



**Percussion Orchestra,
Percussion Ensemble,
&
Steel Bands**

**Brian A. West,
Coordinator of Percussion**

Sunday, October 24th
7:00 p.m.
TCU Music Center Band Room

PERCUSSION ENSEMBLE

Brian A. West, Director

FASCINATION FOR FOUR PLAYERS* (2021)

Anthony Peterson

IGNIS (2019)

Christopher Bradford

PERCUSSION ORCHESTRA

Brian A. West, Conductor

gravity (falling) (2019)

Clif Walker

MONOLITH (2019)

Francisco Perez

APPALACHIAN MORNING (2017)

Paul Halley

Arr. Omar Carmenates

STEEL BAND II

Jeff Hodge, Director

MAMBO MINDORO

Cal Tjader

Arr. Tony McCutchen

CARNBEE JAM

Tony McCutchen

MASS STEEL BAND

Brian A. West & Jeff Hodge, Directors

HANNIBAL'S REVENGE

Andy Narell

Arr. Steve McDonald

LIMBO / MARIANNE

Traditional

Arr. Thad Anderson

* = world premiere performance

TCU PERCUSSION ENSEMBLES

Jacob Cauley	Houston, TX
Isaac Chiang	Flower Mound, TX
Anthony Chmielewski	Cypress, TX
Josh Foust*	Muscle Shoals, AL
Hayden Gish	San Marcos, TX
Eric Goodheer*	Abilene, TX
Luke Hammond	Austin, TX
Ethan Hight	McAllen, TX
Maggie Hogan	Cypress, TX
Katie Jobe*	Azle, TX
Marshall Lane	San Antonio, TX
Zachery Lewis	Forney, TX
Adriana Lima	Carrollton, TX
Ivan Mendoza	McAllen, TX
Maddie Miller	Farmers Branch, TX
Reynaldo Miranda	Brenham, TX
Tanner Moseley	Carrollton, TX
Pauline Napier	Dallas, TX
Johnny Naw	Haltom City, TX
Anthony Peterson	Mansfield, TX
Andréa Phillips	Watauga, TX
Austin Probst	Frisco, TX
Alex Rodzewich	Arlington, TX
Gabe Sanchez	McAllen, TX
Joshua Santana	Spring, TX
Chloe Strain	Austin, TX
Nick Travis	Plano, TX
Josh Villanueva	Houston, TX

*** - denotes graduate student**

PROGRAM NOTES

Fascination for Four Players (2021) – Anthony Peterson

This was written at a time where I was very interested and inspired by very close dissonances. As I wrote this, I was listening to lots of IDM composers such like Tim Hecker, Aphex Twin and Jon Hopkins, who influenced the movement of the passages and chord progressions. This is the first quartet I've written, so composing and rehearsing this was a big learning experience.

This piece begins with a motif, which develops into dense melodic passages before ending the way the piece started.

-notes by the composer

Ignis (2019) – Christopher Bradford

I wrote **Ignis** the summer before my freshman year of my bachelor's degree at the University of Utah. Ignis is a Latin root word meaning "ignite" or "spark." The idea of this work is that the music is constantly trying to start a fire, moving between sparks, shimmering embers, and dancing fire, almost to the point of being out of control. The form in mind was ABC. The A section is a series of running sixteenth note figures accompanied by an ascending rippling motif in the first marimba. It moves through a series of phrases in perpetual motion that lead to an aggressive pounding section that is interrupted by descending split runs or sixteenth note figures. The B section provides a soft section to the piece in a chorale-esque manner, moving in and out of close dissonances. This accompanies the dancing bass motif introduced in the fourth marimba which develops into a warm and rhythmic climax. The C section is when the fire is at its peak. An evocation of the rippling motif from the A section is brought back in the second marimba now descending. The first running sixteenth motif found at the beginning of the work is also recalled, now in mixed meter to bring the work full circle. The piece then shoots into a final statement of the C material, pulsing on a C Major chord with Lydian occurring in the upper voices. The work is concluded with a final split-run ascending to an energetic resolution.

-notes by the composer

***gravity (falling)* (2019) – Clif Walker**

gravity (falling) was commissioned by Mr. Kennan Wylie and the Marcus High School Percussion Ensemble for the 2020 Texas Music Educators Association *Centennial* Conference in San Antonio, Texas.

A typical skydive lasts about 5 minutes, as does the piece, with approximately 40 seconds of that spent in freewill and the remainder during the parachute ride down. Skydivers say it's the longest 40 seconds of their life. You experience so many new sensory stimulations and you become more alert. Time will feel both faster and slower and the piece attempts to explore both of these extremes.

Measures 1 and 2 represent the breaths you take right before you jump into the fear, then peace, of the dive.

-notes by the composer

***Monolith* (2019) – Francisco Perez**

For several years now, the creative genius of Stanley Kubrick's films have been a tremendous inspiration for me as an artist. While the visual poetry and dramatic storytelling of his entire oeuvre captivate the mind, one particular Kubrick work has fascinated me the most – *2001: A Space Odyssey*. In the fifty years after its 1968 release, the film's main narrative (an allegory on the nature of mankind) has spawned countless theories and analyses around the world, all with varying interpretations of the mysterious black monolith which plays a transcendental role across each of *2001*'s four acts.

In *Monolith*, I have loosely adapted this same role in a motivic sense against a myriad of other thematic, formal, and musical references to *2001*. Beginning with a foreboding introduction, a simple ascending motif slowly propels the work through four main sections, guiding the musical textures to higher 'aural' dimensions.

Monolith was commissioned by Francis Burke and the Lake Dallas High School Percussion Ensemble (Corinth, TX).

-notes by the composer

***Appalachian Morning* (2017) – Paul Halley, arr. Omar Carmenates**

Commissioned by Dr. John W. Parks IV and the Florida State University Percussion Ensemble, this arrangement of Paul Winter's most famous work is, from a formal, melodic, and harmonic standpoint, a straight-forward rendition comparable to any of the Paul Winter Consort's many recordings/performances. However, in arranging this for percussion ensemble, I sought to bring out the bouncing yet fluid rhythmic qualities of the original by adding subtle (or maybe not-so-subtle) lines and colors spread throughout the ensemble.

-notes by the arranger

ABOUT THE CONDUCTORS / DIRECTORS



Brian A. West is Professor of Music and the Division Chair and Coordinator of Percussion at TCU. Under his direction, the TCU Percussion Studio has received international recognition. The TCU Percussion Orchestra and Ensembles were named a winner in the 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 and/or performed in Hawaii, Italy, Spain, England, France, Australia, Taiwan, and across the United States. Dr. West's passion for the percussion ensemble medium has led to commissioning and premiering over thirty-five new works for this genre. Additionally, he is the Executive Producer of four percussion ensemble CDs.

Within the Percussive Arts Society, Dr. West currently serves on the Board of Advisors and is 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 an artist clinician for Innovative Percussion, Yamaha, Remo, Marimba One, and Sabian.



Jeffrey S. Hodge is a native of Mabank, TX, where his parents Linda Williams and Gary Hodge still reside. Jeff graduated with his Bachelor of Science in Music from Texas A&M University-Commerce in 2002, and his Master of Music in Percussion Performance from the University of Arkansas in 2007. Since 1995 Jeff has taught drumlines all across Texas including El Paso, North Mesquite, J.W. Nixon, and South Garland. In 2006 he taught the University of Arkansas Drumline. Jeff has performed with the North Arkansas Symphony Orchestra, the Mesquite Symphony, the North East Texas Symphony Orchestra, the Laredo Wind Symphony, and the El Paso Symphony Orchestra. In addition to his concert percussion performances, Jeff has performed at the Percussive Arts Society International Convention on five occasions and has played concerts in Austin, Dallas, Dennison, Branson (MO), Las Vegas, Little Rock (AR), and in nine countries across Europe. Jeff has studied percussion with Dr. Brian West, Larry White, Chalon Ragsdale, Brian Zator, Nathan Bonvouri, Gordon Stout, and Michael Burritt, and has performed concerts with She-e Wu, Keiko Abe, Darren Dyke, and Bob Becker.

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 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 and premiered by TCU. In total, the TCU Percussion Orchestra and Percussion Ensembles have commissioned and premiered over thirty-five 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.

TCU PERCUSSION FACULTY / STAFF

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

Richard C. Gipson – Professor of Music, Dean College of Fine Arts

Joey Carter - Percussion Instructor

Jeff Hodge - Percussion Instructor

Josh Foust - Graduate Assistant

Eric Goodheer - 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, and Lone Star Percussion

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

Upcoming TCU Percussion Concerts:

Sunday, November 7, 7:00 p.m.

TCU Music Center Band Room

April 9, 2022, 7:00 p.m.

April 24, 2022, 7:00 p.m.

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 thirty-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:

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

THE TCU MUSIC CENTER

The TCU Music Center (opened fall 2020) 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 will contain 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 will contain a large percussion orchestra/ensemble rehearsal room, a steel band rehearsal room, percussion practice rooms, faculty teaching studios, and dedicated percussion storage rooms.

The 700-seat concert hall will serve as the heart of the Music Center. It 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 will complement Fort Worth's Bass Performance Hall (seating 2,056) and the W.E. Scott Theatre & Community Arts Center (seating 468) to offer the city an advanced, mid-sized performance venue for all to enjoy.

The TCU Music Center will anchor a green space called the Creative Commons, which will aesthetically link the building to nearby Fine Arts facilities and will foster artistic interaction and collaboration among students.

