2026.

Joey received his Master of Music degree in Percussion Performance at Texas Christian University in May of 2000 and a Bachelor of Music Education from the University of Texas at Arlington in 1991.



Joe Donohue is currently a Percussion Instructor at Texas Christian University where he conducts the Percussion Ensemble II, teaches applied lessons, Steel Band II, Percussion Techniques, Horned Frog Marching Band, and serves as a staff accompanist for the TCU School for Classical & Contemporary Dance. He received a Master of Music degree from TCU and a Bachelor of Music degree from Kennesaw State University. His professors include Dr. Brian A. West, Dr. Richard C. Gipson, Joey Carter, Jeff Hodge, John Lawless, Justin Chesarek, and William Campbell.

While at TCU, Joe performed with the Percussion Orchestra, Percussion Ensemble, Steel Band I, Wind Symphony, Symphony Orchestra, and Jazz Ensemble II. Additionally, he regularly accompanied the TCU Choirs and modern dance classes. While he was a member, the TCU Percussion Orchestra won the 2025 Percussive Arts Society (PAS) International Percussion Ensemble Competition. Under his direction, the TCU Percussion Ensemble competed in the PAS Concert Chamber Percussion Ensemble Competition, placing first in 2024 and second in 2023. While at KSU, Joe performed with the Percussion Ensemble, Wind Ensemble, Symphony Orchestra, Jazz Combos, won the Concerto Competition, and was a featured artist in KSU's College Concert and College of the Arts Synergy Showcase.

Joe has performed with the Texas Boys Choir, Georgia Symphony Orchestra, Atlanta Wind Symphony, City Springs Theatre Company, Cobb Winds, and the Atlanta Steel Collective. He also performed across the United States with the Spirit of Atlanta Drum and Bugle Corps, the Cadets Drum and Bugle Corps, and Atlanta Quest

Indoor Drumline. As a teacher, Joe worked at Lassiter High School in Marietta, GA from 2015 to 2019 before taking over as the Percussion Director from 2020 to 2022. He also taught middle and high school classes as well as private lessons to all age groups.

Additionally, Joe has taught marching arts programs including the TCU Horned Frog Band, the Auburn University Drumline, Wakeland High School, Sprayberry High School, Atlanta CV Drum Corps, and Atlanta Quest Indoor Drumlines.

Joe co-founded and directed the non-profit community percussion ensembles the Atlanta Percussion Ensemble and the Atlanta Youth Percussion Ensemble. The AYPE performed at the 2022 Georgia Music Education Association State Conference. Joe is an active performer and educator in the DFW area, a member of the Percussive Arts Society, and a proud endorser of Innovative Percussion.



Now Emeritus Dean and Professor at TCU, **Richard C. Gipson** came to TCU in 2002, first as Director and Professor in the School of Music (2002-2018), then as Dean of the College of Fine Arts (2018-2022). That followed a 26-year career at the University of Oklahoma as percussion professor but also in administrative positions of note. During his tenure as TCU School of Music Director, enrollments and faculty size doubled, physical facilities expanded significantly, and TCU embraced the goal of creating a world-class facility to serve the school. He continued to teach and conduct his entire tenure as director. As Dean of the TCU College of Fine Arts, he oversaw the planning and construction of two major buildings, and the planning of a complete renovation of a third, the maintenance (and increase) of enrollment throughout the pandemic, and the well-being and high level of productivity of the faculty and students in the College of Fine Arts.

From 1976-2002, he was Regents' Professor of Percussion at the University of Oklahoma, where he also held several administrative positions, including Director of the School of Music (six years), Executive Assistant to the President (two years), and Interim Provost and Vice President for Academic Affairs (one year). He performed as timpanist and percussionist for more than 30 years with the Oklahoma City Philharmonic, the Oklahoma Symphony, and the Austin and Corpus Christi Symphony Orchestras.

He holds a doctorate from Penn State University, and undergraduate and master's degrees from the University of Texas. In addition to TCU and OU, he taught percussion at the University of Texas, Central Missouri State University, Susquehanna University, and Penn State University. His more than 30 original compositions and arrangements for marimba and percussion ensemble are published by Southern Music Company, Studio 4 Productions, Columbia Pictures Publications, Keyboard Percussion Publications, and the OU Percussion Press, and his four commercial compact disc recordings with the OU Percussion Orchestra helped set the standard for performance and recording in that genre. He commissioned and/or premiered more than three dozen works for percussion orchestra and ensemble, including some of the now iconic works for percussion. While at OU, the OU Percussion Orchestra was competitively selected to perform at the Percussive Arts Society's (PAS) International Conventions in 1985, 1990, 1995, and 2001.

In 2017, he received the Lifetime Achievement in Education Award from PAS and was named Music Administrator of the Year by the College Orchestra Directors Association.



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, and teaching 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 degree 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.



Dr. Brian A. West is Professor of Music and the Coordinator of Percussion at Texas Christian University. Under his direction, the TCU Percussion Studio has received international recognition. The TCU Percussion Orchestra was named a winner in the 2025, 2022, 2019, 2015, 2011, 2008, and 2005 Percussive Arts Society International Percussion Ensemble Competitions, and the Percussion Ensemble won the PAS Concert Chamber Percussion Ensemble Competition in 2024. Additionally, the TCU Drumline won the 2012 and 2006 PAS Marching Percussion Festivals.

Dr. West's passion for the percussion ensemble has led to commissioning/premiering over forty new works for this medium. Additionally, he is the Executive Producer of four percussion ensemble CDs. In 2022, Dr. West started the TCU Percussion Festival hosting percussion ensembles at all levels, soloists, and guest artists. The festival has grown to a two-day event featuring over fifty ensembles and over 100 soloists from multiple states.

As a long-time member of the Percussive Arts Society, Dr. West has been active in the society for nearly forty years. He has served on the Board of Advisors and multiple committees, including serving as the Chair of the Percussion Ensemble Committee. Dr. West served as the Vice President of the Texas PAS Chapter, has adjudicated for numerous PAS events, and he received the PAS Outstanding Service Award in 2024.

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 Percussive Arts Society International Percussion Ensemble Competition. He has conducted/performed in Taiwan, Australia, England, France, Spain, Italy, Hawaii, and around the United States. Dr. West holds degrees from the University of Oklahoma, Indiana University of Pennsylvania, and the University of North Texas. He is published by Row-Loff Productions and is an educational artist for Innovative Percussion, Yamaha, Remo, Marimba One, and Sabian.



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 GRADUATE ASSISTANTS



Davis Carr is a percussion educator, performer, and composer from Sugar Land, Texas. He attended Stephen F. Austin State University under the mentorship of Dr. Brad Meyer, Dr. Benjamin Tomlinson, and Dr. Jamie Vilseck, graduating *summa cum laude* with a Bachelor of Music Education in 2022. During his undergraduate studies, he also played xylophone with the Cadets Drum and Bugle Corps in the summer of 2021.

In the fall of 2023, he became the assistant band director and percussion specialist at Lamar Consolidated High School in Rosenberg, Texas. There, he taught sixth through twelfth grade percussion, inspiring young musicians and leading them to competitive success for two years before beginning his pursuit of a master's degree in percussion performance at Texas Christian University in 2025, where he now serves as a second-year graduate assistant.

He has composed two virtuosic marimba solos, *In Venus* (2023) and *Sandflower* (2026), published by C. Alan Publications. Davis continues to write solo and ensemble literature for percussion.



Tim Franklin is a first-year Graduate Assistant at TCU from Plainview, Texas. In 2025, he graduated Summa Cum Laude with his bachelor's degree in music performance from the University of North Texas.

Tim studied piano, classical voice, and percussion in his youth, and developed an appreciation for music theory and composition. In 2021, he received the Terry Foundation Scholarship to attend the University of North Texas. While attending UNT, Tim had lessons in percussion, piano, voice, and composition and completed a computer science minor and computational science certificate. In 2025, Tim performed with the UNT Percussion Ensemble at the Percussive Arts Society International Convention and with the UNT Wind Symphony at The Midwest Clinic. He is continuing his studies by pursuing a Master of Music in Percussion Performance at Texas Christian University.

His marching career includes playing synthesizer for Santa Clara Vanguard in 2022 and for the Bluecoats in 2023 and 2024, contributing to the corps' 2024 Drum Corps International World Championship. Inspired by his experience as a synth player working with skilled engineers, Franklin's interests extend to audio engineering. He engineers audio for high school marching bands throughout the Dallas-Fort Worth area and joined the Carolina Crown Drum and Bugle Corps Audio Team in 2025.



Alex Price is a second-year Graduate Assistant for the Texas Christian University Percussion Studio. He graduated with a Bachelor's Degree in Music Education from the University of Oklahoma in December 2024. During his time at OU, he participated in the Pride of Oklahoma, OU Wind Symphony, OU Symphony Orchestra, and OU Percussion Orchestra while remaining an active member of the OU Percussion Studio and serving as president of the OU Percussion Society for two years.

In 2022, Alex marched bass drum with The Crossmen Drum and Bugle Corps, and in 2023, he marched with The Cavaliers Drum and Bugle Corps, where they won the Fred Sanford Award for Best Percussion Performance. The following fall, he participated in the Percussive Arts Society International Convention as a performer with The Cavaliers percussion section and in the 'Bassque' clinic over bass drum fundamentals.

Alex currently works with The Cavaliers and has taught various percussion programs in both the OKC and DFW metroplex. He has most recently worked with Keller Central High School from Fort Worth, Texas, his alma mater. Alex currently lives in Fort Worth, Texas with his cat, Boots.



Logan Scott is a third-year Graduate Assistant for Texas Christian University Percussion Studio. He received his bachelor's degree in music education from the University of North Texas in 2024 Graduating Summa Cum Laude and his master's degree in percussion performance from Texas Christian University in 2026.

Some of his performing history includes winning a 1st place title at the Concert Chamber Percussion Ensemble Competition at PASIC in 2024, a winning performance of Ney Rousaro's Concerto for Marimba and String Orchestra for the TCU 2025-26 concerto contest, a cycle with the Mesquite Symphony Orchestra in 2025, a summer with the Trooper's Drum and Bugle Corps in 2022, and a week with the North Texas Green Brigade performing in Ireland for St. Patrick's 2022. He has also recently been contracted as a Tapspace Publications artist for his piece Cardinal (2024).

Logan is also a music educator currently teaching private lessons at Texas Christian University and Aledo Middle School. He completed his student teaching certification at Keller Central High School and Hillwood Middle School in the spring of 2024. His drumline teaching experience includes Keller Central High School, Granbury High School, Allen High School, Wylie High School, Emerson High School, Burleson High School, Georgetown High School, the UNT Marching Percussion Camp, and the TCU Summer Percussion Camp. Logan also enjoys composing and arranging for percussion ensemble and steel band.

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 2025, 2022, 2019, 2015, 2011, 2008, and 2005. In 2023, TCU placed second in the PAS Concert Chamber Percussion Ensemble Competition and won the competition in 2024. 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 only pieces commissioned and premiered by TCU. In total, the TCU Percussion Orchestra and Percussion Ensemble have commissioned and premiered over forty pieces. 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, and bowl games across the country.

TCU PERCUSSION FACULTY / STAFF

Joey Carter - Percussion Instructor
Joe Donohue - Percussion Instructor
Richard C. Gipson - Professor and Dean Emeritus
Jeff Hodge - Percussion Instructor
Brian A. West – Professor of Music, Division Chair & Coordinator of Percussion
Brian Youngblood, Associate Director of Bands
Davis Carr - Graduate Assistant
Tim Franklin - Graduate Assistant
Alex Price - Graduate Assistant
Logan Scott - Graduate Assistant

MANY THANKS TO OUR SPONSORS

Dallas Percussion, Innovative Percussion, Marimba One, Remo, Sabian,
TCU College of Fine Arts, TCU School of Music, & Yamaha

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 forty-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:

2026 – *Meditation Mill,* Davis Carr
2026 – *Totality,* Hezan Daroona
2026 – *Kinetic Chain,* Hector Gil
2025 – *Through the Seventh Gate,* Christopher Bradford
2025 – *through a glass, darkly,* Adam Bruce
2025 – *Drawn Above,* Anthony Chmielewski
2025 – *In Perpetuity,* Brandon Cummings
2025 – *Entity 40:31,* She-e Wu
2025 – *Hope,* Kim Archer
2025 – *Family Tree,* CJ Menge
2024 – *A Starry Sky,* Anthony Chmielewski
2024 – *Nimbus,* Christian Kilgore
2023 – *Synchronize,* Anthony Chmielewski

2023 – *Small But Mighty,* Josh Gottry
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 Piunno
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 – *Peacherine 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
YouTube – "TCU Percussion"
Instagram – "TCU Percussion"
Facebook - "TCU Percussion Studio"
X – "TCU Percussion"
Or contact:
percussion@tcu.edu

Fall 2026 TCU Percussion Events:

Sunday 9/13 12:00	Scott Johnson clinic
Friday 9/18 7:00	Steel Bands perform at TCU Band Alumni Dinner
Thursday 10/1 2:00	Cara and Jake Wildman clinic
Monday 10/12 3:00	Doug Walter clinic
Friday 10/23 3:00	Perc. Ensembles perform College of Fine Arts Board of Visitors meeting
Sunday 10/25 4:00	Jaden Guinto senior recital
Sunday 10/25 7:00	Matthew Bartley senior recital
Friday 10/30 8:30	Brandon Davidson senior recital
Sunday 11/1	TCU Percussion Concert
Wednesday 11/4 8:30	Leighann Crockett senior recital
Friday 11/6 8:30	Chaya Bray senior recital
Sunday 11/8 5:30	Ahmad Elijah senior recital
Sunday 11/8 7:00	Haley Bruns senior recital
Thursday 11/12	Graduate Percussion Ensemble travels to PASIC and competes in Concert Chamber Percussion Ensemble Competition
Wednesday 12/9	TCU Percussion Christmas Concert

TCU

PERCUSSION