

PERCUSSIVE ARTS SOCIETY

International Convention

November 9-12

TCU[®]

PERCUSSION





TCU PERCUSSION ORCHESTRA

2022 PASIC Tour

Tuesday, November 1st, 7:00 p.m.
Trinity High School,
Eules, TX

Sunday, November 6th, 7:00 p.m.
The Van Cliburn Concert Hall at TCU,
Fort Worth, TX

Monday, November 7th, 7:00 p.m.
Forney High School,
Forney, TX

Wednesday, November 9th, 6:30 p.m.
Center Grove High School,
Greenwood, IN

Thursday, November 10th, 10:00 a.m.
Percussive Arts Society International Convention
Sagamore Ballroom, Indianapolis Convention Center
Indianapolis, IN

From the Chancellor

TEXAS CHRISTIAN UNIVERSITY



Music takes center stage at Texas Christian University and in Fort Worth. Without a doubt, the School of Music is among our flagship programs, lending special vibrancy to the cultural life of the university and city. We are especially proud of the TCU Percussion Studio, which has a long tradition of excellence. Our university is honored that the Percussive Arts Society has invited the Percussion Orchestra to perform at this prestigious gathering. We hope you enjoy the music of these talented performers as much as we do!

***Dr. Victor J. Boschini, Jr., Chancellor
Texas Christian University***

From the Dean

TCU COLLEGE OF FINE ARTS



On behalf of the TCU College of Fine Arts, I am pleased to welcome you to this PASIC 2022 performance by the TCU Percussion Orchestra under the direction of Dr. Brian West. The College of Fine Arts is guided by our mission to prepare the next generation of creative leaders in the arts and champion the value of the arts as essential for learning and living in a global society. Today you will hear one of TCU's leading examples of creative excellence in the TCU Percussion Orchestra, as our students perform a program that exemplifies an inspiring musical intersection of tradition and modernity. We are extremely proud of our students, and we are confident you will enjoy this performance.

***Amy Hardison Tully, D.M.A.
Teresa Ann Carter King Dean
TCU College of Fine Arts***

From the Director

TCU SCHOOL OF MUSIC



On behalf of the TCU School of Music, I welcome you to PASIC 2022 and this performance of the TCU Percussion Orchestra under the direction of Dr. Brian West. At TCU, we are educating the next generation of musicians to be leaders and ambassadors of music, helping to create bridges across an ever more divisive world. We are also dedicated to fostering the best in performance, teaching, creativity, and scholarship in music, and all of these will be on display today. During this performance, you will not only hear the talented students in the award-winning TCU Percussion Orchestra, but also experience a world premiere of a piece written by TCU composition student Harrison Collins. We are proud of the hard work and dedication that our students demonstrate every day, and I hope that you enjoy the performance.

***Dr. Sean Atkinson, Director
TCU School of Music***

PROGRAM

TCU PERCUSSION ORCHESTRA II

At a Crossroads* (2022)

Nicole Piunno
(b. 1985)

TCU PERCUSSION ORCHESTRA

Cloud Dance* (2022)

Harrison J. Collins
(b. 1999)
Jeffrey S. Hodge, conductor

Revenant* (2022)

Andrea Venet
(b. 1983)

all hearts and minds be clear* (2022)

Clif Walker
(b. 1972)

Thy Kingdom Come* (2022)

Jacob Remington
(b. 1986)

** Commissioned, premiered, and recorded by the TCU Percussion Orchestra*

TCU PERCUSSION ENSEMBLES

Robert Allen
Ashlyn Bailey
Angela Maria Lara Cabrera^
Jacob Cauley
Isaac Chiang
Anthony Chmielewski
John David Cope
Hezan Daroona
Emily Dean
Josh Foust*
Hayden Gish
Eric Goodheer*
Nathan Grissett*
Luke Hammond
Maggie Hogan
Katie Jobe*
Marshall Lane
Zachery Lewis
Adriana Lima
Adam Mackey
Ivan Mendoza
Maddie Miller*
Reynaldo Miranda
Pauline Napier
Johnny Naw
Andréa Phillips
Austin Probst
Karolina Rimsktye
Alex Rodzewich
Gabe Sanchez
Joshua Santana
Chloe Strain
Nick Travis
Micah Tucker

Pantego, TX
Aledo, TX
Pasto, Colombia
Houston, TX
Flower Mound, TX
Cypress, TX
North Richland Hills, TX
Frisco, TX
Bullard, TX
Muscle Shoals, AL
San Marcos, TX
Abilene, TX
Florence, AL
Austin, TX
Cypress, TX
Azle, TX
San Antonio, TX
Forney, TX
Carrollton, TX
Cypress, TX
McAllen, TX
Farmers Branch, TX
Brenham, TX
Dallas, TX
Haltom City, TX
Watauga, TX
Frisco, TX
Panevezys, Lithuania
Arlington, TX
McAllen, TX
Spring, TX
Austin, TX
Plano, TX
Burleson, TX

* - denotes graduate student

^ - denotes artist diploma student

PROGRAM NOTES

AT A CROSSROADS (2022)

At a Crossroads was commissioned by Brian A. West and the Texas Christian University Percussion Orchestra. The work consists of three connected movements and portrays the struggle that occurs when one faces a metaphorical crossroads in life.

-Notes by the composer

Nicole Piunno is a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seemingly opposites are connected as they often weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging lightness and darkness, past and present, beauty and brokenness, confinement and freedom, chaos and order, spiritual and physical, life and death.

Nicole holds a Doctor of Musical Arts degree in composition and a Master of Music degree in theory pedagogy from Michigan State University. Her composition teacher was Ricardo Lorenz. She earned a Master of Music degree in composition at Central Michigan University, studying with David Gillingham. Nicole earned a Bachelor of Music degree in Music Education and her emphasis was on trumpet. Her music has been performed by the Principal Brass Quintet of the New York Philharmonic, Athena Brass Band, the United States Coast Guard Band, the University of North Texas Wind Ensemble, and at many other universities and conservatories around the country.

CLOUD DANCE (2022)

Where I reside in North Texas, the summer of 2022 was terribly hot and dry. Nearly every day was over 100 degrees, and there was no rain for months. When the first rainstorm of the season finally came in mid-August, and brought with it a lovely 75 degree temperature outside, I was so glad to see it that I decided to go outside, sit down in my driveway, and just enjoy being rained on. I sat out there for half an hour, and I found myself watching the massive dark gray storm clouds shifting around. It was enrapturing to watch them change shape and collide into one another only to take new forms and repeat. It was like they were dancing. As soon as I arrived at that metaphor, I began hearing musical ideas in my mind, and so when I went inside, I sat down and began writing feverishly—it was like I could hardly keep up with the ideas taking shape in my mind. A week later, I had completed *Cloud Dance*.

Cloud Dance begins in the rainstorm I sat down in, emulating the sounds of rolling thunder, falling rain drops, and gently stirred wind chimes. It develops into a dance in which several central ideas are developed as if they were rain clouds being moved by the wind, shifting shapes, and colliding into one another only to take on new forms and repeat the cycle. Eventually, the dance reaches a fever pitch in a crash of thunder, and the work ends as the storm does: with the rain slowing to a stop and the warm summer sun beginning to peek out from behind the clouds.

-Notes by the composer

Harrison J. Collins (b. 1999) began composing at the young age of thirteen. Since then, he has made a name for himself across the United States as a skilled composer. He combines his musical studies in academic settings with years of self-teaching and a strong intuition to write music that challenges and connects to performers and listeners alike.

His works for wind ensemble, orchestra, and chamber ensembles are published by Murphy Music Press, C. Alan Publications, and more, and have been performed across the United States and internationally. He is a winner of numerous composition competitions, including the Sinta Quartet Composition Competition, the Dallas Winds Fanfare Competition, and the National Young Composers Challenge. Harrison is a proud representative and board member for the Millennium Composers Initiative, through which he seeks to provide opportunities for other composers to grow and reach new heights. In 2022, he founded the Aurora Tapestry Collective with his friends Kevin Day, Josh Trentadue, and Katahj Copley.

Harrison spent several years at Illinois State University, where he studied composition with Dr. Roy Magnuson and Dr. Roger Zare. Harrison currently studies at Texas Christian University with Dr. Neil Anderson-Himmelsbach and Dr. Till Meyn, where he is seeking a degree in music composition.

REVENANT (2022)

Revenant for percussion orchestra is partially inspired by conceptual and harmonic elements of Leonard Bernstein's 1971 MASS, which, like many of his works, deals with a crisis of faith among humanity, moral conflict, and political unrest. With parallels to many societal circumstances today, the concept resonates with me. In Bernstein's work, the main character, or 'Celebrant', begins in peace but eventually loses his sanity after his faith is continually challenged by the congregation. In the movement "Fraction: Things Get Broken", instead of the bread being broken for communion, the Celebrant crumbles under the pressure from the complaints and demands from the congregation. Everything, and everyone, comes apart until what can be interpreted as the Holy Spirit or divine entity, represented by a solo flute, joins with a boy soprano and eventually revives all those fallen on stage. This portrays a reconciliation of peace, which leads to the final chorale, "Almighty Father". This is a beautiful example of redemption, renewed life and unity; the harmonic and melodic behavior of "Almighty Father" impacted me greatly and informs my compositional process throughout Revenant.

Revenant means someone or something that returns after a long period of absence or death. I attempted to capture this by a recurring motive in the upper metallic instruments, which has divine implications. It is eventually distorted and derails the entire ensemble by the xylophone in the section at letter H. This represents destructive social and agenda-driven messaging disguised as progress, which often obscures the truth and influence those with even the best of intentions until things are unrecognizable. This also parallels the Celebrant's crumble described above. Despite distortions and things being "broken", the revenant motive prevails and offers redemption. Just as Bernstein stated in regards to MASS, the goal is to communicate a universal reaffirmation of faith.

-Notes by the composer

Dr. Andrea Venet is a percussion artist, soloist, educator, and composer specializing in contemporary and classical genres who is currently Associate Professor of Percussion and head of the department at the University of North Florida. An international soloist, chamber

musician, and clinician, Andrea maintains an active schedule; select appointments include the WASBE & Àgora Actual Festivals (Spain), Steve Weiss Mallet Festival (Barnes Foundation, Philadelphia), Kyoto City University University of Arts, PASIC, Eastman School of Music, Celebrate Marimba Festival, and with the PMR Brass Band (SK, Canada). Her duo, Escape Ten, are signature performing artists and regularly commission new works for percussion duo. They have their own line of chamber mallets through Mallettech and publication series through KPP. You can hear them on albums *Our Favorite Things* (Ravello 2020), and *Colours of a Groove* (2014).

A passionate educator, she directs the UNF percussion ensemble, teaches applied lessons, pedagogy, methods, percussion literature, and co-directs the UNF NuMIX ensemble. Her areas of research and creative activity include composition, pedagogy, improvisation, marimba and voice, and historically informed Baroque performance practice techniques for playing Bach on marimba. Andrea is commissioned regularly; her works have been performed and premiered at the Percussive Arts Society International Convention, as well as by Grammy-Award winning Third Coast Percussion. Venet's compositions and arrangements are published with KPP, Tapspace, and self-published (DrGlockenAV Publications), in addition to articles published with Percussive Notes and Rhythm!Scene. Andrea is an artist for Mallettech, Black Swamp, Remo, DREAM Cymbals, and an active member of PAS.

all hearts and minds be clear (2022)

The title is both a request and a directive. Intentional, initially brief, pauses of reflection, becoming increasingly longer periods of calm over time, interweaving and contrasted by bursts of tension throughout. A simple, repeated petition and constant goal.

Commissioned by Dr. Brian West and the Texas Christian University Percussion Orchestra for the 2022 Percussion Arts Society International Convention (PASIC) Indianapolis, Indiana.

-Notes by the composer

Clif Walker is an active arranger, clinician and composer with original works performed at PASIC, TMEA and The Midwest Band Orchestra Clinic. He is the front ensemble arranger with The Cavaliers Drum and Bugle Corps from Rosemont, IL, and adjunct faculty at the University of Missouri where he is the director of the Marching Mizzou Drumline.

Clif was a faculty member for the 2019 and 2022 Music For All Summer Symposium and is a member of the WGI Percussion Adjudication Roster. He served as the director of percussion, design team member and arranger for BOA Grand National Finalist Blue Springs High School (2011-2015), and director of percussion at Timber Creek High School in Orlando, Florida (2001-2008), who performed at the Percussive Arts Society International as the high school International Percussion Ensemble Competition winners in 2005.

Clif holds an MME from the University of Central Florida and is published with Musicon Publications, Tapspace and is proud to endorse Yamaha Musical Instruments, Remo Drumheads, Zildjian Cymbals and Innovative Percussion Sticks and Mallets.

THY KINGDOM COME (2022)

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

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

Although this piece is not meant to tell Boberg's story or chronicle the final chapters of the Revelation, there are elements from each that can be heard throughout. The number 12 plays a significant role in the Revelation (12 gates, 12 angels, 12 tribes of Israel, 12 apostles, 12 foundations, 12 pearls, 12 crops of fruit on the tree of life) as well as in our daily lives (12 months in a year, 12 hours on a clock, 12 pitches in a musical octave, 12 constellations of the zodiac, 12 hues of the color wheel) and therefore the piece is primarily metered in 12/8 and a quick 3/4 subdivided by sixteenth notes (12 per bar). The E-flat octatonic tonality (alternating half-steps and whole-steps) utilized in Prelude was intended to characterize the fight between heaven and hell, right and wrong, good and evil, and since that piece was mostly representing evil, I chose to mainly use A Lydian and A-Major as the tri-tone opposite key center and the "brightest" modes to represent the goodness of heaven for this piece. In Revelation, the city of God "had a great, high wall with twelve gates...three gates on the east, three on the north, three on the south and three on the west," and as the piece begins, each cardinal direction is illustrated aurally by alternating between the different tonal centers of A, C, Eb and F# located at each polar axis around the Circle of 4ths/5ths, which coordinates with the positions of each direction. The flowing "River of Life" described in Revelation is symbolized by undulating octatonic scales and accented by the crashing sounds of thunder and lightning from Boberg's piece, which quickly subsides and gives way to a quiet moment of calm reflection before leading to a celebratory and jubilant return of a familiar melodic structure. As the piece comes to a close, the hymn dominantly prevails soaring above pulsing rhythms and swift scalar runs that precede the triumphant finale embellished with the resonant ringing of bells and chimes in keeping with the final chapter of Revelation where "...there will be no more night. They will not need the light of a lamp or the light of the sun, for the Lord God will give them light. And they will reign for ever and ever."

-Notes by the composer

Jacob Remington (b.1986) is a percussionist/composer from Fort Worth, Texas. He began his musical studies with the piano at the age of seven, and continued with horn and guitar before eventually finding his way to percussion. As a performer, Jake has presented several recitals and been featured as a soloist in numerous concerts including the premier of Eric Ewazen's Concerto for Marimba and Percussion Ensemble with the Texas Christian University Percussion Ensemble. He was a semi-finalist in the 2009 Paris International Marimba Competition, and was awarded third place at the 2004 Percussive Arts Society International Convention Marimba Competition. In addition to his work as a soloist, Jake has performed with several professional ensembles such as the London Contemporary Orchestra and the London Sinfonietta. Jake is very passionate about the development and enrichment of percussion repertoire and actively promotes this by composing new pieces, commissioning composers, and collaborating with other artists. His percussion duo with Maria Finkelmeier, Evolution Duo, co-directed the Piteå Percussion Repertoire Festival and created the commissioning project "Compose. Perform. Inspire." which generated seven new works for percussion duo.

Jake holds a M.A. with Distinction in Percussion Performance from the Royal Academy of Music in London, England, and a B.M.E. from Texas Christian University in Fort Worth, Texas. Throughout his musical career, he has been privileged to study with some of the world's top percussionists and teachers including Anders Åstrand, Eric Sammut, Colin Currie, Neil Percy, Richard Gipson, Brian West, Joey Carter, Paul Rennick, Sandi Rennick, Mark Teal, and Mike Mathew. His music is published through C. Alan Publications.

ABOUT THE CONDUCTORS



BRIAN A. WEST

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

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

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



JEFFREY S. HODGE

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

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



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

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 works for a variety of percussion ensembles. The process of seeking out talented composers, engaging these individuals to write for percussion, collaborating with them on the pieces, premiering these new works, publishing these works, and recording them, is an important part of the TCU Percussion Studio. Our faculty and students enjoy the process of adding literature to the genre.

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

2022 -	<i>Cloud Dance</i> , Harrison J. Collins
2022 -	<i>At a Crossroads</i> , Nicole Piunno
2022 -	<i>Revenant</i> , Andrea Venet
2022 -	<i>all hearts and minds be clear</i> , Clif Walker
2022 -	<i>Thy Kingdom Come</i> , Jacob Remington
2022 -	<i>Adelant</i> , Ivan Mendoza
2022 -	<i>Momentum</i> , Matt Moore
2022 -	<i>Requiem</i> , Christopher Bradford
2022 -	<i>Mephisto</i> , Cameron Bright
2021 -	<i>Percolating</i> , Bruce Broughton
2021 -	<i>Golgotha</i> , Adam Bruce
2021 -	<i>Oferendas 7</i> , Ricardo Coelho de Souza
2021 -	<i>Black Widow</i> , Bradley Baird
2021 -	<i>Gražuolė</i> , Emily Magee
2021 -	<i>Tenebrous Paradigm</i> , Darrien Spicak
2021 -	<i>Peacharine Rag</i> , Scott Joplin, arr. Miles Locke
2020 -	<i>Spark</i> , Luke Vogt
2018 -	<i>White Feather</i> , John Psathas
2018 -	<i>Babylon</i> , David Gillingham
2018 -	<i>Norrskens Dans</i> , Jacob Remington
2018 -	<i>Into The Zone</i> , Dan Welcher
2015 -	<i>Citadel of the Stars</i> , Francisco Perez
2015 -	<i>La Danza Delle Streghe</i> , Raymond Helble
2015 -	<i>Firefly</i> , Nathan Daughtrey
2015 -	<i>Collide</i> , Jacob Remington
2014 -	<i>Heart of Darkness</i> , Andrew Eldridge
2014 -	<i>Volcan de Fuego</i> , Francisco Perez
2013 -	<i>Consider the Birds</i> by Ryan George
2011 -	<i>Occhio</i> by Casey Cangelosi
2011 -	<i>Nocturne for Percussion Ensemble</i> , Pius Cheung
2011 -	<i>Image for Percussion Orchestra</i> , Martin Blessinger
2011 -	<i>Prelude to Paradise</i> , Jacob Remington
2011 -	<i>Critical Mass</i> , Matt Moore
2010 -	<i>Doors</i> , Dave Hall
2009 -	<i>ZZZZing!</i> , Till Meyn
2008 -	<i>Ceiling Full of Stars</i> , Blake Tyson
2008 -	<i>Symphony for Percussion</i> , Eric Ewazen
2008 -	<i>I Ching</i> , Dwayne Rice
2008 -	<i>Escape Velocity</i> , Dave Hall
2005 -	<i>Oferendas No. 3</i> , Ricardo Coelho de Souza
2005 -	<i>Prelude and Rondo alla Marcia</i> , Raymond Helble
2003 -	<i>A'Fair To Remember</i> , Robert Garwell

TCU PERCUSSION FACULTY / STAFF

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

Joey Carter - Percussion Instructor

Jeff Hodge - Percussion Instructor

Sharie Owens - Administrative Assistant

Josh Foust- Graduate Assistant

Eric Goodheer- Graduate Assistant

Nathan Grissett- Graduate Assistant

Katie Jobe- Graduate Assistant

Special thanks to the following for their continued support of the TCU Percussion Studio:

Innovative Percussion

Yamaha

Remo

Sabian

Marimba One

Please visit the following for more information:

www.percussion.tcu.edu

www.music.tcu.edu

Facebook - "TCU Percussion Studio"

Twitter – "TCU Percussion"

Instagram – "TCU Percussion"

YouTube – "TCU Percussion"

Or contact:

Dr. Brian A. West, TCU Coordinator of Percussion

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

ABOUT THE SCHOOL OF MUSIC



SCHOOL OF MUSIC

The TCU School of Music offers an uncommon musical environment in which students learn and grow as artists, educators and individuals. Under the direction of our renowned faculty and through a broad array of performance and scholarly programs at both the undergraduate and graduate levels, our students are well prepared to pursue their music careers anywhere in the world.

One of six schools and departments within the TCU College of Fine Arts, the School of Music is a vital and dynamic member of the local arts community, bringing hundreds of performances and guest artists to the campus and greater Fort Worth each year. From recitals, master classes and seminars by faculty and guest artists to award-winning student ensemble performances and festivals, the School of Music offers a distinctive variety and depth of programming.

We believe in music as an integral part of a liberal arts education and recognize its extraordinary capacity to draw together audiences from around the globe. While teaching our students about what has come before, we prepare them to become part of a global future. We invite you to join us as we continue our tradition of excellence and enjoy the transformative experiences of our programs and performances.

Educating the Legends of Tomorrow

TCU's vision is to be a world-class, values-centered university. At the School of Music, that means fostering excellence in performance, teaching, creativity and scholarship.

The School of Music is fortunate to have distinguished faculty members who help students reach their creative and professional potential and young musicians who leave here as artists, leaders, educators and innovators.

We are grateful to individuals and organizations in Fort Worth and around the world whose contributions ensure our continuing success.

Should you wish to make a tax-deductible gift to enhance the School of Music, please contact Director of Development Angela Strittmatter at 817-257-4497 or at a.strittmatter@tcu.edu. Gifts of endowment are especially helpful because they support the School of Music in perpetuity.

THE TCU MUSIC CENTER



THE TCU MUSIC CENTER was designed by nationally acclaimed Bora Architects of Portland, Oregon, among the nation's leading firms in designing performance spaces, concert halls, and academic buildings of this caliber. The facility contains over 7,500 square feet of individual practice rooms, orchestra and band rehearsal halls, a comprehensive percussion suite, and faculty offices/teaching studios. The percussion suite contains a large percussion orchestra rehearsal room, a steel band rehearsal room, percussion practice rooms, faculty teaching studios, and dedicated percussion storage rooms.

THE VAN CLIBURN CONCERT HALL AT TCU serves as the heart of the TCU Music Center. The 700-seat hall has been designed in-the-round to convey the feel of an intimate concert experience for a larger audience, with views of the performance available from all perspectives. This unique configuration also supports an exceptional student learning experience and will be acoustically perfect, designed specifically for musical performance. The concert hall complements Fort Worth's Bass Performance Hall (seating 2,056) and the W.E. Scott Theatre & Community Arts Center (seating 468) to offer Fort Worth an advanced, mid-sized performance venue for all to enjoy.

The TCU Music Center also anchors a green space called the Creative Commons, which aesthetically links the building to nearby Fine Arts facilities and fosters artistic interaction and collaboration among all members of the TCU community.



TCU
SCHOOL OF MUSIC



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