



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

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

Tuesday, April 20th
7:00 p.m.
Streamed live on the
TCU School of Music YouTube channel

PERCUSSION ENSEMBLE

Brian A. West, Director

PERCOLATING* (2021)

Bruce Broughton

BLACK WIDOW* (2021)

Bradley Baird

180 (2015)

Michael Burritt

PERCUSSION ORCHESTRA

Brian A. West, Conductor

OFERENDAS 7* (2021)

Ricardo Coelho de Souza

CLOUD FOLK (2017)

John Psathas

GOLGATHA* (2021)

Adam Bruce

STEEL BAND II

Jeff Hodge, Director

SUZIE (1991)

Ray Holman, transcribed by Jeannine Remy

SUN CAT (1982)

Jay Bocook, arr. Tony McCutchen

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
Alfredo Ortiz, piano	Fort Worth, TX

PROGRAM NOTES

Percolating (2021) - Bruce Broughton (b. 1945)

Percolating is a piece for four percussion players, primarily two marimba players and two vibraphone players. Additionally, one marimbist plays snare drum and claves and one vibe player plays concert toms. The piece features dense harmonies, exciting melodic lines, and fast-paced energy throughout. Broughton states that “the title comes from the nature of the piece: It’s perky.”

- Bruce Broughton

Bruce Broughton is best known for his many motion picture scores, including *Silverado*, *Tombstone*, *The Rescuers Down Under*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound* adventures, and *Harry and the Hendersons*. His television themes include *The Orville*, *JAG*, Steven Spielberg’s *Tiny Toon Adventures*, and *Dinosaurs*. His scores for television range from mini-series like *Texas Rising* and *The Blue and Gray* to TV movies (*Warm Springs*, *O Pioneers!*) and countless episodes of television series such as *Dallas*, *Quincy*, *Hawaii Five-O*, and *How the West Was Won*.

With 24 nominations, Broughton has won a record 10 Emmy awards. His score to *Silverado* was Oscar-nominated, and his score to *Young Sherlock Holmes* was nominated for a Grammy. His music has accompanied many of the Disney theme park attractions throughout the world, and his score for *Heart of Darkness* was the first recorded orchestral score for a video game. In the spring of 2016, he arranged a commercial album of songs from motion pictures and Broadway for the multi-talented Seth MacFarlane.

Broughton is currently a board member of ASCAP, a former governor of the Academy of Television Arts and Sciences and the Academy of Motion Picture Arts and Sciences, as well as a past president and founding member of The Society of Composers and Lyricists. He has taught composition and orchestration at USC’s Department of Screen Scoring in the Thornton School of Music, and at the UCLA Herb Alpert School of Music. He is composer-in-residence for 2020–2021 at the University of North Texas College of Music.

Black Widow (2021) - Bradley Baird (b. 1996)

The first deadly spider that comes to mind for many people is the black widow. Its daunting characteristics and portrayal in pop culture make it widely known and recognized. While brainstorming titles for this work, I was (un)fortunate enough to have an encounter with one. Afterward, I began comparing this experience with the characteristics of the piece and found many parallels between the eerie nature of the spider and what was written for the ensemble. The first sound you hear from the snare drum soloist is the swirling of their hand in circles around the drum, which calls to mind the spinning of a spider’s web. Additionally, the swelling dynamics performed by the marimbas evoke the lurking of a spider in the environment. *Black Widow* is a challenging ensemble piece that will test both the musical and technical capabilities of all performers.

Born in Texarkana, Texas, Bradley Baird is an avid educator, composer, and performer in the Dallas-Fort Worth area. Bradley is currently attending Texas Christian University as a Percussion Graduate Assistant while earning a Master of Music in Percussion Performance. He is also an alumnus of the University of Texas at Arlington, where he received a Bachelor of Music while majoring in music education.

Bradley's most recent accomplishment is publishing a chamber percussion ensemble entitled *Black Widow* for Marimba Quartet and Solo Snare Drum through C. Alan Publications. While attending Texas Christian University, Bradley served as Principal Percussionist of the TCU Wind Symphony and was a Finalist in the Pi Kappa Lambda Honors Recital in 2020. During his time at UT-Arlington, he held many distinguished roles such as Co-Principal Percussionist of the UTA Wind Symphony, multiple seasons as Drumline Captain of the Maverick Marching Band, and Principal Percussionist of the UTA Symphony Orchestra. Additionally, he received the distinguished honor of Outstanding Undergraduate Music Student in the Spring of 2018. Lastly, Bradley has and continues to avidly commission and serve on consortiums of new works for solo and chamber percussion. During his free time, he enjoys collecting sneakers, playing video games, and spending time outdoors, with his family, and his dog.

180 (2015) - Michael Burrirt (b. 1962)

"180 is the second of two quartets I have written for marimba, the first having been completed in 2002. The work is laced with canonic passagework explored through rhythmic and melodic hocketing. The idea is to establish a homogenous sound through the 4 marimbas creating the illusion of a single instrument. The work is 360 measures in length and has a seminal tutti moment in measure 180, where all the displaced rhythmic activity comes together for 1 measure and then immediately disperses. *180* was commissioned by a consortium of schools led by Eric Willie at the University of North Carolina Greensboro along with Tennessee Tech University, University of Tennessee, University of South Carolina, Virginia Tech, Lee University, University of North Alabama, Radford University, University of North Carolina Pembroke, University of North Carolina School of the Arts and Frisco Liberty High School. *180* was premiered by the University of North Carolina Greensboro, Eric Willie director, at the 2015 Percussive Arts Society International Convention in San Antonio, Texas."

- Michael J. Burrirt

Michael Burrirt 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. Burrirt was Professor of Percussion at Northwestern University from 1995 to 2008, where he developed a program of international distinction. Mr. Burrirt received his Bachelor ('84) and Master of Music ('86) Degrees, as well as the prestigious Performers Certificate, from the Eastman School of Music.

Mr. Burrirt is an active 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. Burrirt 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. 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.

Oferendas 7 (2021) – Ricardo A. Coelho de Souza (b. 1974)

My “Oferendas” are a series of pieces for various ensemble combinations and solo instruments. At the surface level, *Oferendas 7* has a cantabile melodic line that is heard throughout the piece. Simple melodic motives are established at the outset, and will serve as basic elements of construction. The musical adventure is primarily harmonic and textural. Tonal and atonal materials are intertwined to explore the lush sounds the percussion orchestra is capable of. Wooden and metallic sounds are combined to create both dark and brilliant moments that, after an abbreviated slow recapitulation of the introductory material, culminate into a finale where many of the previous melodic and rhythmic elements are juxtaposed. *Oferendas 7* is dedicated to Dr. Brian West and the TCU Percussion Orchestra in friendship, and in appreciation for their performance of my percussion music over the years.

Ricardo A. Coelho de Souza was born in Belém, Brazil. He started his musical studies at the age of six playing the piano. In 1988, he was selected as one of nine percussionists to study in the newly founded percussion program at the Carlos Gomes Conservatory. After receiving a performer’s certificate from that institution, Ricardo was invited to pursue his undergraduate studies at the University of Missouri-Columbia on a full-time scholarship. His composition studies began in Missouri under the supervision of John Cheetham and Thomas McKenney. In 1999, Ricardo was one of the winners of the 47th Annual BMI Student Composer Award Competition with his piano solo *Evocação*. After graduating with a Master’s degree in performance, he moved to Oklahoma where he earned his D.M.A. at the University of Oklahoma in 2006. He studied percussion with Richard Gipson and composition with Kenneth Fuchs and Marvin Lamb. In Oklahoma, Ricardo was awarded the Ronald J. Dyer Award in percussion, the Michael Hennagin Memorial Scholarship in composition, the Sutton Award in chamber music, and the Gail Boyd de Stwolinski Award for meritorious scholarship and musical performance achievements. Ricardo has been featured at the Percussive Arts Society International Convention, the Texas Christian University Latin American Arts Festival, and The International Music Festival of Pará. He has been commissioned to write works for the TCU Percussion Orchestra and the OU Percussion Orchestra. Ricardo is actively engaged in composing and playing with orchestras, bands, chamber ensembles, and popular music groups. He is a visiting instructor in world music and percussion at the University of Oklahoma.

Cloud Folk (2017) - John Psathas (b. 1966)

Psathas’ majestic *Cloud Folk* is a highly fulfilling work because it makes full use of the many timbres and tones available in the percussion world. *Cloud Folk* requires the ensemble to have an excellent grasp of technique in order to balance the work’s subtle transformations and layers of activity. The piece features exciting solo material overtop of a variety of dynamic passages, creating a strong essence of excitement and awe.

Psathas named the piece after The Cloud Folk, who are imaginary visitors to earth. These visitors invisibly park in our upper atmosphere, observing 21st-century human behavior. Their arrival is expected to be from optimism, intense curiosity, and excitement; however their mood shifts to incomprehension, shock, and the hastiest possible departure. With no contact ever made, mankind was never aware the visitors were ever there.

At the very beginning of the piece, the shekere and cabasa lay down a flickering ostinato rhythm, which remains virtually unbroken for the entire piece. Between the heavily polyrhythmic pulse and large dynamic surges, the piece generates an atmosphere of mystery and anticipation. The pulse and melodic lines are passed and layered between a large variety of instruments. For example, in *Part 1* melodic lines played on the piano and timpani beautifully cut through the rhythmic bed to converse with lines from the vibraphone and glockenspiel.

Part 2 features a solo from the second vibraphone, which builds into a marimba and vibraphone duet. The soundscape then changes to more sustained and atmospheric in *Part 3*. This can be heard through the eerie timbre of gongs and bowed vibraphones. *Part 4* then brings back a version of the earlier ostinato, as the vibraphone builds with a quiet urgency in its solo passage. *Part 5* sees the ensemble rising and falling in large, cinematic swells as *Cloud Folk* reaches its climax. In coming down from this, a coda thins out the work's textures, leaving the decaying resonance of the chord under the original ostinato.

John Psathas is one of New Zealand's most performed composers. In 2004 he achieved the largest audience for New Zealand-composed music when millions heard his fanfares and other music at the opening and closing ceremonies of the Summer Olympic Games in Athens. This high-profile work was recognised in New Zealand's New Year Honours by his appointment as an Officer of the New Zealand Order of Merit. Additionally, his *Piano Concerto* was awarded the SOUNZ Contemporary Award for excellence in composition. The son of Greek immigrant parents, Psathas grew up in Taumarunui and Napier. He studied composition and piano at Victoria University of Wellington and later with composer Jacqueline Fontyn in Belgium. Since returning to New Zealand, he has lectured at Victoria University, where he was appointed professor of composition, and he continues to fulfil a busy schedule of commissions. Psathas' relationship with the percussionist Evelyn Glennie has been a fruitful one for them both. Her performing repertoire includes *Matre's Dance*, *Drum Dances*, *Spike*, *Happy Tachyons* and the double concerto for piano and percussion, *View from Olympus*.

Golgotha (2021) - Adam Bruce (b. 1985)

Golgotha is a highly programmatic piece that chronicles the final hours of Jesus's life. The rich imagery and careful orchestration throughout highlights not only the events experienced in that time by those present but also the deep internal struggle Jesus faced in his crucifixion. The work begins at the last supper with musical lines referencing the traditional Jewish hymn from Psalm 118, believed by many to be sung that night by Jesus and the disciples. From there it moves through Judas's betrayal and into the Garden of Gethsemane where Jesus prayed "...let this cup pass from Me." (Matthew 26:39). A fight broke out as Peter led the disciples in trying to stop the angry mob, led by Judas, from arresting Jesus, but Jesus allowed himself to be peacefully arrested as the disciples fled. The three short timpani solos reflect

Peter's famous three denials of Jesus as he was then beaten and flogged. The constant underlying major to minor harmonic shifts depict Jesus' inner calmness in knowing the end result and coming glory in His resurrection, despite the intense pain and suffering He was currently experiencing. The traditional Christian Passion hymn, "O Sacred Head, Now Wounded" is referenced as Jesus, assisted by Simon of Cyrene, carried his cross to Golgotha (Calvary), the place of the Skull, for his crucifixion. Three heavy, metallic hits followed by solo chimes represent the nails driven into his wrists and feet, and the time that passed before Jesus gave up His spirit on the cross. The final phrase recalls the hymn from Psalm 118 and represents the dark days of uncertainty that passed after Jesus's death leading to his resurrection

Adam Bruce is the percussion specialist for Union Public Schools in Tulsa, Oklahoma. As such, he teaches and oversees all aspects of the percussion program from grades 6-12. During his time at Union, the marching band has made multiple appearances in BOA Grand Nationals and Super Regional Finals. The indoor drumline has also made multiple appearances in the WGI World Championships Open Class finals. Previously, Adam held the percussion specialist positions at Western Heights Public Schools and Casady School.

As a performer, Adam has played with the Oklahoma City Philharmonic and Tulsa Symphony Orchestra as well as the Colts, Bluecoats, and Cavaliers Drum & Bugle Corps. Adam has been on the DCI and WGI instructional staff of The Cavaliers, Crossmen, and Gateway Indoor. Prior to his involvement in drum corps, he was a student at the Juilliard Summer Percussion Seminar.

Adam has a master's degree in Percussion Performance from Oklahoma City University and a bachelor's degree from Oklahoma Christian University in Instrumental Music Education. He's an active marching percussion arranger, adjudicator, clinician and has music published by both C. Alan Publications and TapSpace Publications. He is proud to be endorsed as an educational artist with Innovative Percussion Sticks and Mallets, a Marching Artist with REMO Inc., and a member of ASCAP. He lives in Jenks, Oklahoma with his wonderful wife and daughters.

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.

