



Percussion Orchestra II, Percussion Ensemble II, & Steel Bands

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

Monday, April 26th
8:30 p.m.
Streamed live on the
TCU School of Music YouTube channel

PERCUSSION ENSEMBLE II

WAITING TO EXHALE (2019)

Peter Naughton
Orion Wysocki, Director

FEVER DREAM (2017)

Nathan Daughtrey
Bradley Baird, Director

PERCUSSION ORCHESTRA II

PIECES OF EIGHT (2002)

David Reeves
Jeff Hodge, Conductor

GRAŽUOLĖ* (2021)

Emily Magee
Emily Magee, Conductor

WHAT LIES WITHIN (2021)

Nathan Daughtrey
Brian A. West, Conductor

TENEBOUS PARADIGM* (2021)

Darrien Spicak
Darrien Spicak, Conductor

STEEL BAND I

Brian A. West, Director

PAN FLAMENCO (1990)

Jeff Borckardt

YUMBAMBE (arr. 1995)

Joe Loco-Campos, arr. Ron Brough

MASS STEEL BAND

Brian A. West & Jeff Hodge, Directors

PEACHERINE RAG* (arr. 2021)

Scott Joplin, arr. Miles Locke

CHA CHA SANDWICH (1993)

Phil Hawkins

* = world premiere performance

TCU PERCUSSION ENSEMBLES

Bradley Baird	Texarkana, TX
Jack Beckley	Keller, TX
Jacob Cauley	Houston, TX
Isaac Chiang	Flower Mound, TX
Elijah Caver	Fort Worth, TX
Josh Donnelly	Aledo, TX
Hayden Gish	San Marcos, TX
Luke Hammond	Austin, TX
Ethan Hight	McAllen, TX
Roger Johnson	Birmingham, AL
Marshall Lane	San Antonio, TX
Zachery Lewis	Forney, TX
Adriana Lima	Carrollton, TX
Emily Magee	Cary, NC
Ivan Mendoza	McAllen, TX
Tanner Moseley	Carrollton, TX
Johnny Naw	Haltom City, TX
Sharie Owens	Fort Worth, TX
Anthony Peterson	Mansfield, TX
Andréa Phillips	Watauga, TX
Austin Probst	Frisco, TX
Alex Rodzewich	Arlington, TX
Lester Rushin	Colleyville, TX
Gabe Sanchez	McAllen, TX
Chloe Strain	Austin, TX
Darrien Spicak	Corpus Christi, TX
Josh Villanueva	Houston, TX
Orion Wysocki	Bastrop, TX

PROGRAM NOTES

***Waiting to Exhale* (2019) – Peter Naughton (b. 1992)**

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 compliment to any percussion recital or studio concert.

Peter Naughton is a percussionist, composer, and educator. He currently resides in Iowa City, where he regularly gigs with his percussion jazz combo, The Peter Naughton Sextet. He is a versatile performer, specializing in jazz keyboard improvisation, marimba literature, and contemporary chamber music. Peter holds degrees from The University of Iowa (BM – percussion performance, 2014) and The University of Tennessee, Knoxville (MM – percussion performance, 2016). He is currently pursuing a DMA in percussion performance from The University of Iowa.

***Fever Dream* (2017) – Nathan Daughtrey (b. 1975)**

"In the fall of 2016, I experienced a nasty bout of tonsillitis that landed me in the emergency room, as my tonsils were so swollen they were starting to close off. Leading up to this, the climax of my sickness, I had a seemingly never-ending series of high fevers. With each passing cycle, I would fade in and out of restless sleep, which produced some of the most vivid and bleak dreams I'd ever experienced. These dreams/nightmares created a vision of a post-apocalyptic world filled with crumbling rubble, twisted metal, and sunless skies that I was desperately trying to escape. I attempted to capture one of these fever dream cycles in this, my first battery-only percussion quartet.

I started with the word "fever" and translated each letter into a number using one of my favorite indeterminate tools. The result was the numeric palindrome 5-4-9-4-5. These numbers informed everything in the piece, from basic rhythms to accent patterns to time signatures to phrases to overall form to the aluminum pipe pitches. *Fever Dream* was commissioned by the University of Texas at Arlington Percussion Ensemble, directed by Dr. Michael Varner and Dr. Andrew Eldridge, and received its world premiere on April 10, 2017."

- NHD

Percussionist, composer, & educator Nathan Daughtrey (b. 1975) is a musical chameleon who uses his wide-ranging talents to adapt comfortably to a variety of environments. As a performing artist and clinician for Yamaha percussion, Vic Firth sticks & mallets, Zildjian cymbals, and Black Swamp accessories, he has performed and given masterclasses and clinics throughout the United States and across three continents.

***Gražuolė* (2021) – Emily Magee (b. 1997)**

"*Gražuolė* was composed in the Spring of 2020 as a result of the COVID-19 quarantine. The title translates from an extinct Alaskan language meaning "new beginnings". The piece's main two melodies are introduced separately before they begin to combine and intertwine with one another in the first section. The lyrical middle section is a synthesis of the second melody and the opening theme,

portraying a feeling of beauty and direction. The final section is similar to the opening section but transposed to show change and create a different feeling of familiarity. I personally enjoy music where you can close your eyes and feel the story playing in your mind. This piece should feel as if a story is being told of a pleasant memory with a bittersweet ending. Like making a new friend before moving off to start a new job. The main melodies should have a feeling of melancholy and familiarity by the end of the piece, and connecting with the audience's own stories and memories.”

- Emily Magee

Emily Magee is a current resident of Fort Worth, Texas where she is currently working towards her Master's Degree from Texas Christian University in Percussion Performance. She received her Bachelor's Degree from Middle Tennessee State University in Instrumental Music Education. She has proudly studied under Lalo Davila, Dr. Brian Mueller, Julie Davila, Matt Jordan, Dr. Brian A West, and Joey Carter. Emily has taught several high school percussion programs throughout Tennessee, North Carolina, and Fort Worth, Texas. Currently, she works as a private lesson instructor for Brewer Schools, and a front ensemble and audio technician for Lone Star High School. Emily marched four seasons of DCI and two seasons in WGI: Colts (2015), Blue Knights (2016/2017 - center marimba/section leader in '17), and Colts (2019 - center marimba/co-section leader), Atlanta Quest (2016), and Music City Mystique (2017). Emily is involved with the Percussive Arts Society and has been a member since 2015, and currently serves as the committee chair for the University Student Committee.

***What Lies Within* (2021) – Nathan Daughtrey (b. 1975)**

“The title *What Lies Within* is derived from a quote from Ralph Waldo Emerson: ‘What lies behind us and what lies before us are small matters compared to what lies within us.’

This, to me, seemed the perfect sentiment and advice for a group of seniors soon to be graduating from high school & moving on to bigger and better things. This piece was commissioned by the Prior Lake High School Percussion Ensemble, Justin Schramm, Director (Savage, Minnesota).”

- NHD

Percussionist, composer, & educator Nathan Daughtrey (b. 1975) is a musical chameleon who uses his wide-ranging talents to adapt comfortably to a variety of environments. As a performing artist and clinician for Yamaha percussion, Vic Firth sticks & mallets, Zildjian cymbals, and Black Swamp accessories, he has performed and given masterclasses and clinics throughout the United States and across three continents.

***Tenebrous Paradigm* (2021) – Darrien Spicak (b. 1995)**

The word tenebrous is defined as “dark, shadowy, or obscure.” Paradigm can be defined as a model or an example. *Tenebrous Paradigm* is a percussion orchestra piece that strives to present itself as a model for the dark and obscure. The piece draws inspiration from a range of sources including the mysterious soundscapes of horror film scores to the music of Studio Ghibli composer Joe Hisaishi. There is also a healthy dose of minimalist compositional techniques as well as marching battery percussion influences. One primary musical element that is ever present is the idea of hemiola and how that musical technique can be used to create interesting

textures and grooves. *Tenebrous Paradigm* is an exhilarating new addition to the percussion orchestra repertoire.

Darrien Spicak is a music educator, performer, and composer who is currently pursuing a Master's Degree in Percussion Performance at Texas Christian University in Fort Worth, Texas. He currently holds a Bachelor Degree in Music Education from Michigan State University, teaches private lessons, and instructs drumlines across North Texas.

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

Bradley Baird - Graduate Assistant

Emily Magee - Graduate Assistant

Darrien Spicak - Graduate Assistant
Orion Wysocki - 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

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. 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 literature commissioned and/or premiered by TCU:

2021 - *Percolating*, Bruce Broughton

2021 - *Black Widow*, Bradley Baird

2021 - *Golgotha*, Adam Bruce

2021 - *Oferendas 7*, Ricardo Coelho de Souza

2021 - *Gražuolė*, Emily Magee

2021 - *What Lies Within*, Nathan Daughtrey

2021 - *Tenebrous Paradigm*, Darrian Spicak

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
2012 - *[Ar]4s117d1*, Pat Muchmore
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
2009 - *Mozambique*, Robert Garwell
2010 - *Doors*, Dave Hall
2010 - *Two Pennsylvania Scenes*, Michael Dooley
2009 - *ZZZZing!*, Till Meyn
2009 - *2nd Schooner to Papagayo*, Robert Garwell
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.

