



# **Percussion Ensembles & Steel Bands**

**Directors:  
Brian A. West & Jeff Hodge**

Sunday, October 22<sup>nd</sup>  
7:00 p.m.  
Van Cliburn Concert Hall at TCU

## **PERCUSSION ENSEMBLE II**

Small But Mighty\* (2022)  
Brian A. West, director

Josh Gottry  
(b. 1974)

## **PERCUSSION ENSEMBLE I**

Africa Hocket (2012)  
Joe Donohue/Nathan Grissett, directors

Lane Harder  
(b. 1976)

¡Higuila! (2012)  
Joe Donohue/Nathan Grissett, directors

Stephen Whibley  
(b. 1975)

## **PERCUSSION ORCHESTRA II**

Barbarossa (2020)  
Brian A. West, conductor

Adam Bruce  
(b. 1985)

Beyond The Clouds (2017)  
Nathan Grissett, conductor

Jim Casella  
(b. 1970)

## **PERCUSSION ORCHESTRA I**

The Night Watch (2000)  
Brian A. West, conductor

Joseph Blaha  
(1951-1993)

## **STEEL BAND II**

On The Pitch (2010)

Matt Ehlers  
(b. 1982)

## **STEEL BAND I**

La Samba (1995)

Ray Obeido  
(b. 1952)  
Arr. Shelly Irvine

## **MASS STEEL BAND**

Black Olives (2007)

CJ Menge  
(b. 1971)

Jump For Joy (2000)

Austin "Superblue" Lyons & Rowans Lewis  
(b. 1956)  
Arr. Shelly Irvine

\* - world premiere

## **TCU PERCUSSION ENSEMBLES**

<b>Robert Allen</b>	Pantego, TX
<b>Ashlyn Bailey</b>	Aledo, TX
<b>Matthew Bartley</b>	Canton, TX
<b>Zach Bourgeois</b>	Lake Charles, LA
<b>Chaya Bray</b>	Burleson, TX
<b>Haley Bruns</b>	McKinney, TX
<b>Anthony Chmielewski</b>	Cypress, TX
<b>Skyler Cloyd</b>	Webster, TX
<b>Leighann Crockett</b>	Forney, TX
<b>Hezan Daroona</b>	Frisco, TX
<b>Brandon Davidson</b>	Flower Mound, TX
<b>Emily Dean</b>	Bullard, TX
<b>Joe Donohue*</b>	Marietta, GA
<b>Ahmad Elijah</b>	Houston, TX
<b>Nathan Grissett*</b>	Florence, AL
<b>Jaden Guinto</b>	Cypress, TX
<b>Luke Hammond</b>	Austin, TX
<b>Maggie Hogan</b>	Cypress, TX
<b>Matthew Hroch</b>	Arlington, TX
<b>Diego Llamas</b>	Fort Worth, TX
<b>Sharie Owens</b>	Fort Worth, TX
<b>Christian Maakestad</b>	Robins, IA
<b>Adam Mackey</b>	Cypress, TX
<b>Reynaldo Miranda</b>	Brenham, TX
<b>Pauline Napier</b>	Dallas, TX
<b>Austin Probst</b>	Frisco, TX
<b>Gabe Sanchez</b>	McAllen, TX
<b>Joshua Santana</b>	Spring, TX
<b>Ruben Skinner</b>	Burleson, TX
<b>Nick Travis</b>	Plano, TX

\* - denotes graduate student

## PROGRAM NOTES

### ***Small But Mighty* – Josh Gottry**

As the saying goes, “good things come in small packages.” Unlike many percussion ensembles that are centered around larger instruments—marimba, timpani, vibraphone, bass drum, and such—this ensemble specifically focuses on the smaller percussion instruments, one of which for each player is portable and handheld. However, small certainly doesn’t mean quiet, as this aggressive and groovy work explores the full dynamic spectrum over numerous ostinatos and constantly shifting time signatures to create a captivating and mighty ensemble sound. “Small But Mighty” was composed in 2022, specifically with TCU's embrace of that phrase in mind. Josh Gottry is a respected educator, accomplished percussionist, and internationally recognized composer, who has been working with and composing for the next generation of percussionists for over 25 years. He is also a proud Horned Frog parent.

### ***Africa Hocket* - Lane Harder**

Lane Harder’s *Africa Hocket* is a quartet for four marimbas and four flowerpots. The piece takes different types of hockets and modes from African music and applies them to a Classical-style marimba quartet. The types of hockets that are heard throughout the piece range from simple call-and-response to offset melodies in multiple marimbas to sixteenth note splits across all four marimbas. The rhythmic content of some sections of this piece contains a duple-based melody and triple-based harmonic content, sometimes with each marimba playing both at the same time. The full-sounding, fast-paced melodic and harmonic content of this piece could make the listener think they are listening to an octet. The TCU Percussion Ensemble will be performing *Africa Hocket* at the PAS Concert Chamber Percussion Ensemble Competition.

### ***¡Higuita!* - Stephen Whibley**

*¡Higuita!* is a short encore for marimba quartet on one instrument. Composed for the British percussion quartet 4-MALITY by Stephen Whibley (BBC Concert Orchestra percussionist), it takes inspiration from a television documentary about the former Colombian goalkeeper, René Higuita, and his crazy shenanigans! René Higuita is best known for creating the scorpion kick, his mad antics at the 1990 World Cup in Italy, and for his run-ins with the law.

*¡Higuita!* is a mad-fast guaracha which aims to capture the entertaining eccentricities of the ex-footballer nicknamed ‘El Loco’ (“The Madman”).

## ***Barbarossa* by Adam Bruce**

***Barbarossa*** is inspired by the make-believe adventures of my oldest daughter. During the early stages of the global COVID-19 pandemic, she and I spent many hours in our backyard courageously battling hordes of “bad guys and tigers” on our pretend pirate ship. The title comes from the name of the famous corsair Heyreddin Barbarossa (known for his red beard) who later became the admiral of the Ottoman Navy leading the Ottoman empire to naval dominance in the 16th century. *Barbarossa* is an intermediate level piece for 11 players that introduces multiple extended performance techniques and will develop a strong sense of 12/8 time in the performers.

## ***Beyond the Clouds* by Jim Casella**

*Beyond the Clouds* was commissioned in 2017 by the Vandegrift High School Percussion Ensemble from Austin, Texas where my friend Joe Hobbs serves as the director of percussion.

In 2013 Joe, myself, and a small group of friends planned a trip across the globe to Nepal, where we would trek for three weeks to the remote Himalayan base of the Annapurna massif. Each of us had been dealing with various forms of transition and loss in our lives, and this adventure was a way to challenge ourselves both physically and mentally, facing the unknown together.

One of the details we overlooked in planning is that our trip was to take place during Nepal's monsoon season. This meant hiking in the rain most days, up and down endless, steep, ancient trails and across wobbly, slick suspension bridges at high altitudes. Views of the mountains were completely obscured by clouds, though on rare occasions majestic, glaciated peaks would emerge from a clearing, bringing a completely new dimension to where we actually were.

The miserable, soggy, leech-filled paths became our gateway to witnessing something magnificent beyond the clouds. I've found this to be a useful metaphor of life, acknowledging how immediate perception and circumstances often differ from a broader, more objective reality.

Since the adventure in Nepal, we have embarked on several others in different parts of the world. Each trip has been filled with unique challenges and discoveries. Perhaps most importantly they represent the power within making a deliberate choice to connect and persevere together. I treasure these experiences and these friends.

*Beyond the Clouds* is dedicated to Joe Hobbs, Mark Hunter, and Sean Womack - the friends with whom I've shared these ongoing adventures. It premiered in Chicago, Illinois, at the 2017 Midwest Band and Orchestra Clinic.

-Jim Casella

## THE NIGHT WATCH (2000) – Joseph Blaha

Several factors came together to inspire the writing of *The Night Watch*. Among them, of course, was the biennial competition in honor of my mentor and friend, Michael Hennagin. But, for whatever reason, I was thinking of not entering the contest. It was upon the urging of my colleague, Al Wojtera, director of the Radford University Percussion Ensemble, that I considered participating.

In the last ten years of his life, Michael Hennagin had become enormously interested in the percussion ensemble. Certainly, his close relationship with Richard Gipson and the inspiration generated by the excellent musicianship of the University of Oklahoma Percussion Orchestra brought about the composition of the internationally known *Duo Chopinesque* and *The Phantom Dances*. (When I first began teaching at Radford University, I was treated a bit like a celebrity because I had studied with the composer of *Duo Chopinesque*. A year later the Radford ensemble gave an expert reading of *The Phantom Dances*.) Because of the relative newness of the percussion ensemble in western culture and its inherent ability to explore new sonic possibilities and textures, Hennagin actively promoted the writing of music for the percussion ensemble to his students. His genius in writing for this ensemble, or, for that matter, any other instrument, was his ability to engage the listener to hear music in the smallest sound. And, of course, when his music was loud, it was an explosion. His sudden death in 1993 robbed us of observing any further manner in which he might have accomplished these effects.

So, death, particularly Michael Hennagin's death, came to play a major part in the writing of *The Night Watch*. For three reasons I chose as a source of inspiration Rembrandt's painting of the same name: my wife, Sara, and I were about to celebrate the twentieth anniversary of our first trip to Holland (Rembrandt's homeland); the composition of Rembrandt's work provided ample interplay of shadow and light with the subject being the relative serenity of the central characters in the midst of hyperactivity; and, there just happens to be a drummer barely in the painting on the right side of the canvas.

The writing of this work seemed to flow effortlessly from start to finish. Some technical discussion might be warranted as to how the tonalities of E and D flat might emerge as representations of light and shadow. And there could be some question about the appearance of G major. Perhaps what follows will be explanation enough.

### I. Death's Gathering

The bells ring and the drum sounds the warning,  
But Death is upon us too quickly.

Death in majesty,  
Who, with every deft and graceful swing of the scythe,  
Will bestow its raiment upon one and all,  
And cause us to play the lamentable dirge.

Death's gathering.

### II. The Conflicted Youth

Quick!  
Hide here  
Run there

Feel the cold breath that is upon you,  
And the heart beats wildly.

Death will catch you, youth,  
Whose belief is doubt.  
And the heart beats no more.

### III. The Night Watch

There will be a quiet moment,  
There will be a lonely moment,  
It will be the last moment  
When Death comes,  
Naked,  
And brings the Truth that sears the soul.

### IV. The Unencumbered Youth

Why do you not hide, youth?  
Death wants you.  
Why do you not run?  
Death will have you.  
Are you not afraid?  
Death will fight for you, youth.  
What have you learned

-Joseph Blaha

***The Night Watch** was premiered by the University of Oklahoma Percussion Orchestra, Dr. Richard C. Gipson, Conductor, on February 19, 2001 in Norman, OK. It is featured on Dr. Gipson's Albany Records compact disc recording of the same name (AlbanyTroy 567).*

## TCU PERCUSSION FACULTY



**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 and Ensembles were 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 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 forty new works for the genre.

Additionally, he is the Executive Producer of four percussion ensemble CDs.

Within the Percussive Arts Society, Dr. West has served on the Board of Advisors and was recently 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.





**Joey Carter** is active as a vibraphonist, drum set artist, percussionist, pianist, organist, and arranger. He performs regularly as a piano soloist, with his own trio or quintet, the local artist Johnny Reno, and as a freelance and recording session musician. He has been a featured soloist at the Umbria Jazz Festival, North Sea Jazz Festival, the Montreux Jazz Festival, the Pori Jazz Festival, the Honolulu Jazz Festival, and festivals in Copenhagen, Salzburg, Verbier, and Budapest. Joey has appeared in concert with Peter Erskine, Randy Brecker, Cedar Walton, Chris Valdala, Ed Shaunessy, Alex Iles, Marvin Stamm, and many others. Joey is a member of and composer for the original jazz group *Bertha Coolidge* which won Album of the Year (*Live at the Caravan of Dreams 030201* in 2002), best Jazz Group (2003, 2004), Best Live Show (2008), and was inducted into the *Fort Worth Weekly* music Hall of Fame in 2018. Joey has arranged music for movies (including *Spy Kids 3D*), drum lines, big bands, musicals, and many popular music projects.

Joey has taught music theory, ear training, jazz history, jazz ensemble, jazz improvisation, and private lessons in percussion and jazz piano at Texas Christian University since the fall of 2000. He received his Master of Music degree in Percussion Performance at Texas Christian University in May of 2000 and a B.M.E. from the University of Texas at Arlington in 1991.



**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.

# 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 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 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

Joey Carter - Percussion Instructor

Jeff Hodge - Percussion Instructor

Joe Donohue - Graduate Assistant

Nathan Grissett – Graduate Assistant

## 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:**

2022 – *Small But Mighty*, Josh Gottry  
2022 – *Thy Kingdom Come*, Jacob Remington  
2022 – *all hearts and minds be clear*, Clif Walker  
2022 – *Revenant*, Andrea Venet  
2022 – *Cloud Dance*, Harrison Collins  
2022 – *At A Crossroads*, Nicole Piuanno  
2022 – *Momentum*, Matt Moore  
2022 – *Requiem*, Christopher Bradford  
2022 – *Mephisto*, Cameron Bright  
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 – *Peachertine 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

**Please visit the following for more information:**

[www.percussion.tcu.edu](http://www.percussion.tcu.edu)

[www.music.tcu.edu](http://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](mailto:b.west@tcu.edu)

**Upcoming TCU Percussion Events:**

December 5, 2023 – TCU Percussion Concert

April 5-6, 2024 – TCU Percussion Festival

June 7-8, 2024 – TCU Percussion Camp



**PERCUSSION**