



PERCUSSION

TCU Percussion Faculty Recital
February 26, 2026
7:00 p.m.
Van Cliburn Concert Hall

PROGRAM

Waiting to Exhale (2019)

Peter Naughton
(b. 1991)

White Pines (2015)

Michael Burritt
(b. 1962)

Joe Donohue, soloist
Assisted by Davis Carr, Alex Price, Logan Scott

Kinetic Chain (2026)*

Hector Gil
(b. 1977)

Brian A. West, soloist

Shell (2019)

Emma O'Halloran
(b. 1985)

Fluffy Ruffles (1919/1993)

George Hamilton Green
(1893-1970)
Arr. William L. Cahn.

Joe Donohue, soloist

The Sound of Perseverance (2024)

Team Islas
(Patricia Islas / Doug Bush)
(b. 1982 / 1979)

Jeffrey S. Hodge, soloist
Assisted by the TCU Percussion Orchestra

Oye Como Va (1962)

Tito Puente
(1923-2000)

Assisted by H. Joseph Butler,
Stuart Cheney, Allen Cordingley

* = world premiere

TCU PERCUSSION ENSEMBLES

Elijah Art	Fort Worth, TX
Nicola Baccherini	Keller, TX
Ashlyn Bailey	Aledo, TX
Noah Bailey	Keller, TX
Matthew Bartley	Canton, TX
Chaya Bray	Burleson, TX
Haley Bruns	McKinney, TX
Davis Carr*	Sugar Land, TX
Jonathan Cotten	Cedar Park, TX
Leighann Crockett	Forney, TX
Hezan Daroona	Frisco, TX
Brandon Davidson	Flower Mound, TX
Ahmad Elijah	Houston, TX
Josiah Fuentes	Mansfield, TX
Logan Grubbs	Eules, TX
Jaden Guinto	Cypress, TX
Avery Hay	Midlothian, TX
Amy Herring	Aledo, TX
Matthew Hroch	Arlington, TX
Israel Ledezma	Palm Springs, CA
Christian Maakestad	Robins, IA
Adam Mackey	Cypress, TX
Logan Matamoros	Frisco, TX
Jackson Perez	Fort Collins, CO
Alex Price*	Fort Worth, TX
Logan Scott*	Georgetown, TX
Connor Self	Corpus Christi, TX
Evan Wasson	Keller, TX
Savanna Westwick	Prosper, TX

* - denotes graduate student

PROGRAM NOTES

Waiting to Exhale (2019)

Waiting to Exhale by Peter Naughton was originally written in 2017 for a small jazz combo consisting of vibraphone, steel pan, marimba, upright bass, and drumset. In early 2019, Peter decided to re-orchestrate the piece for marimba quartet (two shared marimbas), which allows for tighter rhythmic precision and a homogenous color. With its driving, perpetual 16th-note interlocking rhythms, this piece requires a strong sense of cohesion among the performers. The musical material of the piece creates a strong feeling of energy and excitement through constant motion and is a perfect complement to any percussion recital or studio concert.

- Notes by the composer

Peter Naughton is a percussionist, composer, and educator. He currently resides in Iowa City, where he regularly gigs with the Pandelirium Quartet and The Naughton McFarland Duo. He is a versatile performer, specializing in jazz keyboard improvisation, contemporary chamber music, and steel pan. Peter holds degrees from The University of Iowa (BM – 2014, DMA – 2020) and The University of Tennessee, Knoxville (MM – 2016).

Peter's music blends the aesthetics of contemporary classical works with the melodic and harmonic sensibilities of commercial music, finding inspiration from Bill Frisell, Pat Metheny, David Lang, The Caribbean Jazz Project, and Alejandro Viñao. In May 2020, he released his first studio album SOUTHERN GOTHIC, an eclectic collection of original works which explore the intersection of composition and improvisation.

Peter is currently adjunct professor of percussion at Monmouth College and teaches privately in Iowa City. Since June 2016, Peter has served as a percussion faculty member for Birch Creek Music Performance Center.

White Pines (2015)

White Pines by Michael Burrirt for solo marimba and percussion sextet. This piece was inspired by the energy, crispness, and majesty of these snow-covered trees in the winter months near Burrirt's home in New York. White Pines is originally the second movement to a larger three movement work titled *Home Trilogy* and is dedicated to and commissioned by the internationally renowned percussion group Nexus. This sextet version of White Pines was orchestrated for the Inaugural All-Star International Collegiate Percussion Ensemble performance at PASIC 2015.

Having performed on four continents and more than forty states, **Michael Burrirt** is one of his generation's leading percussionists. He is in frequent demand, performing concert tours and master classes throughout the United States, Europe, Asia, Australia and Canada. Mr. Burrirt has been soloist with the United States Air Force Band, Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Richmond Symphony Orchestra, Nexus, Third Coast Percussion, Ju Percussion Group (Taiwan), Percussion Art Quartet (Germany), and the Amores Percussion Group (Spain). Mr. Burrirt has three solo as well as numerous chamber recordings. In 2018, he recorded his *Home Trilogy* with the world-renowned percussion group Nexus, and is soon to release a new recording of solo and chamber works by Alejandro Viñao with the Grammy Award-winning Third Coast Percussion. In 2006, he recorded the Joseph Schwantner Percussion Concerto with the Calgary Wind Ensemble on the Albany label.

He has been a featured artist at nine Percussive Arts Society International Conventions. In 1992 he presented his New York solo debut in Weill Hall at Carnegie Hall and in 1998 performed his London debut in the Purcell Room at Queen Elizabeth Hall. Mr. Burritt has extensive chamber and orchestral experience and has performed with the Chicago Chamber Musicians, The Chicago Symphony, Nexus, Third Coast Percussion and the The Peninsula Music Festival Orchestra.

Mr. Burritt is also active as a composer, with three concertos to his credit as well as numerous solo and chamber works for marimba and percussion. His works for solo marimba have become standard repertoire for the instrument, and are frequently required repertoire on international competitions. Commissions include The World Marimba Competition in Stuttgart Germany, The Paris International Marimba Competition, Nexus and the Paris Percussion Group. Mr. Burritt is published with Keyboard Percussion Publications, C. Alan, Masters Music, and Innovative Percussion. Burritt is also an artist/clinician and product design/consultant for Malletech, where he has developed his own line of marimba mallets and the MJB Signature Marimba. He is an artist/educational clinician with the Zildjian Company, Evans Drum Heads, and Yamaha Drums. Mr. Burritt is the President Elect of Percussive Arts Society, was a member of the Board of Directors from 1996 to 2008, a contributing editor for *Percussive Notes* magazine from 1991 to 2006 and was chairman of the PAS Keyboard Committee from 2004 to 2010.

Michael Burritt is currently Professor of Percussion and chair of the Winds, Brass, and Percussion department at the Eastman School of Music. He is only the third person in the history of the school to hold this position. Prior to his appointment at Eastman, Mr. Burritt was Professor of Percussion at Northwestern University from 1995 to 2008, where he developed a program of international distinction. Mr. Burritt received his Bachelor ('84) and Master of Music ('86) Degrees, as well as the prestigious Performers Certificate, from the Eastman School of Music.

Kinetic Chain (2026)

Kinetic Chain features a quasi-rudimental multi-percussion soloist who is accompanied by a percussion quartet. The piece blends contemporary marching and concert styles, opening with a recurring forceful theme and varied unpitched metallic sounds. It transitions to a militaristic 6/8 section and a modern Latinesque “parade style” feel, ending with an aggressive, angular conclusion. The work reflects my personal musical journey and honors my relationship with Dr. Brian West, who inspired the piece and was my former instructor. Dr. West and the percussion faculty at Texas Christian University commissioned Kinetic Chain for their spring 2026 faculty recital. Because this is my first composition for a chamber percussion ensemble, I dedicate it to my father, Carlos Gil – the first and most significant influence in my percussion journey.

- Notes by the composer

Hector Gil is the owner of Hector Gil Percussion LLC, and serves as a percussion education consultant, curriculum designer, clinician, adjudicator, and arranger for various programs across the U.S. Most recently, he served as Director of Percussion at Vista Ridge High School and Henry Middle School from 2008 to 2024, where his students achieved numerous national accolades that include being named The TMEA Invited Percussion Ensemble Winner (2023 - Vista Ridge), The TMEA Honor Band Winner (2024, 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 Black Swamp Percussion Ensemble Showcase Winner (2017, 2022, 2024 - Vista Ridge), 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 Bands of America Grand National

Championship Finalist (2021 - Vista Ridge), numerous finalist performances at UIL State and BOA Championships, and was a “Tournament of Roses” Parade Participant (2023 – Vista Ridge).

Hector 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, Dr. James Yakas, and Matt Savage.

Hector began his teaching career as the Director of Percussion 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), then as the Director of Percussion at Vista Ridge High School (2008-2024). In 2022, he served as the Percussion Caption Head for the Bluecoats 50th Anniversary Drum Corps.

In addition to his consulting duties, Hector is an avid percussion arranger and adjudicator for various high schools across the country. Hector’s professional affiliations include The Percussive Arts Society, the Texas Music Educators Association, the Texas Bandmasters Association, and he is a proud artist with Innovative Percussion, Sabian, and Marimba One.

Shell (2019)

SHELL was inspired by the work of photojournalist Seph Lawless who has traveled across the United States capturing images of abandoned shopping malls. There’s a certain feeling evoked from places that should be full of people but are now empty and decaying. Before online shopping, these were vibrant, communal places, now the emptiness is amplified.

Every so often, I listen to a version of Toto’s “Africa” that has been remixed to sound like it’s playing in an empty mall. In this increasingly virtual world, it conjures up a scenario that is strangely comforting, something to hold on to when we feel like we’re losing parts of ourselves. For this piece, I wanted to re-create that feeling, to project a moment of warmth and nostalgia into the void. *SHELL* is about remembering these ghostly spaces in their former glory, full of life and laughter.

- Notes by the composer

GRAMMY-nominated Irish composer **Emma O’Halloran** is interested in joy, wonder, hope, and connection, and her music is driven by a desire to capture the magic of what it means to be human. Freely intertwining acoustic and electronic music, Emma has written for folk musicians, chamber ensembles, turntables, laptop orchestra, symphony orchestra, opera, and theatre, and her work has been described as “intensely beautiful” (Washington Post) and “unencumbered, authentic, and joyful” (I Care If You Listen).

Known for her unique ability to fuse elements of pop, rock, and electronic music while exploring the colours and textures of acoustic instruments, her work has found a wide audience and has been featured at various music festivals such as Classical NEXT, Cork International Choral Festival, PODIUM Esslingen, New Music Dublin, Tokyo’s Born Creative Festival, and Bang on a Can LOUD Weekend. Additionally, her music has been performed by Crash Ensemble, Chamber Choir Ireland, ensemble reflector, Kaleidoscope Chamber Orchestra, PRISM Saxophone Quartet, and the Irish National Symphony Orchestra, amongst others.

In recent years, Emma's passion for storytelling has led her to explore multidisciplinary projects such as soundwalks and opera. She has written works for Irish National Opera, Boston Lyric Opera, Beth Morrison Projects, and her recent operas, *TRADE* and *Mary Motorhead*, received rave reviews from their performances at LA Opera and New York's PROTOTYPE Festival with the LA Times calling her "a kind of modern-day Monteverdi".

Emma loves working with people of all ages to explore and create music, and she has served as a mentor for various composition programmes in Ireland and the United States. In 2021, in partnership with the Irish National Concert Hall, she founded the Creative Lab, an award-winning mentorship programme for young composers from traditionally underrepresented groups in music composition. Emma holds a Ph.D. in Music Composition from Princeton University and is currently working as a freelance composer.

Fluffy Ruffles (1919/1993)

From the turn of the century until about 1930, there was a tremendous dance "craze" in America. One instrument in particular, the xylophone, found its way into the dance bands, probably because of its ability to accentuate the syncopated rhythms of the newer dance music.

One of the most popular of the dance bands was the Green Brothers' Novelty Xylophone Band. Their group consisted of string and wind instruments, as well as two or three xylophones played by Joseph and George Green, who were both virtuosos on the instrument. George Green was hailed as the world's greatest xylophonist, and he greatly expanded the instrument's expressive potential through his many compositions and transcriptions. The Green brothers were very active in the budding record industry, and they recorded hundreds of dance tunes for virtually every major record label in existence before 1930. Their popularity was world wide and their music, though relatively light in character, is nevertheless demonstrative of the energy, joy, and direct sentiment of its time.

- Program Note from Mostly Marimba

Fluffy Ruffles was one of hundreds of dances — in this case a "one-step" — that George Hamilton Green composed, arranged and/or recorded during the early part of the 20th century. The advent of recordings and personally owned record players — like the Victrola — sparked a "dance craze" during at the time. The composition features a highly virtuosic solo xylophone part which floats above very singable (and danceable!) melodies supported by traditional harmonies.

Considered one of history's greatest xylophone players, **George Hamilton Green** started playing at age 11 and at 13 was performing solos with his father's band. At nineteen, he entered vaudeville and in one year was proclaimed "the fastest, most artistic, and most wonderful xylophonist and soloist in this country or abroad." He was one of the most popular artists in recorded history, acting as soloist, composer, arranger, and as part of various groups including All Star Trio, Green Brothers' Xylophone Orchestra, and Green Brothers Novelty Band. Green was a fine teacher and author of pedagogical materials, his course of 50 lessons retaining importance today. His solo xylophone compositions such as "The Ragtime Robin," "Charleston Capers" and "Caprice Valsant" still retain an enormous popularity. Upon his retirement from music in 1946, Green pursued a successful career as an artist, illustrator and cartoonist.

The Sound of Perseverance (2024)

"The Sound of Perseverance," composed by Patricia Islas and Doug Bush, is a poignant and dynamic exploration of the human spirit's resilience in the face of adversity. Written for the University of Texas at Arlington Percussion Ensemble, this piece pays homage to the legendary musician Chuck Schuldiner,

whose final album bears the same title and reflects a profound journey through life's trials, particularly his battle with brain cancer.

At its core, "The Sound of Perseverance" encapsulates the duality of internal and external influences that shape our experiences. The snare drum serves as a powerful solo voice, representing the individual's inner thoughts, struggles, and aspirations. It communicates the complexity of personal reflection and the ongoing dialogue we have with ourselves. The accompaniment from the full percussion ensemble—featuring marimba, vibraphone, xylophone, glockenspiel, timpani, and auxiliary percussion—symbolizes the myriad of external factors and challenges that life presents, often beyond our control.

"The Sound of Perseverance" is not only a tribute to Chuck Schuldiner's legacy but also a celebration of the strength found in resilience. It invites listeners to reflect on their own journeys, encouraging a mindset that embraces each moment with gratitude and courage.

- Notes by the composers

Patricia Islas is a performer, composer, arranger, adjudicator and educator in the Dallas area. Mrs. Islas is a graduate of the University of North Texas and holds a bachelor's degree in music performance. While at North Texas, Mrs. Islas studied percussion under Mark Ford, Dr. Robert Schietroma, Christopher Deane, Paul and Sandi Rennick among others. She has also studied marimba with She-e Wu and Leigh Howard Stevens. With an interest in a variety of musical styles, Mrs. Islas performed with the Indoor Drumline, South Indian, Gamelan, Contemporary, and Classical Percussion ensembles while at North Texas. She also performed with the University of North Texas Symphonic Band under the direction of Dennis Fisher.

In 2002 Mrs. Islas received the award for the Best Individual Keyboard Soloist at the Percussive Arts Society International Convention. Mrs. Islas was a winner of the UNT Concerto Competition in 2004, which led to performing with the Richardson Symphony Orchestra. During her time performing in the UNT Drumline, they were awarded first place at consecutive PASIC Drumline Contests. Mrs. Islas has performed at several music conventions including Marimba 2010 Festival and Conference, PASIC and SEMUS, Society for Electro-Acoustic Music in the United States.

Since graduating, Mrs. Islas has been an educator in the Dallas area for several years. Mrs. Islas has arranged and taught drumlines who have won numerous Outstanding Front Ensemble, Best Arrangement, and First Place awards. In addition to her work with many Dallas area schools, Mrs. Islas spent the summers of 2004, 2005, and 2006 arranging music and serving as frontline technician for the Southwind Drum and Bugle Corps. Mrs. Islas also taught the 2007 Blue Knights front ensemble.

Recently, Mrs. Islas has performed clinics for many DFW area high schools along with Lone Star Percussion, A&M University Commerce, the Minnesota Day of Percussion, and the Iowa Day of Percussion. Mrs. Islas has also been an adjudicator for several drumline and concert percussion contests including The Sun City Throwdown in El Paso. In 2011 and 2014, Patricia traveled to London to meet with Grammy winner Imogen Heap after contributing to a song titled "Lifeline" off of Imogen's latest album. Currently, Mrs. Islas is performing and composing music for her contemporary musical duo Team Islas who has performed several times with Grammy nominated and Grammy winning musicians. Patricia Islas proudly represents Lot Riot, Pro-Mark Sticks and Mallets, and Majestic Percussion.

Doug Bush received his bachelor's degree from the University of North Texas in music education and is an international clinician, adjudicator, educator, performer, and composer. As a performer, Bush has worked with Grammy-nominated artists Poovalur Sriji, Horacio Hernandez, and Ignacio Berroa. As a composer, Bush has written solos, ensembles, and method index including the bestselling index for

snare drum, Super Hands, Master Hands, and Opening Statement. Bush has been commissioned for original works performed for the TMEA Invited Percussion Ensemble, PASIC Invited Percussion Ensemble (High School), and Midwest Invited Percussion Ensemble concerts. Together with his wife, Patricia Islas, they have written, arranged, and taught for numerous award-winning high school band programs including champions of the Thunder in the Hills Drumline Contest, HEB Drumline Contest, Plano Drumline Contest, North Texas Drumline Contest, Lewisville Drumline Contest, Lone Star Drumline Contest, PASIC Drumline Contest, and Texas State and BOA marching band champions. They have also served as percussion teachers and arrangers for World and Open Class Drum and Bugle corps. Doug Bush proudly endorses Mapex/Majestic Percussion, Pro-Mark Sticks and Mallets, Remo Drum Heads, SABIAN Cymbals, Beetle Percussion, and Lot Riot Apparel.

Oye Como Va (1962)

Oye Como Va is a 1962 cha-cha-chá song by **Tito Puente**, originally released on *El Rey Bravo* (Tico Records). The song achieved worldwide popularity when it was covered by American rock group Santana for their 1970 album *Abraxas*. This version was released as a single in 1971, reaching number 13 on the *Billboard* Hot 100, number 11 on the *Billboard* Easy Listening survey, and number 32 on the R&B chart. The block chord ostinato pattern that repeats throughout the song was most likely borrowed by Puente from Cachao's 1957 mambo "Chanchullo," which was recorded by Puente in 1959.

Tito Puente is the face of Latin music for many people. His showmanship, musical talent, and dedication to performing kept him in the spotlight from his early performances in the 1940s until his death in 2000. He was born in 1923 in Spanish Harlem to parents who were both Puerto Rican immigrants. The sounds of Puerto Rican and Cuban music filled his childhood and influenced his music, as did the big band sounds he loved to listen to on the radio. His early interest in drumming prompted noise complaints from his family's neighbors, who begged his mother to get Tito lessons.

Puente's talent blossomed with his drumming lessons, and in the '40s he joined the Machito Orchestra when their drummer was drafted for World War II. This was his big break, and Puente played with them until he was also drafted into the Navy. After the war, Puente went to the Julliard School of Music on the G.I. Bill to study music and orchestration, and in 1948 he formed his own band and began developing his distinctive performance style.

Tito Puente was known for his blending of Latin and jazz sounds, for placing percussion in the spotlight, and for celebrating the music with dancing and joy during his performances. His band became a regular sound at the Palladium Ballroom, where the Tito Puente Orchestra packed in the crowds and helped popularize mambo. Over the years, he became known as "El Rey," the king of mambo music, and he collaborated with many other major performers, including Celia Cruz. Puente began recording with RCA Victor in the 1950s. He continued to record, collaborate, and perform for the next several decades. In the 1990s, he played himself in the movie, *Mambo Kings*, which helped drive a renewed awareness of his music. When he died at age 77, he was still regularly performing.

Tito Puente's legacy has been recognized in many ways. He received five Grammy Awards during his lifetime, as well as a posthumous Grammy Lifetime Achievement Award; among other honors, he also received honorary degrees, presidential recognition, and the Key to New York City.

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.



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 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 Associate 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. The Horned Frog Marching Band, under his direction, was recognized by the CBDNA as a “top five” university marching band. The impact of his work in the field of marching band design has been recognized for the last 35 years. His drill designs and program coordination work have placed in the top at many regional and state contests as well as a national first place at the

Bands of America National Championship in 2007. He co-authored a software program for drill design and co-authored a marching band methods book titled “Marching Band Methods: A Practical Approach to Techniques and Design” that was published through Arranger’s Publishing.

Mr. Youngblood primarily teaches in the area of Wind Band Performance at TCU. He 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 and music technology classes. In 2020, he shifted focus from marching band design and began to pursue more conducting opportunities. He accepted a position with the newly formed Fort Worth Youth Orchestra Wind Ensemble in 2021 and was honored with a national second place in the American Prize conducting contest for his work with the group. The FWYO Wind Ensemble was also honored with the Co-Champion National first place American Prize award for their Ensemble performance at Bass Hall the same year.

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 also honored to be involved with the percussion program at TCU. Though his focus is in the wind band area, he is always grateful for invitations to record for and perform with the TCU Percussion groups. He was honored and excited to perform the drum set solo on Frank Zappa’s *Black Page Parts 1 & 2* with the TCU Percussion Ensemble in 2023. His percussion training began with Jim McGahey and Warren Dewey and continued with Allen Teel at Abilene Christian University. His percussion professors at East Texas State University were Robert Houston and Jimmy Finney. Mr. Youngblood plays percussion and performs regionally when he is able, and he is a frequent clinician and adjudicator in the area of percussion.

Mr. Youngblood is a product of public school music education in the state of Texas and is grateful for the guidance and mentorship of his many teachers. Before playing in the L.D. Bell High School Bands under the direction of Roger Winslow, Dana Rothlisberger and Earnest Repass, 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. 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.

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.

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