



Percussion Ensembles & Steel Bands

**Directors:
Brian A. West & Jeffrey S. Hodge**

**Featuring:
Brian Youngblood, soloist
&
Student Conductors**

**Tuesday, December 5th
7:00 p.m.
Van Cliburn Concert Hall at TCU**

PERCUSSION ENSEMBLE I

Synchronize* (2023)

Anthony Chmielewski
(b. 2002)

PERCUSSION ENSEMBLE II

Gainsborough (1974)

I.

II. Slow, hesitant

III. Presto

Joe Donohue, director

Thomas Gauger
(b. 1935)

PERCUSSION ORCHESTRA II

Crossing the Threshold (2022)

Austin Probst, conductor

Chad Heiny
(b. 1980)

Almost Beyond (2017)

Luke Hammond, conductor

Nathan Daughtrey
(b. 1975)

Stained Glass (1994)

Jeff Hodge, conductor

David Gillingham
(b. 1947)

PERCUSSION ORCHESTRA I

Blur (2020)

Rey Miranda, conductor

Cesar Gonzalez
(b. 1991)

The REM Cycle (2014)

Gabe Sanchez, conductor

Dustin Schulze
(b. 1981)

The Black Page No. 1 and No. 2 (1976, arr. 2006)

Brian Youngblood, drumset

Frank Zappa
(1940-1993)
Arr. Jonathan Haas

MASS STEEL BAND

Black Olives (2007)

CJ Menge
(b. 1971)

Margaritaville (1977)

Jimmy Buffet
(1946-2023)
Arr. Shelly Irvine

Cheeseburger in Paradise (1978)

Jimmy Buffet
(1946-2023)
Arr. Jeff Moore

Jump For Joy (2000)

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

* - world premiere

TCU PERCUSSION ENSEMBLES

Robert Allen
Ashlyn Bailey
Matthew Bartley
Zach Bourgeois
Chaya Bray
Haley Bruns
Anthony Chmielewski
Skyler Cloyd
Leighann Crockett
Hezan Daroona
Brandon Davidson
Emily Dean
Joe Donohue*
Ahmad Elijah
Nathan Grissett*
Jaden Guinto
Luke Hammond
Maggie Hogan
Matthew Hroch
Diego Llamas
Sharie Owens
Christian Maakestad
Adam Mackey
Reynaldo Miranda
Pauline Napier
Austin Probst
Gabe Sanchez
Joshua Santana
Ruben Skinner
Nick Travis

Pantego, TX
Aledo, TX
Canton, TX
Lake Charles, LA
Burleson, TX
McKinney, TX
Cypress, TX
Webster, TX
Forney, TX
Frisco, TX
Flower Mound, TX
Bullard, TX
Marietta, GA
Houston, TX
Florence, AL
Cypress, TX
Austin, TX
Cypress, TX
Arlington, TX
Fort Worth, TX
Fort Worth, TX
Robins, IA
Cypress, TX
Brenham, TX
Dallas, TX
Frisco, TX
McAllen, TX
Spring, TX
Burleson, TX
Plano, TX

* - denotes graduate student

Special guests -

Brian Youngblood, drumset
Jeremy Hull, bass

Additional performers -

Jeff Hodge & Brian A. West, percussion

PROGRAM NOTES

***Synchronize* - Anthony Chmielewski**

Synchronize is a high-energy marimba quartet that is centered around the opening bass marimba riff. As the piece progresses, the players continuously add a variety of layers to the main ostinato, contributing to the music's intensity. Additionally, *Synchronize* heavily utilizes syncopation and interlocking rhythms, making for a challenging but fun performing and listening experience.

- Anthony Chmielewski

***Gainsborough* – Thomas Gauger**

Gainsborough by Thomas Gauger is a highly melodic, very popular percussion quintet written in three movements. This piece has been performed all over the world and remains a favorite because of its playful textures, demanding parts (especially for the time), and appealing tonality. The first movement is a sprightly dance in 9/8 that mostly features quick lines between two marimbas, with interruptions from the timpani and battery percussionists. The slow, hesitant second movement has a more modal and metallic sound, highlighting the bells and vibraphone. A jazzy recitative appears in the middle of this movement. The final movement is quick and rhythmically active with a healthy amount of call and response between different sections. It moves through several different styles, finishing with a flourish.

- Program Note by Michael Dooley

Crossing the Threshold

Joseph Campbell's monomyth, or the hero's journey, is a fascinating and universal phenomenon that the author outlines in detail in his book *The Hero With a Thousand Faces*. After reading Campbell's book, every story I encountered (books, movies, Netflix series) felt more enthralling and, in nearly every case, aligned beautifully with the universal truths Campbell describes as the arc of a hero.

While composing *Crossing the Threshold*, imagery filled my mind of an object that was passed down from person to person, continent to continent, and generation to generation. That journey inspired the original title for the work: Talisman. But as I neared the finish line, I zoomed out and viewed the piece from a distance. In doing so, I realized I had written a brief soundtrack for Campbell's monomyth. The Call was there, as were the Threshold, the Challenges, the Abyss, the Transformation, the Second Threshold, and finally the Return but with a newly enlightened spirit. The work can still represent the traveling talisman, or one can look within. Perhaps it represents a personal journey you may have taken or may someday take yourself.

Crossing the Threshold is scored for eleven percussionists and piano. It was commissioned by the Park City Education Foundation for the Park City High School Percussion Ensemble in Park City, Utah, Bret Hughes, Director.

- Chad Heiny

Almost Beyond

Originally a marimba & piano duet commissioned by Una Duo (Jeff & Rebecca McNair Calissi), *Almost Beyond* was inspired by the poem and beautiful watercolor print of the same name by *StoryPeople* creator Brian Andreas.

She laid on my chest
and her breathing
filled me to
almost beyond
what I could hold.

This new version for 7-9 percussionists is dedicated to my wife Katie, who along with our daughter Penelope, is the center of my universe.

- Nathan Daughtrey

Stained Glass

Stained Glass is a work for percussion ensemble inspired by the beauty and color of stained glass. The work is cast in three continuous movements. The first movement, **Foyers**, is so named because of its reference to the many variations of stained glass found in the entrances of dwellings. As doorways lead to main living areas of homes, so does this movement serve as a sort of “prelude” leading to the other movements. Entrances bid a sort of continual welcome and musically, this movement suggests this ongoing “openness.” Even the main theme in the xylophone and piano reflects an “open tonality” with its whole-tone patterns. Interspersed are passages between crotales and chimes, which allude to wind chimes and doorbells found in many foyers. The listener must bear in mind, however, that though these colorful stained glass foyers suggest continual welcome, they also hold an uncertainty as to where they will lead us. The tritone motive in the bass line, the whole-tone patterns and the dominant seventh at the close of the movement are all collaborators in this “uncertainty.” The movement closes with an interplay of whole-tone patterns between bells, crotales and chimes, which dies away leaving only a pedal “D” in the timpani.

The second movement bears the title **Cathedrals** and seeks to create the mysteriousness and grandeur of the many great cathedrals of the world, which are laden with a multitude of stained glass. The movement begins with a counterpoint of pealing church bells (chimes), which becomes very intense and then fades into the radiant tones of crystal glasses. Emerging underneath the texture of crystal glasses are organ-like strains in the marimbas, which may remind the listener of the typical harmonic successions that flourished during the Renaissance. Following are lines in chant style stated by a choir of marimbas, accompanied by a “dreamy” ostinato in the piano. Antiphonal strains between the marimbas pursue and the movement drifts into a mysterious ostinato underscored by sustained chordal motives centering around the key of C-major. The final movement, **Sun Catchers**, begins joyously in the bright key of E-major. If one can imagine all the radiant colors that are reflected by a variety of multi-colored sun catchers, a mindset for this movement can be achieved. The movement begins with a vivacious theme in the E-lydian mode stated by piano and xylophone and accompanied by bells, marimbas and vibraphones. There is a

second statement of the theme, now in B-flat Lydian. Accompanied by harp-like arpeggiation in the piano, a second chorale-like theme follows. This segues into a fugal exposition between timpani, roto-toms and temple blocks utilizing motives from the primary theme. Once this counterpoint is in motion, the marimbas and xylophone begin alluding to fragments of the primary theme, which gathers texture and intensity and leads to a return of the primary theme. Another fugal exposition follows with xylophone, marimba and vibraphone sharing the action accompanied by an ostinato between timpani and triangle. The fugal motive, based again on the primary theme, transforms into an ostinato pattern which in turn accompanies another statement of the secondary theme in C-major. An uplifting and driving coda culminates the work.

- David Gillingham

Blur

Blur was commissioned for the Winston Churchill High School Percussion Ensemble from San Antonio, Texas, under the direction of Colton Bean who premiered the piece at the 2019 Midwest Band and Orchestra Clinic in Chicago, Illinois. Written for ten percussionists, it is designed to be colorful and rhythmically driven throughout. The work centers around several rhythmic motifs and flourishes of harmony and texture creating a wash of musical sonorities.

- Cesar Gonzalez

The REM Cycle

Rapid Eye Movement (REM) is a stage of sleep characterized by the rapid and random movement of the eyes. It is also the part of sleep where the most vivid dreaming occurs. *The REM Cycle* was composed with this mysterious phenomenon in mind.

- Dustin Schulze

The Black Page

Frank Zappa is a man that needs no introduction. Worshipped by fans, despised by detractors, and boasting an amazing discography of approximately 111 official studio releases plus an enormous number of live recordings and bootlegs. He was one of the most prolific musicians of a century filled with prolific musicians. Throughout his career, Zappa made his artistic mark as a musician, bandleader, record producer, audio engineer, director, and orchestral composer. Yet one of his most famous pieces among fellow musicians, "The Black Page," may need somewhat of an introduction. Originally written as a drum solo for his longtime drummer **Terry Bozzio**, it was eventually split into two parts, and has undergone various shapes and forms.

"**The Black Page #1**" is a work composed by American composer Frank Zappa that is known for being extraordinarily difficult to play. Originally written to be performed on the drum set, Zappa later added melodic percussion and the work was called "**The Black Page Drum Solo – The Hard**

Version". The piece was later rearranged in several versions, including the "Easy Teenage New York version". (commonly referred to as "**The Black Page #2**").

Drummer Terry Bozzio said of the piece:

"He wrote it, because we had done this 40-piece orchestra gig together and he was always hearing the studio musicians in LA, that he was musing on that, talking about the fear of going into sessions some morning and being faced with "the black page". So he decided to write his "Black Page". Then he gave it to me, and I could play parts of it right away. But it wasn't a pressure thing, it just sat on my music stand and for about 15 minutes every day for 2 weeks, before we would rehearse, I would work on it. And after 2 weeks I had it together and I played it for him. And he said, "Great!", took it home, wrote the melody and the chord changes, brought it back in. And we all started playing it."

On the double live album, Zappa Live in New York (recorded 12/1976, released 3/1978), Zappa noted the "statistical density" of the piece. He then explained to the audience why he wrote a second version. Zappa would re-arrange the "Easy Teenage New York version" into "The Black Page #2" shortly after his band's mastery of the piece. This second version has a disco beat, but nevertheless retains nearly every metric complexity from part 1. One notable difference in this version is that the final set of "eleven's" feature a rhythmic change and are repeated three times to conclude the song. The 1991 live album Make a Jazz Noise Here includes a so-called "new age version", which incorporated lounge and reggae music. The 1994 album You Can't Do That on Stage Anymore, Vol. 4 featured a version from 1984 that had a ska motif. Both of these versions included guitar solos from Zappa.

Zappa was certainly a peculiar, polarizing figure in the rock music canon. He fused genres together and borrowed equally from a variety of different composers' styles to create musical pastiches that worked on intellectual and emotive levels alike. To quote Zappa's own words:

"Progress is not possible without variation from the norm."

"The Black Page" embodies this motto completely. Not only is the composition incredibly difficult to perform, it's witty and humorous. It's a complicated, multi-influential, with devilishly fast licks, yet it is set over a disco groove like it was written just to have a bit of musical fun. In the Zappa Live in New York performance, at the end of the performance, Zappa asks the crowd sardonically, "Did anybody dance?"

Frank Zappa album(s) in which the Black Page #1 has appeared

- **Zappa In New York** (LP, 1978), as The Black Page Drum Solo/Black Page #1, performed in New York, NY, December 28, 1976, with overdubs from Record Plant, LA, CA, c. April 1977
 - same version on **Zappa In New York 40th Anniversary Deluxe Edition** (2019), as The Black Page Drum Solo/Black Page #1
 - same version, shorter edit, on **Läther** (1996), as The Black Page #1
 - same version, different mix, on **Zappa In New York** (CD, 1991), as The Black Page Drum Solo/Black Page #1
- **Zappa In New York 40th Anniversary Deluxe Edition** (2019), as The Black Page Drum Solo/Black Page #1, performed in New York, NY, December 29, 1976

- Black Page No. 1 Synclavier version released as a flexi-disc (*Keyboard Magazine*, Soundpage #29, February 1987)
 - same version on *Beat The Boots III: Disc Three* (2009), as The Black Page

Other recordings

Ruth Underwood

- *Zappa In New York 40th Anniversary Deluxe Edition* (2019), as The Black Page #1 (Piano Version), recorded in November 2017
 - same version on *Zappa—Original Motion Picture Soundtrack* (2020)

Frank Zappa album(s) in which the Black Page #2 has appeared

- *Zappa In New York* (LP, 1978), as Black Page #2, performed in New York, NY, December 28, 1976, with overdubs from Record Plant, LA, CA, c. April 1977
 - same version on *Zappa In New York 40th Anniversary Deluxe Edition* (2019), as Black Page #2
 - same version, different mix, on *Zappa In New York* (CD, 1991), as Black Page #2
 - same version on *Zappa Picks By Larry LaLonde Of Primus* (2002)
- *Zappa In New York 40th Anniversary Deluxe Edition* (2019), as Black Page #2, performed in New York, NY, December 29, 1976
- *Halloween 77* (2017), as The Black Page #2, performed in New York, NY, October 28, 1977, early show
- *Halloween 77* (2017), as The Black Page #2, performed in New York, NY, October 28, 1977, late show
- *Halloween 77* (2017), as The Black Page #2, performed in New York, NY, October 29, 1977, early show
- *Halloween 77* (2017), as The Black Page #2, performed in New York, NY, October 29, 1977, late show
- *Halloween 77* (2017), as The Black Page #2, performed in New York, NY, October 30, 1977
- *Halloween 77* (2017), as The Black Page #2, performed in New York, NY, October 31, 1977
 - same version on *Baby Snakes* (1983), as The Black Page #2
 - same version on *Baby Snakes (The Movie)* (1979), as part of "Audience Participation"/The Black Page #2 & "The Dance Contest"
 - same version on *AAAFNR—Baby Snakes—The Compleat Soundtrack* (2012), as The Black Page #2
- *Hammersmith Odeon* (2010), as The Black Page #2, performed in London, UK, January 26, 1978
- *Zappa In New York 40th Anniversary Deluxe Edition* (2019), as The Black Page #2 (Piano Version), recorded at Village Recorders, Los Angeles, CA, May 1, 1978
- *Beat The Boots III: Disc One* (2009), as The Black Page #2, performed in Poughkeepsie, NY, September 21, 1978
- *Halloween 81* (2020), as The Black Page #2, performed in New York, NY, October 31, 1981, late show
 - same version on *BTB I: As An Am* (1991), as Black Page
- *Halloween 81* (2020), as The Black Page #2, performed in New York, NY, November 1, 1981
 - same version on *Halloween 81 Highlights* (2020), as The Black Page #2
- *Guitar* (1988), solo as Move It Or Park It, performed in Frankfurt, Germany, June 11, 1982 (early show)

- ***You Can't Do That On Stage Anymore Vol. 5*** (1992), as The Black Page #2, performed in Munich, Germany, June 26, 1982
 - same version (only guitar solo) on ***Guitar*** (1988), as Which One Is It?
- ***Them Or Us*** (1984), guitar solo as Them Or Us, performed in Bolzano, Italy, July 3, 1982
- ***Guitar*** (1988), solo as Do Not Try This At Home, performed in Milan, Italy, July 7, 1982
- ***You Can't Do That On Stage Anymore Vol. 4*** (1991), as The Black Page (1984), performed in Vancouver, BC, Canada, December 18, 1984 and New York, NY, August 26, 1984
- ***Make A Jazz Noise Here*** (1991), as The Black Page (New Age Version), performed in Upper Darby, PA, February 12, 1988; Grenoble, France, May 19, 1988; Modena, Italy, June 5, 1988
- ***Zappa '88: The Last U.S. Show*** (2021), as "We Are Doing Voter Registration Here" and The Black Page (New Age Version), performed in Uniondale, NY, March 25, 1988

Tour(s) on which Black Page is known to have been performed (main source: FZShows, v. 7.1)

- December 1976 (New York)—known performances: 9
- September-December 1977 (North America)—known performances: 25
- January-February 1978 (Europe)—known performances: 16
- August-October 1978 (Europe & North America)—known performances: 6
- February-April 1979 (Europe)—known performances: 2
- May-July 1980 (Europe)—known quotations: 1
- September-December 1981 (North America)—known performances: 22
- May-July 1982 (Europe)—known performances: 22
- July-September 1984 (North America)—known performances: 10
- September-October 1984 (Europe)—known performances: 8
- October-December 1984 (North America)—known performances: 23
- February-March 1988 (North America)—known performances: 22; known quotations: 1
- April-June 1988 (Europe)—known performances: 32

Other Performance and Merchandise Information

In 2001, Terry Bozzio and Chad Wackerman released the video "Solos and Duets" which features "The Black Page" played as a duet between the two ex-Zappa drummers with a transcription of the piece scrolling along the bottom of the screen as it is being played. In 2006, "The Black Page" was featured on *Zappa Plays Zappa - Tour de Frank*, an ambitious effort by Dweezil Zappa to bring Zappa music to the stage again, played by himself and a new band. The 2006 tour also included, as special guests, Zappa alumni; singer & woodwind player Napoleon Murphy Brock, drummer Bozzio, and guitarist Steve Vai. In the 2006 shows, "The Black Page" was played first as a drum solo by Bozzio and then a second time as a guitar duet with Steve Vai. In 2014 "The Black Page" was immortalized by Terry Bozzio in the form of art he calls Rhythm & Sketch. On canvas Terry's sketch of Zappa with "The Black Page" is layered with a rhythmic pattern of light traces from Terry's drumsticks. This was a limited run of 25 canvases and sold out quickly. As a side note, one can purchase a "Black Page" Terry Bozzio signature snare drum from Sweetwater.com this holiday season for just \$1,799 that includes laser print of the "Black Page" on the drum shell!

DRUMS

FRANK ZAPPA

THE BLACK PAGE No. 1

SNARE DRUM

BASS DRUM

TOM TOMS----

COW BELL

BONGOS

CASTANETS

RIVET CYMBAL

1

2

3

4

5

6

7

8

9

10

11

12

13

DRUMS

-2-

THE BLACK PAGE

This page contains ten staves of musical notation for various percussion instruments. The notation is written on a grand staff (two staves per instrument) with a treble clef and a key signature of one flat (B-flat). The instruments and their corresponding staves are:

- Staff 1:** Features a complex rhythmic pattern with triplets and sixteenth notes. It includes a circled measure number 14.
- Staff 2:** Continues the rhythmic pattern with triplets and sixteenth notes. It includes circled measure numbers 15 and 17.
- Staff 3:** Labeled "COW BELL". It features a rhythmic pattern with triplets and sixteenth notes. It includes circled measure numbers 18 and 23.
- Staff 4:** Labeled "BONGOS" and "CASTANETS". It features a rhythmic pattern with triplets and sixteenth notes. It includes circled measure numbers 20 and 21.
- Staff 5:** Labeled "BONGOS". It features a rhythmic pattern with triplets and sixteenth notes. It includes circled measure numbers 22 and 23.
- Staff 6:** Labeled "RIVET CYMBAL". It features a rhythmic pattern with triplets and sixteenth notes. It includes circled measure numbers 24, 25, and 26.
- Staff 7:** Continues the rhythmic pattern with triplets and sixteenth notes. It includes circled measure numbers 27 and 28.
- Staff 8:** Continues the rhythmic pattern with triplets and sixteenth notes. It includes circled measure numbers 29 and 30.

The notation includes various musical symbols such as eighth notes, sixteenth notes, triplets, and dynamic markings like *p* (piano) and *f* (forte). The page is numbered -2- at the top center.

GUEST ARTIST



Brian Youngblood is the Associate Director of Bands and Assistant Professor of Music at TCU. He received his Bachelor of Music Education degree from Abilene Christian University and his Master of Percussion Performance degree from East Texas State University. Before coming to TCU, he taught in the public schools for twelve years. He began teaching in 1987 and spent his first ten years teaching at L.D. Bell High School in Hurst Texas and followed with two years as Director of Bands and Fine Arts Director at Brewer High School in White Settlement. In 1999 Mr. Youngblood joined the faculty at TCU. During his time at TCU, he was Director of the TCU Horned Frog Marching Band for two decades. He also led the TCU Symphonic Band to the group's first selection and performance at a regional CBDNA Conference. His ensemble responsibilities at TCU include the TCU Symphonic Band, and assistance with the TCU Concert Ensembles and TCU Athletic Bands. In addition to his work with the bands, he also teaches music education classes, music technology classes and assists with the supervision of student teachers. Mr. Youngblood joined the FWYO Organization (Fort Worth Youth Orchestra) in 2021 and was appointed conductor of the newly created FWYO Wind Ensemble. The group has performed as part of the regular FWYO concert series and at invited performances of the FWYO.

Mr. Youngblood is an active member of the Texas Music Educators Association, The Texas Bandmasters Association and the College Band Directors National Association. He is a member of the Pi Kappa Lambda National Music Honor Society and the Alpha Chapter of the Phi Beta Mu International School Bandmaster Fraternity.

Mr. Youngblood is a product of public school music education in the state of Texas. Before playing in the L.D. Bell High School Band under the direction of Roger Winslow, he was in the junior high bands of Marion West, Earnest Repass and Danny Prado. His undergraduate studies with John Whitwell and Gary Lewis, then at Abilene Christian University, furthered his training in Music Education.

Mr. Youngblood received his first snare drum as a gift from his grandmother when he was in second grade. He was given his first drum set when in fourth grade. He progressed as a “self-taught” drummer until he started school band in seventh grade. His percussion training began with Jim McGahey and Warren Dewey and continued with Allen Teel at Abilene Christian University. His percussion professors at East Texas State University were Robert Houston and Jimmy Finney. Mr. Youngblood plays percussion and performs regionally when he is able. He is grateful and excited to perform the Black Page Parts 1 & 2 with the TCU Percussion Ensemble.

Mr. Youngblood is a frequent clinician and adjudicator in Texas and the Southwest. He enjoys working as a clinician with bands from every age level. He is married to Karin Youngblood and they are the parents of Sarah and Joshua Youngblood. The family attends Trinity Bible Church in Weatherford, Texas.

STUDENT CONDUCTORS



Joseph Donohue is currently a Masters student at TCU, moving from Marietta, Georgia with his wife, Alayna, and dog, Benny. Joe received his Bachelor’s degree in Music Performance from Kennesaw State University in 2018 where he studied under John Lawless and Justin Chesarek. While at KSU, Joe won the Concerto Competition and was a featured artist in KSU’s Collage concert and College of the Arts Synergy Showcase.

As a freelance percussionist, Joe performed with groups such as the City Springs Theatre Company, Georgia Symphony Orchestra, Atlanta Wind Symphony, Cobb Winds, and the Atlanta Steel Collective. As a teacher he worked at Lassiter High School from 2015 to 2019 under Mike Lynch before taking over as the Percussion Director from 2020 to 2022. Joe taught middle and high school classes as well as private lessons of all age groups. Additionally, he has taught many marching programs including Sprayberry High School, Auburn University, CV Drum Corps, Q2, and Atlanta Quest. Prior to teaching, Joe marched with DCI and WGI groups including Spirit of Atlanta, the Cadets, and Atlanta Quest.

In the winter of 2019 Joe founded and directed a community percussion ensemble called the Atlanta Percussion Ensemble (APE). The next year he co-founded the Atlanta Youth Percussion Ensemble (AYPE) and the non-proZit umbrella organization; the Atlanta Percussion Group. AYPE performed at the 2022 Georgia Music Education Association State Conference. More information about these ensembles, such as videos and future events, can be found on their instagram and website: atlantapercussiongroup.com



Luke Hammond is a percussionist from Austin, TX, and he is currently a senior music education major at TCU. In his time there, he has been a part of many ensembles such as the Symphonic Band, Wind Symphony, Symphonic Orchestra, Steel Band, Percussion Ensemble, and Percussion Orchestra.

Luke is also heavily involved in the marching arts, performing in the Horned Frog Marching Band and spending his summers with the Music City Drum and Bugle Corps as well as the Cavaliers, where he served as a tenor drum section leader. In his time at the Cavaliers, he also got to perform at PASIC 2023 as a part of the clinic "BIG, LOUD, and LIVE!!!"

Luke is expecting to graduate in the spring of 2024, after which he will go on a religious mission for two years before continuing his music education.



Born in Houston and raised in Burton, Texas, **Reynaldo Miranda** a senior at TCU finishing his degree in Music Education. Reynaldo received his Associate of Arts from Blinn College in Brenham, Texas where he studied percussion under Dr. Sarah Burke and Todd Quinlan. During his time at Blinn, Reynaldo performed with the Symphonic Band, Wind Symphony, Concert Choir, Percussion Ensemble, Steel Band, and drumline. During his time at TCU, Reynaldo has performed with the Symphonic Band, Wind Symphony, Symphony Orchestra, Percussion Ensembles, Steel Bands, and drumline. Outside of school, Reynaldo has been able to perform all over the country during his

undergraduate studies with Blinn College, Texas Christian University, and with world-class groups such as Colts Drum and Bugle Corps and Monarch Independent.



Born in 2002, **Austin Probst** is an educator and performer, pursuing a degree in Instrumental Music Education from Texas Christian University where he studies under Dr. Brian A. West, Jeffery Hodge, and Joey Carter.

In his years at TCU, Austin has performed with and represented the TCU Percussion Studio at the Percussive Arts Society International Convention (PASIC) in 2022 and 2023, Wind Symphony, Jazz Ensembles, Steel Band, and Symphony Orchestra. Austin also served as the percussion section leader of the Horned Frog Marching Band during the 2023 season and President of the TCU Percussion Club.



Gabe Sanchez is a percussionist and educator from McAllen, Texas. He currently resides in Fort Worth where he is pursuing a bachelor's degree in music education from Texas Christian University. Upon completion in May of 2024, Gabe plans to pursue a master's degree in Percussion Performance.

During the 2022 and 2023 seasons of DCI, Gabe marched on drum set with the Sacramento Mandarins Drum and Bugle Corps. Throughout high school and college, Gabe has performed in various ensembles at events such as PASIC and TMEA. As a solo performer, he has competed in competitions at the state and international level and received several recognitions for his performances, including 1st Chair at the 2020 Texas All- State competition and 2nd place at the 2018 PASIC marimba competition.

Gabe is part of the Jazz Band, Wind Symphony, and Percussion Orchestra at TCU. In his spare time, he teaches private percussion lessons with Birdville ISD.

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.

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:

2023 – *Synchronize*, Anthony Chmielewski
2023 – *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 Piunno
2022 – *Adelant*, Ivan Mendoza
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 – *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

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

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 Events:

April 5-6, 2024 – TCU Percussion Festival

June 7-8, 2024 – TCU Percussion Camp

