



SCHOOL OF MUSIC

Presents

**Jaden Guinto, Percussion**

**Matthew Hroch, Percussion**

Sunday, March 29, 2026

7:00 pm

Van Cliburn Concert Hall at TCU

**Program**

Satellite

Benjamin Holmes  
(b. 1991)

Jaden Guinto, Vibraphone  
Matthew Hroch, Marimba

Wanderer Above a Sea of Fog

Prana Rising  
(b. 1993)

Matthew Hroch, Percussion

Midnight Drift

Matt Moore  
(b. 1985)

Jaden Guinto, Snare Drum

Fractalia

Owen Clayton Condon  
(b. 1978)

Jaden Guinto, Matthew Hroch, Brandon Davidson, Ahmad Elijah, Percussion

Wildflower

Jared Coller  
(b. 1996)

Jaden Guinto, Marimba

Alcobaca Suite

Kevin Erikson  
(b. 1971)

*I. The Court at Alcobaca*  
*III. Dom Pedro's Revenge*

Jaden Guinto, Timpani

Fantasy for Vibraphone

Jesse Monkman  
(b. 1975)

Matthew Hroch, Vibraphone

Five More Minutes

John Tadlock  
(b. 1993)

Jaden Guinto, Matthew Hroch, Percussion

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.

Matthew Hroch 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

### Satellite (2023) – Benjamin Holmes

Satellite by Benjamin Holmes is an advanced level mallet duo with swirling marimba and vibraphone patterns and colors. Driving triplets throughout the work create a sense of momentum that mimics the rotation of the earth and its orbiting satellites. The triplets are occasionally altered through various metric modulations, representing a satellite's revolution around the planet. Performers' abilities are challenged through sharp dynamic changes, quick timbre shifts, and interesting color combinations. Satellite is a whirlwind duo that will challenge even the most advanced players and enthrall audiences.

### Wanderer Above a Sea of Fog (2012) – Prana Rising

The piece entitled Wanderer Above a Sea of Fog was inspired by the great romantic painter Caspar David Friedrich. It was one of Friedrich's intentions to capture in his art a new type of freedom being experienced by men and woman at the onset of the industrial revolution. This freedom is depicted in Friedrich's painting, 'The Wanderer Above a Sea of Fog'. The painting is of a man whose back is turned to the viewer as he looks out into the endless landscape that lay before him. Who is this man? Or is the question rather, who is this man not? Herein lies the great fortitude of this 'everyman', ready to experience the new opportunity that now lay before him. It is, therefore, my deepest intention to capture in my own work this new and great freedom of human exploration that was experienced at the time of Friedrich. It is my sincere hope to capture the great struggle, the great uncertainty and the great opportunity.

### Midnight Drift (2025) – Matt Moore

The third entry in the progressive snare solo series, Midnight Drift pairs expressive sticking with a pulsing electronic track to create a moody, atmospheric solo. Designed around groove, touch, and tone, the piece lets players explore subtle ghost notes and shifting rhythmic feels—always with a steady, hypnotic pulse drifting underneath. A flexible, motivating series that grows alongside the performer.

### Fractalia (2011) – Owen Clayton Condon

Former Third Coast Percussion member Owen Clayton Condon writes music influenced by minimalism, electronica and taiko drumming. His piece, Fractalia, written for Third Coast Percussion in 2011, is a sonic celebration of fractals, geometric shapes whose parts are each a reduced-size copy of the whole (derived from the Latin fractus, meaning “broken”). The kaleidoscopic fractured melodies within Fractalia are created by passing a repeated figure through four players in different registers of the marimba.

### Wildflower (2025) – Jared Coller

Wildflower is dedicated to my wife, Caitlyn. The piece is a reflection and exploration of my life before and after meeting her, struggling with mental health, personal worth, and meaning of life. While a lot is still unknown, and I still struggle, I know that she is still there for me and I can find comfort and joy in being with her.

### Alcobaca Suite – Kevin Erikson

The inspiration for Kevin Erickson's Alcobaca Suite comes from a tragic love tale dating back to fourteenth century Portugal. Dom Pedro, son of Alfonso IV and heir to the throne, wed the Infanta Constanza of Aragon in 1340 in a politically-arranged marriage. Dom Pedro, however, was taken with Inês de Castro, one of the Infanta's ladies-in-waiting. The relationship of Pedro and Inês grew as they became lovers, parents, and soul mates. The scandal at the court proved to be too much so the King had Inês banished to Spain. Dom Pedro persisted and had Inês and their children installed in the convent of Santa Clara some fifty miles from Alcobaca. For some ten years, Pedro and Inês maintained their relationship. Alfonso, torn between Pedro's happiness and political pressure, finally yielded to his advisors and allowed Inês and her children to be brutally murdered on January 7, 1355.

Dom Pedro's grief was immeasurable. He swore revenge and led a bloody rebellion against his father but was unable to gain victory nor revenge. Dom Pedro yielded, having to accept the pardon of the three assassins as a condition of the surrender. Alfonso died soon after, and the prince ascended to the throne as Pedro I. He had the three assassins extradited and was finally able to have his revenge; the last thing the assassins would see before they died was the beating of their own hearts. Still yearning for his dead Inês, Pedro revealed that he and Inês had been secretly married. He then proceeded to stage the coronation his queen never had.

### Fantasy for Vibraphone (2012) – Jesse Monkman

Fantasy for Vibraphone is a concert solo which intentionally steers away from the instrument's jazz roots. The thematic style is pure Jesse Monkman whose popular marimba solos have entertained audiences and challenged players for years. With a mysterious and minor theme, driving motion, and technical requirements, this solo would be a unique choice for recital or jury repertoire for the experienced mallet player.

## Five More Minutes (2018) – John Tadlock

While programming my master's recital, I ended up being exactly five minutes short of the required length. So, rather than taking on the monumental task of scouring the internet and archives for a multi-percussion piece that was just over five minutes long and that I also liked, I asked a friend if he wanted to play a composition with me. Thus, Five More Minutes was born. This piece is intended to work as either a recital opener or closer. I really wanted a piece that grooved, but also got intense with a lot of split rhythms between the two players. I also wanted it to be something that would be a lot of fun from an audience perspective.

Five More Minutes starts out with a mellow groove, but very soon the theme interrupts with a desire to be heard. Quickly the groove takes over again, and we are given a quick respite as the tambourines come in with their interlocking rhythms. Eventually, we move back to the drums, but now with sticks as the players weave in and out of each other's textures slowly growing until finally the theme blasts through again demanding to be heard. Now, finally in unison, the two players drive forward to the bombastic conclusion.