



THE UNIVERSITY OF TEXAS AT ARLINGTON  
**PERCUSSION ENSEMBLE**

Andrew Eldridge, Director

presents

# New Literature for Percussion

**2017 Percussive Arts Society International Convention**  
Indianapolis Convention Center • Sagamore Ballroom • Indianapolis, IN  
**Thursday, November 9, 2017 • 3:30 p.m.**

## 2017 Percussion Ensemble Tour

Thursday, November 2, 7:00 p.m.  
Southwest High School  
Fort Worth, Texas

Monday, November 6, 7:00 p.m.  
Arlington High School  
Arlington, Texas

Tuesday, November 7, 7:00 p.m.  
Missouri State University  
Springfield, Missouri

Thursday, November 9, 3:30 p.m.  
Percussive Arts Society International Convention  
New Literature for Percussion  
Sagamore Ballroom - Indianapolis Convention Center  
Indianapolis, Indiana



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### The University of Texas at Arlington Percussion Ensemble

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<b>Bradley Baird</b>	Texarkana, Texas	<b>Gareth Mason</b>	Carrollton, Texas
<b>Lane Barrett</b>	Denton, Texas	<b>Stephen Mathew</b>	Garland, Texas
<b>Michael Darden</b>	Grand Prairie, Texas	<b>Brandon Otten</b>	Bedford, Texas
<b>Jack Driscoll</b>	Arlington, Texas	<b>Reagan Phonsa</b>	Haltom City, Texas
<b>Daniel Estes</b>	Bentonville, Arkansas	<b>Zach Protono</b>	Colleyville, Texas
<b>Efren Exiga</b>	Eules, Texas	<b>Alexis Randolph</b>	Fort Worth, Texas
<b>Clayton Hebbe</b>	Arlington, Texas	<b>Abigail Rowe</b>	Houston, Texas
<b>Hunter Herriage</b>	Aledo, Texas	<b>Alberto Vinado</b>	Grapevine, Texas
<b>Katie Jobe</b>	Azle, Texas	<b>Jenna Watenpaugh</b>	Aledo, Texas
<b>Aaron Kennard</b>	Houston, Texas	<b>Tabitha Weigant</b>	Crowley, Texas
<b>Lauren Kiddy</b>	Arlington, Texas	<b>Bastian Wood</b>	Fort Worth, Texas
<b>Kyle Klein</b>	Houston, Texas	<b>Andrew Yates</b>	Portland, Oregon
<b>Alex Lam</b>	Trophy Club, Texas		

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The **UTA Percussion Ensemble**, under the direction of Dr. Andrew Eldridge, is one of the key components of the percussion curriculum at UTA. Through this ensemble, students gain a wide variety of experiences in several genres of percussion ensemble through large-scale percussion orchestra and smaller chamber works. The ensemble is dedicated to maximizing the art of percussion performance by commissioning new works for the genre and performing both on and off-campus. Recently the ensemble presented a showcase concert at the 2017 Texas Music Educators Association annual convention. The UTA Percussion Ensemble is honored to present the New Literature for Percussion session at PASIC 2017, and this performance marks their first appearance at this convention.

# PROGRAM

This concert is dedicated to Dr. Michael L. Varner, retired Director of Percussion at UTA.

<b>Windows of the Maloca</b> (2017)	Jim Casella (b. 1970)
<b>Duende</b> (2017)^	Francisco Perez (b. 1990)
<b>World Premiere</b>	
<b>Reverie</b> (1890/2014)	Claude Debussy/Arr. Dwayne Rice (1862-1918/b. 1974)
<b>Bread &amp; Butter</b> (2014)	Andy Smith (b. 1973)
<b>Seeing the World</b> (2015)	Matt Moore (b. 1985)
<b>Doppelgänger</b> (2015)	Brian Mason (b. 1967)
<b>Whirlwind</b> (2017)	Jonathan Anderson (b. 1985)
<b>conVective motiVes</b> (2016)^	Michael Varner (b. 1954)
<b>Institutionalized</b> (2017)	Josh Gottry (b. 1974)
<b>Ida / Some of These Days</b> (ca. 1929/2017)	Eddie Munson/Shelton Brooks (* / 1886-1975) Trans. and Arr. Jonathan Singer (b. 1982)
	Bastian Wood, <i>xylophone soloist</i> <b>World Premiere</b>
<b>Fever Dream</b> (2017)^	Nathan Daughtrey (b. 1975)
<b>The Surface of the Sky</b> (2016)	Blake Tyson (b. 1969)
<b>Toccata</b> (2017)	Jacob Remington (b. 1986)

^Commissioned and premiered by the UTA Percussion Ensemble.

\*Eddie Munson's biographical information is unknown at this time.

## PROGRAM NOTES

### **Windows of the Maloca** by Jim Casella

*Tapspace Publications / Medium-Advanced / 14 Players*

*Requires standard percussion orchestra set-up, marimba ranges are all played on 4.3 instruments, djembe, opera gong, four cowbells, two octaves of crotales, energy chime.*

Casella writes: "In 2015, I spent some time in the Amazon jungle of Peru. I spent much of my time there with a shaman and other solo travelers in a maloca, a large, circular structure built from native materials. Four narrow windows made of corrugated plastic were built into the fronds and branches that comprised the roof, rising lengthwise toward the apex.

Looking up from the inside, even in the darkest hours of nighttime, these four windows shone brightly from the moonlight forming what eventually looked like a singular illuminated shape. And similar to how staring at a familiar word long enough can temporarily morph it into something that looks foreign or absurd, the silhouette of space between these windows took the form of a mysterious but compassionate being – like an all-knowing, maternal figure looking over our group as if to say, "Don't worry. All is well."

When I step back to hear myself describing this, I recognize how it can sound a little new-agey, but it was a meaningful experience in which I found some comfort in letting go of the anxieties that often accompany daily life in the modern western world.

Windows of the Maloca is a tribute to this experience. My goal was to symbolize the way in which the components of an ecosystem exist together as a community. No matter how small the organism, it affects some other part of the whole, even if it doesn't seem immediately apparent.

I chose to use a repeating metric framework of 7/8+7/8+7/8+6/8, and this structure remains consistent throughout the entire piece. A faint, repetitive pattern on the rim of a lone snare drum introduces this theme, and various layers and colors slowly start to intervene, painting a complex landscape. Sometimes mysterious, occasionally aggressive, and at other points suggesting beauty and hope, this work lasts approximately 5.5 minutes and requires 14 players.

Windows of the Maloca was commissioned by Brandon Kunka, director of the Roswell High School percussion ensemble (Roswell, Georgia) and was premiered at the Georgia Music Educators Association (GMEA) conference in Athens, Georgia in January 2017."

### **Duende** by Francisco Perez (world premiere)

*Tapspace Publications / Medium-Advanced / 7 Players*

*Requires four marimbas (5.0 and 4.5 needed, but has optional notes for two 5.0s), two vibraphones, three crotales notes, and a player who switches between glockenspiel, cajon, and marimba (shared with M4).*

Perez states: "Inspired by a fond musical experience in Spain, *Duende* is the fusion of many musical idioms I absorbed during the spring and summer of 2017. In the months leading up to the work's composition, I began to explore the music I grew up listening to as a child at a much deeper level and went through a "phase" (mostly Afro-Cuban genres and 1980s works of Steve Reich) where I gravitated towards music that moved me both physically and viscerally. In doing so, I recalled the beautiful performance of flamenco I witnessed during the summer of 2013 in Madrid.

The term "duende" has a variety of meanings in Spanish. In flamenco, it refers to a state of inspiration and extreme—almost magical—perceptiveness which only "overtakes" a performer in rare occasions while others perceive a "duende" as a sort of supernatural spirit, which, for some reason, reminds me of the work's main rhythmic motive.

*Duende* was commissioned by Dr. Andrew Eldridge and the University of Texas at Arlington Percussion Ensemble and premiered in November 2017."

## PROGRAM NOTES

### **Reverie** by Claude Debussy, arranged by Dwayne Rice

*C. Alan Publications / Medium / 8 Players*

*Requires four marimbas (one 5.0 needed), two vibraphones, chimes, and glockenspiel.*

Rice states: "Claude Debussy (1862-1918) was one of the most important and influential composers at the turn of the last century. He wrote "what he wanted to hear" and broke many of the then current rules of composition, giving his music a fresh new sound. Due to the colorful, dreamy quality of his musical style he was dubbed an "impressionist" by music critics, much to his dislike.

The definition of reverie is "a state of being pleasantly lost in one's thoughts; a daydream." The quiet, reflective passages of this beautifully simple work wander about very much as if in a dream. *Reverie* was originally written for piano solo but is here transcribed for mallet ensemble."

### **Bread & Butter** by Andy Smith

*Row-Loff Percussion / Medium / 4 Players*

*Requires four 5-gallon buckets, two metal mixing bowls, two brake drums, two toms, two snare drums, two splashes, and two small cymbal stacks.*

Smith writes: "*Bread & Butter* was written for and premiered by the Tennessee Governor's School for the Arts percussion ensemble in 2013. The piece integrates 5-gallon plastic buckets, brake drums, and mixing bowls with conventional toms, snares, and cymbals. The unique combination of instruments pays homage to the American post-John Cage and Lou Harrison tradition of incorporating "found percussion instruments." Not conceived as a "novelty piece," the composer's intent is to suggest that these "found" percussion items—buckets, brake drums, and bowls—have actually become so common to contemporary percussion that they fully integrate and can be considered "conventional" themselves. Two primary themes—a 3-against-4 polyrhythm and a street-drummer backbeat groove—are explored, combining accessibility with a post-modern minimalist leaning. The title gets its name from the onomatopoetic phrase "pass the bread and butter," commonly used for the 3-against-4 polyrhythm. The street-drummer beat that serves as a secondary theme balances the piece's more pointillistic and minimalist treatment of the polyrhythm theme."

### **Seeing the World** by Matt Moore

*C. Alan Publications / Medium-Easy / 4 Players*

*Requires four marimbas, but can be played by players sharing two 4.3 marimbas.*

Moore states: "*Seeing the World* was written to be an accessible, yet musically rich intermediate-level marimba quartet. The piece was written while traveling on a double-decker bus with a grand view of the sunny countryside, and aims to capture the excitement and adventure of travel. Four players share two 4.3

octave marimbas, allowing the piece to be performed by those with limited instrumentation. The piece is constructed around a single sticking pattern and has few changing notes per measure, so performers can quickly get past the note-learning phase and start having fun and sounding good!"

## PROGRAM NOTES

### **Dopplegänger** by Brian Mason

*Row-Loff Percussion / Advanced / 8 Players*

*Requires two 4.3 marimbas, 2 sets of bongos, 4 toms, and two “gated crash cymbals” (cymbal stacks).*

Mason writes: “A doppelgänger is ‘a ghostly counterpart of a living person’ (Merriam-Webster). The composer has not chosen to explore the spiritual nature of the doppelgänger, but has borrowed the concept of duality and created an environment of musical and visual mirroring that pervades the composition.”

### **Whirlwind** by Jonathan Anderson

*Self-published / Advanced / 6 Players*

*Requires three marimbas (one 4.5 and two 5.0), two vibraphones, and one player splits a xylophone/glockenspiel part.*

Anderson states: “As a composer I tend to go through listening “phases.” These are times that I dedicate significant portions of my days listening to specific genres of music. Inspired by works such as the 3rd movement of Beethoven's Moonlight Sonata and Seiji Honda's fantastic piano arrangement of notable Japanese composer Nobuo Uematsu's Those Who Fight, Whirlwind is the result of one of these phases. I completed the original composition of Whirlwind for piano in 2015, but it became obvious to me how incredible a percussion arrangement it would be almost immediately. In spring of the next year, I arranged it for the Advanced Percussion Ensemble at Coppell High School and we premiered it Purely Rhythmic that same semester. The energy of the piece represents the daily hustle and bustle of life, specifically about the internal struggles we all go through. Enjoy!”

### **conVective motiVes** by Michael Varner

*Self-published / Medium-Advanced / 6 Players*

*Requires four marimbas (one 5.0 and all others 4.3), one vibraphone, two sets of congas, four toms, one set of bongos, ribbon crasher, suspended cymbals, multi-bass drum, concert bass drum, glockenspiel, and two gongs.*

This percussion sextet was composed after returning from a trip to Hungary in 2016. I was interested in the Hungarian tonality and rhythmic aspects of that fascinating country found throughout the music of Bela Bartok. The piece pays tribute to the interplay between many cultures in Hungary represented by integrating percussive sounds with melodic fragments. Written predominantly in 6/4, it actually phrases in alternating bars of 5/8 and 7/8. The 6/4 motivic development blends and creates a rhythmic tension against the 2-3-2-2-3 beaming. A rhythmic motif of sixteenth notes on the “two” groupings drive the piece sometimes toward mysterious and other times aggressive presentations of the motif.

Like many of my works I have intertwined the use of micro and macro rhythmic development so that often 5/8-7/8 will be overlaid with 5/16-7/16 or 5/4-7/4 developments of themes. conVective motiVes was premiered by the University of Texas at Arlington Percussion Ensemble in November 2016. It is a “footprint” composition meaning the setup and instrumentation are the same as my partner composition “preValent motiVes” allowing ensembles to transition seamlessly without delay from one piece to the next.

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### **Institutionalized** by Josh Gottry

*C. Alan Publications / Medium / 4 Players*

*Requires four cajons, one kick-pedal bass drum, hi-hat, pedaled cowbell, and pedaled plastic block.*

Gottry writes: "Dan Smithiger and I both attended Northern Arizona University together, in the percussion studies program directed by Dr. Steven Hemphill. Fortunately, we've been able to stay in touch and collaborate on a few projects over the years. Several years ago, he was part of a consortium that resulted in my percussion trio "Basic Geometry," and shortly after that, in 2016, he approached me about specifically writing a piece for him to use with the faculty at his annual Southern Illinois University – Edwardsville Summer Percussion Institute (a faculty that includes both Dan and Dr. Hemphill). Since I've been doing a lot of writing for cajon, he suggested the possibility of a piece including that instrument along with some auxiliary percussion sounds. We agreed on a quartet for four cajons, with each player also playing an instrument with the foot. The piece opens with an aggressive passage for unison cajon ensemble. Pedal bass drum and hi-hat crashes provide a bit of added impact, while the pedal cowbell and woodblock engage in a softer 7/8 dialog that contrasts the unison figures. After the opening motives are established, the work settles into a half-time groove in 3/4 time and a variety of interlocking rhythmic figures are introduced. Eventually, a 6/8 Afro-Cuban feel

emerges, centering around the cajon and cowbell of player 2 and the energy and volume of the ensemble climaxes with a return to the opening unison motives. The 3/4 slower groove returns, this time deconstructing into a softer passage highlighted by use of rutes/brushes on cajon and accessory instruments. A brief reprise of the 6/8 Afro-Cuban passage again builds into a final aggressive unison statement by the ensemble. Since its commission, it has been performed twice at SIUE, once at Northern Arizona University, once by my ensemble at Chandler-Gilbert Community College, and is now published by C. Alan Publications."

### **Ida / Some of These Days** by Eddie Munson/Shelton Brooks, arranged by Jon Singer

*Keyboard Percussion Publications / Advanced / 5 Players plus xylophone soloist*

*Requires two marimbas (4.5 and 5.0 octaves) and one xylophone.*

Singer states: "A recording of Billy Gladstone's performance of 'Ida/Some of These Days Medley' surfaced on a Myspace page paying homage to the life and legacy of Gladstone as a great musician, inventor, and educator. Remembered mostly for his abilities as a snare drummer and tenure with the Radio City Hall Orchestra, Gladstone's xylophone playing had an astonishing impact on me. This recording dates from 1928-1931, the years Gladstone performed at the Capitol Theater with Major Bowes, the announcer on the recording (a live radio broadcast). Gladstone's performance features highly refined use of techniques employed by xylophonist of the era. To hear the original recording, visit:

[http://www.myspace.com/williamdgladstone.](http://www.myspace.com/williamdgladstone)"

### **Fever Dream** by Nathan Daughtrey

*C. Alan Publications / Medium-Advanced / 4 Players*

*Requires eight tuned aluminum pipes, three graduated triangles, four hardwood slats, kick drum, two brake drums, china cymbal, four concert toms, two snare drums, concert bass drum, one set of bongos, two congas, two cymbal stacks, sizzle ride, bell tree, Db crotales placed on timpano, bell tree, tam-tam, and china cymbal.*

Daughtrey writes: "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

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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."

### **The Surface of the Sky** by Blake Tyson

*Self-published / Medium-Advanced / 6 Players*

*Requires three marimbas (one 5.0 and two 4.3), two vibraphones, and a glockenspiel.*

Tyson writes: "*The Surface of the Sky* was written to commemorate the 60th anniversary of the integration of Little Rock Central High School and is dedicated to the nine students who courageously led the way.

In 1957, Little Rock Central High School became an international symbol of the fight against racial segregation and the struggle for equal rights in the United States. This is because there were nine students who tried to walk through the doors of the school, but who were turned away. They were turned away for only one reason. They were black.

Today, the images of the Little Rock Nine from 1957 have lost none of their power. Six decades later we not only see the past in those photos, but reflections of our time. Ourselves. We see the best, and worst, of human nature. We see hate, bigotry, and fear juxtaposed with courage, bravery and resolve. *The Surface of the Sky* does not attempt to depict any specific event of the crisis through music. Instead, I've tried to find a way to honor the bravery and courage of the nine students, and their families, through music. They truly risked everything to move us all forward. To stand up to the bullying, the threats, and the hatred took incredible strength and character from each one of them, and we all owe them our gratitude and our respect.

There is a reflecting pool in front of Central High School. Approaching the immense building, you see its now famous doorways reflected in the water. When I began writing the piece, I was using the title *Reflecting Pool*. It symbolized the idea of looking at images from the past and seeing reflections of the present, but I was never completely happy with it. One day when I was very close to finishing the piece, I drove to Little Rock to visit the school again. I walked from the street, toward the school, and down to the pool. Approaching its edge, I noticed the reflection of the building began to recede as the sky overtook the water. I realized that I should have been looking up, not down; that the endless expanse of the sky, instead of a small pool of water, is a far better symbol of the accomplishments of the Little Rock Nine. They still radiate outward. They still touch our lives today. And they will touch the lives of the generations that follow us.

The details of the past, no matter how significant, can fade and be lost to time. Carlotta Walls Lanier, one of the Little Rock Nine who regularly speaks to young students about her experiences, wrote that she is often asked the question, "Why haven't we heard more about this until now?" That is a good question. I hope *The Surface of the Sky* will inspire those who hear and perform it to learn more about the achievements of the

Little Rock Nine and to discover more about the sacrifices made by all those who have fought against racism and injustice across the country. Learning more about our past will help us be kinder and more compassionate to those

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whose lives and struggles we do not yet understand. While hate and anger may make us feel strong, they do not actually make us strong. True strength lies in understanding and kindness, and it always will.

*The Surface of the Sky* was commissioned by the University of Central Arkansas College of Fine Arts and Communication. It is part of a project to commemorate the events at Little Rock Central High School entitled "Imagine If Buildings Could Talk: Mapping the History of Little Rock's Central High School." The piece will be used as the soundtrack for a large-scale projection mapping, created by a team led by UCA professor Scott Meador, on the front of Central High during the weekend of the 60th Anniversary commemoration. The project is supported by grants from the National Endowment for the Arts in partnership with the National Park Service.

### **Toccata** by Jacob Remington

*C. Alan Publications / Advanced / 12 Players*

*Requires four 5.0 marimbas, two vibraphones, xylophone, glockenspiel, chimes, timpani (5), multiple suspended cymbals, china cymbal, sizzle cymbal, two triangles, slapstick, seven toms, snare drum, concert bass, multi-bass, marching machine, two rotary cultivators, and echo chimes.*

Remington states: "*Toccata* was commissioned by Tanner Trigg and the Hebron High School Percussion Ensemble in 2017, and completed in the same year. The original sketches for this piece were intended (staying true to *Toccata* form) as a virtuosic keyboard solo to showcase the performer's technique and dexterity on the marimba. When approached to write for this ensemble, I was asked to write a challenging, keyboard-centric piece, and immediately recognized that the solo piece would translate very well as a work for percussion ensemble.

The piece opens with a rousing burst of sound that introduces both the rhythmic and harmonic material for the piece, while quickly covering the range of each instrument. Following a brief pause, the main melodic theme of the piece begins in the left hand of the marimba while continuing the stabbing three-note rhythmic motif in the right hand. After a

few variations of the theme, this section ends with a flourish of thirty-second note passages and a dramatic crescendo. The next section is more relaxed in tempo and utilizes various articulation effects such as dead strokes, bowed vibraphone, and piercing percussive accents before gradually slowing down to a chorale-like section that introduces a new melodic theme in the vibraphone, played over a light layer of triangles, wind chimes, and other metallic objects. Fast and frenzied thirty-second note scalar passages rise from the low range of the marimba to the highest range of the xylophone, eventually landing on the dominant for a climactic crescendo, and although the harmony is slow to change the keyboard players are pushed to the limit of their technical ability by sustaining the chord, before a dramatic grand pause and the return of the main theme. Following another foray through this material and a prolonged cadence, the chorale theme is reintroduced as a sextuplet in the marimba and xylophone and embellished by sweeping arpeggiated passages up and down the instruments. Heavy, repetitive rhythms from the percussion section deliberately increase with each phrase, building momentum and leading to a triumphant and grandiose chord progression as the climax of the entire piece. The opening bars make a familiar return before quickly being overtaken by a thirty-second note run that is split between players. These passages build gradually, moving higher in the range of each instrument, leading to a quick pause before finally plummeting down to a definitively pointed ending to the piece."

## About the Conductors



**Dr. Andrew Eldridge** is Senior Lecturer of Percussion and newly-appointed Coordinator of Percussion at the University of Texas at Arlington. Prior to UTA, Dr. Eldridge taught percussion and music theory at Texas Christian University, and taught percussion at Texas Wesleyan University.

Under his direction, the UTA Percussion Ensemble was recently selected to present the New Literature Session at the 2017 Percussive Arts Society International Convention (PASIC). The ensemble also performed a Showcase Concert at the Texas Music Educators Association (TMEA) annual convention in February 2017.

Andrew served as an instructor for the TCU drumline that received First Place and the prestigious Fred Sanford Award in the 2012 PASIC Indoor Drumline Competition. He was awarded Most Influential Teacher for 2011 while teaching as Director of Percussion / Assistant Band Director at Rockwall-Heath High School in Rockwall, Texas. Andrew has also held full-time faculty positions at Birdville High School, North Richland Hills, Texas; Kaufman High School, Kaufman, Texas; and Naaman Forest High School in the Garland Independent School District.

Andrew serves on the Percussion Ensemble Committee for the Percussive Arts Society. From 2011 to 2014, he served a three-year term on the Lone Star Wind Orchestra Board of Directors, and has been performing with the group as a section percussionist since 2009. Andrew was selected to present a clinic on crowd-funding at the 2013 Midwest Clinic and 2014 Texas Music Educators Association annual convention. Most recently, he was selected to present a clinic called “Launching the MIDI Controller into the Music Curriculum” at the 2018 Texas Music Educators Association annual convention.

An avid performer of new music, Andrew has individually commissioned and given the world premieres of music written for percussion by Dan Welcher, Kyle Kindred, Dwayne Rice, Martin Blessinger, Ryan George, and David Maslanka. Additionally, he was a finalist in the 2012 and 2014 Southern California International Marimba Competition, a semi-finalist in the 2013 Great Plains International Marimba Competition, and awarded 2<sup>nd</sup> place in the 2002 PASIC International Multi-Percussion Competition. As an arranger, he wrote the drumline parts for the 2004 Fed-Ex Orange Bowl and 2006 Chick-fil-A Peach Bowl.

Dr. Eldridge holds a Doctor of Musical Arts degree in Percussion Performance from Texas Christian University, a Master of Music in Percussion Performance from the University of Illinois - Urbana-Champaign, and a Bachelor of Science in Music Education from Texas A&M University – Commerce. He is proud to be a Yamaha Performing Artist and endorsed by Remo Drumheads, Sabian, and Vic Firth.

## About the Conductors



**Dr. Michael Varner** has recently retired from the position of Director of Percussion at the University of Texas at Arlington after 36 years. Previously, he was Director of Percussion at Western Michigan University. He has taught Percussion and World Music at the University level for a total of 40 years. He holds a degree in Music Education from Bowling Green State University, a Masters in Performance from The University of Michigan, and a Doctorate in Performance from The University of North Texas.

With a long history as a performer he draws from over 40 years' experience performing new and time-honored repertoire to the highest standards. In 2014, he released his latest CD "reVelations" featuring his own compositions. Excerpts from Dr. Varner's performances can be seen on YouTube and TEDX.

He has been invited to present Percussion clinics for Music Educators National Conferences, Chicago Band and Orchestra Conventions, Texas Music Educators Conventions, Texas Bandmasters Conventions and virtually every state, Europe, and Japan.

He is active in composing Solo and Percussion Ensemble repertoire that is regularly performed internationally and accepts commissions regularly for his unique compositions.

He has performed chamber music and studio work in the Dallas/Ft. Worth area including appearances with the Fort Worth Symphony Orchestra and Tyler Symphony. During his time in Michigan he was principal percussionist with the Kalamazoo Symphony Orchestra and Principal Timpanist with the Kalamazoo Chamber Orchestra.

He has long been active nationally in the field of marching percussion adjudicating and presenting clinics. Under his guidance, the UT-Arlington drum line has been nationally recognized performing at numerous marching exhibitions including Percussive Arts Societies International competitions. He has worked with renowned drum and bugle corps, including the DCI champion Chicago Cavaliers and the Toledo Glassmen.

His interest in world music led to a sabbatical in Nigeria and "Study-Abroad" classes to Ghana. His article "Skin That Speaks" was published in Percussive Notes Journal and he received a Grant to accept an invitation from Obafemi Awolowo University in Nigeria for teaching and research.

He was chosen as the only UT-Arlington Music Faculty to be a member of the Honor's College Faculty and subsequently chosen as Honor's faculty member of the Year.

He is proud to be an artist performer for Remo World Percussion, Vic Firth mallets, Yamaha drums, and Sabian cymbals.

For video and more information on Dr. Varner visit: <http://www.uta.edu/faculty/mulberry/acover>.

# The University of Texas at Arlington

## About the UTA Department of Music

Located in the heart of the Dallas/Fort Worth Metropolitan Area (the fourth-largest metro area in the United States), UT Arlington is a major NCAA Division I research university with an enrollment of over 33,500 undergraduate and graduate students. The Music Department offers performance opportunities for both majors and non-majors alike, with a full complement of Band, Choral, Jazz, and Orchestral ensembles, including many small chamber groups. Located in the Fine Arts Building, the department is home to Irons Recital Hall, a brand-new, world-class recording studio, and many talented students. The area offers many cultural opportunities for students and faculty, including the Dallas Symphony, Fort Worth Symphony, Dallas Wind Symphony, Fort Worth Jazz Orchestra, the Dallas Museum of Art, the Kimbel Art Museum, and excellent theaters. Arlington is also home to a myriad of entertainment options, such as Six Flags over Texas, the Dallas Cowboys, the Texas Rangers, Hurricane Harbor Water Park, and more. The UT Arlington Department of Music is an accredited member of the National Association of Schools of Music (NASM) with a world-renowned faculty and approximately 325 graduate and undergraduate students.

## About the UTA Percussion Studio

**The UTA Percussion Studio** is committed to teaching students the skills necessary to cultivate a career in the arts. Through a well-rounded percussion curriculum, students are given multiple opportunities to hone their skills in a variety of performing ensembles and a directed applied lesson structure. The studio size is kept between 25-30 students to maximize the teacher/student ratio. Students of the UTA Percussion Studio enjoy a multi-faceted approach to learning a broad spectrum of musical idioms, with many participating in DCI and WGI ensembles, as well as seminars and competitions across the country. UTA offers both undergraduate and graduate degrees in percussion.

### UTA Percussion Faculty

Dr. Andrew Eldridge	Coordinator of Percussion
Prof. Mike Drake	Drumset Instructor
Prof. Jacob Garcia	Percussion Instructor

## Maverick Percussion

### AUDITION

February 10

Undergraduate / Graduate

February 24

Undergraduate only

Scholarships and assistantships available

For more information about scholarship opportunities and auditioning for the UTA Percussion Studio, visit [www.music.uta.edu](http://www.music.uta.edu) or contact:

### Andrew Eldridge

Senior Lecturer of Percussion  
and Coordinator of Percussion  
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## Special Thanks

We want to thank our UTA University President Dr. Vistasp M. Karbhari, the Dean of the College of Liberal Arts Dr. Elisabeth A. Cawthon, and Chair of the Department of Music Dr. Rick Bogard. It is comforting to know that our administration recognizes the value in performing at the Percussive Arts Society International Convention. Without their full support in preparing a session of this magnitude, our presentation would not have been possible.

The amount of in-kind support from our sponsors Yamaha percussion (Chris Manners, Dave Gerhart, and Jennifer Vierling), Vic Firth Sticks and Mallets (Neil Larrivee and Brian Stockard), Remo Drumheads (Bruce Jacoby), and Sabian Cymbals (Nick Petrella) is very much appreciated. These companies constantly remind us of the importance of cultivating a sense of community within the program. Their continued support of our program ensured that we sounded the best we could today!

The landscape of percussion publishing has changed tremendously over the past ten years. Many publishers now offer perusal scores and audio through their websites. Especially when combining social media with the use of video-sharing websites, a percussionist can become inundated with information on programming. Many of our selections were found through social media posts. However, I also received several recommendations from associates at the major publishers. Many thanks to Nathan Daughtrey (C. Alan Publications), Jim Casella (Tapspace), and Chris Crockarell (Row-Loff Productions) for sending me several pieces to consider. I wish we could have performed everything, but there was simply too much great music to program. In fact, all of the submitted music would have filled 3-4 more NLP sessions.

Many thanks to Joshua Simonds (Executive Director – PAS), Dr. Brian West, and the PAS Percussion Ensemble Committee for the invitation to present this session. It is a very rewarding session to put together. I highly encourage all universities apply to present this session.

I want to thank the students themselves for preparing a 90-minute concert. These students pulled together to fundraise most of the cost for this trip, then put long hours in to practice, organize sectionals, and move every piece of gear between rehearsal sites. Their commitment to performing at the highest level is very much the thing that drives our studio.

Lastly, thank you for attending this session of new music. Through your attendance here, you are hopefully interested in expanding our repertoire. All of us should feel obligated to generate new music for our instrument. The percussion ensemble genre encompasses a large range of music from duets to large-scale percussion orchestra. It is my hope individuals will take the initial step toward commissioning new music from all composers. This collaboration between composer and performer is one that I find very gratifying.



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