



TEXAS A&M UNIVERSITY
COMMERCE

Texas A&M University-Commerce

PERCUSSION ENSEMBLE

OCT 24 | 7:30 P.M.

Jack and Lou Finney Concert Hall, TAMUC

NOV 8 | 7 P.M.

Ben Davis HS, Indianapolis, IN

OCT 29 | 4:30 P.M.

with Frisco Liberty HS
Jack and Lou Finney Concert Hall, TAMUC

NOV 9 | 10 A.M.

Percussive Arts Society International Convention,
Sagamore Ballroom, Indianapolis, IN

NOV 2 | 7:30 P.M.

Jack and Lou Finney Concert Hall, TAMUC





CONCERT PROGRAM

<i>Moto Perpetuo</i> *	.....	Dwayne Rice
<i>Denkyem</i>	.....	Joe Moore
<i>Evanescence</i> *	.....	Austin Keck
<i>Aggression</i>	.....	Yo Goto
<i>Time Stream</i> *	.....	David Maslanka, arr. Brian Zator
<i>Cascading Reflection</i> *	.....	Sandi Rennick

*World Premiere

PROGRAM NOTES

***Moto Perpetuo* (2023)** is a high-octane musical fantasy for large percussion ensemble that marries the concept of a perpetual motion machine with the frontier of artificial intelligence (AI). Intrigued by the possibilities of AI-generated music, the composer used the idea as a catalyst to transform a short middle movement for indoor drumline into a stand-alone work of considerable depth and complexity, asking, "What would happen if you gave AI a few prompts and asked it to improvise a new piece?"

The composition catapults from a single note into a frenetic interplay of rhythm, melody and harmony, drawing upon and morphing themes from the original. A pivotal moment disrupts this feverish activity, leaving only the incessant eighth-note rhythm intact. This "system reset" serves as a springboard for the music to reconstruct itself, culminating in a triumphant conclusion.

While nodding to famed "moto perpetuo" works like Paganini's violin showpiece and Rimsky-Korsakov's ***Flight of the Bumblebee***, this piece also functions as a musical allegory for the constant whirlwind of life experiences—capturing moments of happiness, struggle and ultimate triumph. In doing so, *Moto Perpetuo* not only pays homage to a long-standing musical tradition but also pushes its boundaries, serving as a testament to both the possibilities and complexities of modern music and life.

***Denkyem* (2013)** is the West African Adinkra symbol for the crocodile. The word Denkyem refers to the crocodile's adaptability – the fact that it breathes air but lives under water. This idea of adaptability is used throughout the piece as the motivic material is passed from player to player, adapting to the instruments used and through different meters. Denkyem was originally written for the Denkyem Percussion Group in 2009.

***Evanescence* (2023)**, for percussion quartet, is composed for the trio 3D Percussion in collaboration with Austin Keck. The piece follows a narrative arc that is evanescent in nature, both in its form and musical motifs.

The idea of music slowly disappearing and dissipating into nothing has always fascinated me, and it is the main inspiration for this piece. Another inspiration of mine is the idea that music evokes physical imagery, whether that be an abstract or something tangible. The ideas I present are developed only to be quickly faded out of the texture before moving on to the next idea. All of these motifs presented stem from a single idea that is manipulated and morphed into something new, almost unrecognizable from its original form.

As you listen to the piece, my goal is that the audience is taken on an experience that is linear in form, but memorable for the emotion and feeling it evokes rather than the thematic or motivic material. In the end, there is a return of the opening but only to fade quickly into oblivion and be forgotten forever. My hope is that this music and quality of being fleeting or vanishing quickly is evocative and creates an image in the listener's head, whether it be the beauty of nature, or something more ethereal and other worldly.

Evanescence was commissioned and led by 3D Percussion, with contributors: Michael Burritt – Eastman School of Music, Ryan Boehme and Tommy Dobbs – Oklahoma City University, Brian Zator – Texas A&M University-Commerce, Will Newton – Radford University, Scott Herring – University of South Carolina, Connor Stevens – University of Arkansas, Fort Smith, Tyler Tolles, Peter Soroka, Mitchell Gribbroek, Jacob Knight and Ivan Trevino – University of Texas at Austin, Kennan Wylie – Marcus H.S. and Blacktop Percussion.

PROGRAM NOTES

Aggression (2005), a piece for six drummers, was composed in 2003 when the composer studied at the graduate school of the University of North Texas (UNT) and was premiered by the 12:00 Classical Percussion Ensemble of UNT, with Christopher Deane as director, at A Night of Percussion on October 28, 2003. The piece alternates sections of strict rhythm with unmeasured sections which include randomly repeated events. Six drums are tuned as graduated from I at the highest to VI at the lowest.

Time Stream (2012, arr. 2023) takes a favorite chorale melody of mine (**Durch Adams Fall - Through Adam's Fall**) through a whirlwind evolution. There is deep mystery in the old hymn tune, and mystery as well in the poem that inspired my music:

Message from a Stream in a Sacred Place

by Alison Matthews

Rock in the stream
The stream takes over.
Passage of time, passing of time.
Showing faces in the water,
Spirit faces, guardian faces,
Horse, deer, fox,
Human faces.
All eyes large, soft, luminous, passing through time.
Rock, stalwart and steady,
Move me if necessary.
Passage of time, allow.
Stream goes on, wears away even the largest of places.
Source of all and end of all.
Song is beguiling and beckoning.
Absolutely inviting to stillness.
Be still.
Allow.
Use me.
Transform me.
Allow.

COMPOSER BIOGRAPHIES



Dwayne Rice (*b. 1974*) is a freelance composer and business technology consultant living in Los Angeles. His music has been performed and recorded around the world. Rice was the percussion director at Birdville High School from 2002 to 2006 and at Hebron High School from 1999 to 2002, both in the Dallas-Fort Worth area. Under his direction, the Birdville Percussion Ensemble won the Percussive Arts Society ensemble competition in 2005.

Dwayne received his master's degree in Percussion Performance with a minor in Composition from the University of North Texas in 2000 and a bachelor's degree in Music Education from Sam Houston State University in 1997.

He studied percussion with Mark Ford, Paul Rennick, Brian Mason and Leigh Howard Stevens, as well as composition with Cindy McTee, Phillip Schroeder and Frank Felice. His influences include the works of Bach, Mahler, Debussy, Bartok, Hindemith and many others. For more information, please visit www.dwaynerice.com.



Joe W. Moore III (*b. 1986*) is a percussionist, educator and composer. He currently serves on the music faculty at the University of Texas at Arlington. He has previously served on music faculties at the University of Louisiana at Monroe, Benedict College, the University of Texas Rio Grande Valley, and the University of Texas at Brownsville.

Moore earned a Bachelor of Music from the University of Central Florida, a Master of Music from the University of South Carolina and a Doctor of Musical Arts with a minor in Composition from Louisiana State University. His primary percussion teachers included Jeff Moore, Kirk Gay, Scott Herring, Jim Hall, Brett Dietz and Troy Davis. His composition teachers included Jay Batzner, Brett Dietz and Dinos Constantinides.

Active as a soloist and chamber musician, Moore performs as a member of the Omojo Percussion Duo, the Ninkasi Percussion Group and Dead Resonance. His performances have included appearances at New Music on the Bayou, the Texas Music Educators Association Convention, the National Conference on Percussion Pedagogy and the Percussive Arts Society International Convention.

Moore's works have been performed and enjoyed across the United States, South America, Europe and Asia. His music is published by C. Alan Publications, Alea Publishing and Recording, Percussion Music Europe and Musicon Publications. He also self-publishes his manuscripts, located at www.joewmooreiio.net.

Moore's sponsors include Pearl Drums/Adams Musical Instruments, REMO Drumheads, SABIAN Cymbals, Black Swamp Percussion, and Vic Firth sticks and mallets.

COMPOSER BIOGRAPHIES (CONT.)



Austin Keck (b. 2000) is an accomplished American percussionist and composer based in Dallas, Texas, specializing in contemporary solo and chamber music. With a deep passion for pushing the boundaries of classical percussion, Austin's musical journey has been marked by notable achievements and a commitment to innovation.

As a dedicated performer, Keck has had the privilege of performing worldwide. He has been invited to perform as a soloist in esteemed events, including the IPEA International Percussion Competition 2023, the Music for All Summer Symposium and the National Percussion Festival, both held in Indianapolis, Indiana.

Keck's creative spirit extends to his role as a composer, where he strives to expand the horizons of classical percussion and explore the integration of electronic elements into his works. In November 2022, his groundbreaking composition, ***Passage to an Uncharted World***, premiered at the Percussive Arts Society International Convention, performed by the Eastman Percussion Ensemble. Similarly, his recent composition, ***Evanescence***, commissioned by 3D Percussion, made its debut in October 2023 at the IPEA International Percussion Competition in Shanghai, China. Additionally, Keck's composition, ***Reversion***, commissioned by Pax Duo, was first performed at Indiana Wesleyan University in November 2022, highlighting his commitment to contemporary musical expression.

Austin Keck's journey in the world of music has been marked by several accolades, including first prizes at the Great Plains International Marimba Competition in 2019 and 2016, and the top spot in the 2019 Yamaha Young Performing Artist Competition. He also holds the esteemed Performer's Certificate from the Eastman School of Music.

Beyond his classical pursuits, Austin has contributed his talents to the Santa Clara Vanguard Drum and Bugle Corps, earning recognition in the form of two Fred Sanford percussion caption awards and winning gold and silver medals at the Drum Corps International World Championships in 2017 and 2018.

Keck earned his Bachelor of Music with a minor in Audio and Music Engineering from the prestigious Eastman School of Music and is currently pursuing a Master of Music in Contemporary Media and Film Composition at the same institution. His aspiration is to bridge the worlds of concert music and visual compositions through his work.

Keck is a Malletech Performing Artist.

COMPOSER BIOGRAPHIES (CONT.)



Yo Goto (b. 1958) is recognized as one of the leading composers and educators in the field of wind and percussion music in the United States and Japan. His works have been performed at several international conventions including College Band Directors National Association (CBDNA), World Association for Symphonic Bands and Ensembles (WASBE), and The Midwest Clinic.

He is currently the executive director of the Japan Academic Society of Wind Music, the executive advisor of the committee of the Japan Band Clinic, and the professor of the Showa University of Music. Goto received his Bachelor of Music Education from Yamagata University, Japan, and studied composition at the Tokyo College of Music, completing a performance diploma course.

As active composer, arranger and clinician, Goto moved to Texas to study composition with Cindy McTee at the University of North Texas (UNT) in 2001. He holds a Master of Music in composition and a Master of Music Education from UNT. His work, ***Songs for Wind Ensemble***, won the 2011 Sousa/Ostwald Award held by the American Bandmasters Association. Goto also received the Academy Award from the Japan Academic Society of Wind Music in 2000 and 2012.

He has worked as a clinician and a guest conductor at several international conferences including WASBE and The Midwest Clinic.



David Maslanka (1943-2017) was born in New Bedford, Massachusetts. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. Maslanka spent a year at the Mozarteum in Salzburg, Austria. He underwent master's and doctoral studies in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's ***Music for Winds*** has become especially well-known. Among his more than 150 works, 50 pieces were composed for wind ensemble, including eight symphonies, 17 concertos, a Catholic Mass and numerous concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and several works for solo instruments and piano. He has also written a variety of orchestral and choral pieces.

Maslanka's compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog and Klavier labels.

From 1990 until his death in 2017, Maslanka was a freelance composer. He also served as a faculty member at State University of New York Geneseo, Sarah Lawrence College, New York University and Kingsborough Community College.

COMPOSER BIOGRAPHIES (CONT.)



Sandi Rennick is a percussionist and marimba soloist with extensive performing and teaching experience in the Dallas-Fort Worth area and throughout the United States. An original cast member of the Tony and Emmy Award-winning production *Blast!*, Rennick performed in London, England, and was a featured marimba soloist on tour throughout the United States.

She is currently a percussion arranger for the Santa Clara Vanguard Drum and Bugle Corps (2011-present) and the Troopers Drum and Bugle Corps (2013-present). Rennick has teaching and arranging experience with a variety of groups at all levels, including the UNT Green Brigade Marching Band, Yokohama Scouts (Drum Corps Japan champions), Phantom Regiment Drum & Bugle Corps (Drum Corps International champions) and Carolina Crown.

A member of the Percussive Arts Society since 1995, Rennick served on the PAS Marching Committee for 13 years and was elected to the PAS Board of Advisors in 2019. Rennick is an adjunct professor of percussion at the University of North Texas and Texas A&M University-Commerce.

In addition to her summer drum corps responsibilities, she also serves on the faculty of the American Percussion Seminar and is a clinician for the Girls March music and leadership camps. Rennick is a Signature Artist for Innovative Percussion, Inc., and a clinician/artist for Dynasty/Titan, Remo Drumheads, and SABIAN/Gon Bops Percussion.

A&M-COMMERCE PERCUSSION ENSEMBLE PERFORMERS

Noah Avelar*, Corpus Christi, TX

Beau Bavousett, Burleson, TX

Danyel Buentello, Nevada, TX

Noah Caldera, Burleson, TX

Jacob Chapman, Pearland, TX

Carmen Lopez, Canton, TX

Makena Mailer, Austin, TX

Stephen Mann, Spring, TX

Fred Peña, Baytown, TX

Caleb Price*, Granger, IN

Brenley Rowland, Frisco, TX

Hayden Schroeder, Carrollton, TX

Carter Torn, Austin, TX

Bao Tran*, Rome, GA

Adam Whoolery, Denton, TX

John Wolff, The Woodlands, TX

*Graduate Student

A&M-COMMERCE PERCUSSION FACULTY

Dr. Brian Zator is a music professor and percussion director at A&M-Commerce who joined the faculty in 2001. As coordinator of the Percussion Studio, he oversees several percussion instructors and graduate assistants. He also leads the classical and marching percussion ensembles, the Panimation steel drum band, and the Samba Leão Brazilian ensemble. Zator also oversees undergraduate and graduate applied lessons, and percussion pedagogy and literature courses.

He holds degrees from Baylor University, the University of Michigan and the University of North Texas. He studied under world-renowned marimba artist Keiko Abe in Japan.

Zator has performed at seven Percussive Arts Society International Conventions (PASIC) as well as festivals and conventions in more than nine countries worldwide. He has released two CDs on Equilibrium Records: **Zamiki: Music for Solo Marimba** and **Zoomorphs**. He also wrote an instructional keyboard book, **Keyboard Fundamentals with Play-Along Tracks**. Zator has published several percussion keyboard solo and ensemble works. He was also named a co-winner for The American Prize in Instrumental Performance (professional division) in 2021.

Active within the Percussive Arts Society (PAS), Zator was president of the executive committee and board of directors from 2017-2018. He was a member of the Keyboard and Percussion Ensemble Committees, has written reviews for "Percussive Notes," and has adjudicated the PAS International Percussion Ensemble Composition Contest, and PASIC Marimba Solo Competition.

Under Zator's direction, the A&M-Commerce Percussion Ensemble is a two-time winner (2023 and 2010) of the prestigious PAS International Percussion Ensemble Competition.

Zator is a proud performing artist and clinician for Innovative Percussion, Sabian, Evans, Black Swamp Percussion, Ensemble Block and Stryvemind.



A&M-COMMERCE PERCUSSION FACULTY (CONT.)



Jeff Ausdemore is a faculty member at A&M-Commerce who teaches technique, pedagogy/methods and music entrepreneurship classes. He is president and co-founder of Stryvemind.com, a music education platform that serves students, music educators and administrators in many capacities, including educational consulting, professional development opportunities, and the Stryve Academy. Ausdemore also serves as president of Ausdemore Music, a proprietary house for Ausdemore's musical arrangements, adjudication, speaking engagements and clinic schedule.

Ausdemore's compositions are published through Tapspace Publications, where he has contributed original works for piano, instrumental guitar, contemporary multimedia, percussion and choir, percussion solo instruments, percussion ensemble, and marching band. Several ensembles have commissioned and premiered his works on recordings, concerts, the Music for All national festival, the Interlochen Fine Arts Academy summer camp, the 2021 Midwest Clinic, and two world premieres at the 2022 Percussive Arts Society International Convention.

He was recently named the percussion composer/arranger and music consultant for the Blue Knights drum and bugle corps in Denver, Colorado. Previously, he served as director of music at Grapevine-Colleyville's iUniversity Prep. In this role, he oversaw music curricula, including music theory, music history, music composition/arranging, and applied music for primary and secondary students.

Ausdemore served for 11 years as the director of Percussion Studies at Colleyville Heritage High School (CHHS). In that role, he was the percussion coordinator, head of Jazz Studies and co-director/composer/arranger of the Colleyville Heritage Marching Band. Under Ausdemore's direction, the CHHS percussion program enjoyed national notoriety. They earned gold medals in the NTCA Indoor Circuit and PAS Marching Percussion titles and were PAS "Call for Tapes" winners and PAS Small Ensemble Champions. They accumulated multiple regional marching percussion accolades.

Ausdemore previously taught at the University of Texas at Arlington (UTA), where he served as the percussion arranger/assistant director of the UTA Marching Band, taught percussion pedagogy/techniques classes, assisted the UTA percussion ensemble, and maintained a full private studio. He has composed, arranged, instructed and consulted with numerous high school and college marching bands nationwide, including Drum Corps International ensembles: The Cavaliers, Phantom Regiment, the Blue Knights Drum, and Bugle Corps.

During Ausdemore's tenure at the Blue Knights, the percussion program earned several individual solo percussion and percussion ensemble championships and a strong reputation for excellence. The Blue Knights consistently placed in the elite "Top 12" in the Drum Corps International Championships.

Ausdemore's professional affiliations include Drum Corps International, Winter Guard International, Bands of America, the Percussive Arts Society, the Texas Music Educators Association, the Texas Bandmasters Association, and the American Society of Composers, Authors, and Publishers. He serves as the vice president of Percussion and Winds for the North Texas Color Guard Association and is proud to endorse and serve as an artist clinician for Dynasty Musical Instruments, Zildjian cymbals, Remo drumheads and Pro Mark sticks and mallets.

A&M-COMMERCE PERCUSSION FACULTY (CONT.)



Lauren Teel is the assistant director of percussion for A&M-Commerce and the director of marching percussion for the A&M-Commerce Pride Marching Band. She is also the percussion caption head for the DCI World Class Troopers Drum and Bugle Corps.

During the 2018-2019 academic year, Teel served as the interim professor of percussion for The University of Alabama (UA), and adjunct instructor for the Million Dollar Band front ensemble. Before her appointment at UA, she was an adjunct instructor of percussion at several universities, including The University of North Alabama, the University of Alabama-Birmingham, and The University of Montevallo.

Lauren also served as director of percussion for Mililani High School in Mililani, Hawaii, on the island of Oahu.

Teel earned her Bachelor of Music in Percussion Performance from the University of North Texas and her Master of Music in Percussion Performance from Indiana University. As a performer, Lauren traveled to Chennai, India, to perform for an audience of over 75,000 people with Oscar-winning composer A. R. Rahman. Lauren also appeared in the 2013 blockbuster film “The Hunger Games: Catching Fire” as a timpanist. Teel also performed as a member of the NFL’s Atlanta Falcons Drum Line.

Sandi Rennick is a percussionist and marimba soloist with extensive performing and teaching experience in the Dallas-Fort Worth area and throughout the United States. An original cast member of the Tony and Emmy Award-winning production *Blast!*, Rennick performed in London, England, and was a featured marimba soloist on tour throughout the United States.

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A&M-COMMERCE PERCUSSION FACULTY (CONT.)



Tanner Leonardo is an educator and percussionist currently serving as an adjunct professor of percussion at Texas A&M University-Commerce. He is pursuing a Doctor of Musical Arts at the University of Kentucky, holds a Master of Music Performance from Morehead State University and a Bachelor of Music in Music Performance from the University of Louisville.

In his role at A&M-Commerce, Leonardo works with the marching percussion section, Percussion Ensemble III, and teaches private lessons and courses on music technology. His music technology courses provide insight for all music education majors to be well-equipped in their roles as band directors and percussion educators, focusing on fundamentals of recording, audio engineering, and classroom technology integration.

Leonardo's musical journey has given him the opportunity to perform with the Louisville Orchestra, Owensboro Symphony, Cave Run Symphony Orchestra and numerous chamber ensembles. Notably, he has been a vital member of the A/Tonal Chamber Ensemble since 2015, working closely with composers to push the boundaries of interdisciplinary contemporary music.

His solo recitals have included a lecture recital on the music of John Cage as well as many performances combining audio and video elements. He has carved out a niche in marching arts as a sought-after audio engineer. His expertise has garnered the attention of top-tier organizations throughout the United States. He has worked with ensembles during first place finishes at the Bands of America Grand National Championships and multiple state championships. Most recently, Leonardo worked with the Phantom Regiment Drum & Bugle Corps during their 2023 season and held the position of audio caption head for the Troopers Drum & Bugle Corps in 2021 and 2022.

Tanner has consistently been part of PASIC, presenting and serving on panel discussions since 2021. His 2023 clinic will focus on technological best practices for recording and submitting a video audition, aimed toward young performers seeking placement in drum corps, indoor percussion, or university ensembles. He has been a member of PAS since 2011 and proudly endorses Vic Firth sticks and mallets, Zildjian cymbals and is a clinician for PreSonus Electronics.

THE PERCUSSION STUDIO AT A&M-COMMERCE



The A&M-Commerce Percussion Ensemble, directed by Dr. Brian Zator, stands as a dynamic and innovative force within percussion ensemble music. With a commitment to musical excellence, artistic exploration, and talent cultivation, the ensemble has established itself as a vibrant and integral part of the university's thriving music program. Performing various musical genres and styles, the ensemble's repertoire includes traditional orchestral percussion and contemporary compositions, reflecting multiple artistic interests.

The ensemble's performances extend beyond the local stage. As IPEC winners, the group performed at PASIC in 2000 and 2010. They also performed at PASIC in 2006 for a clinic/concert of "New and Unknown Works by Minoru Miki" in 2006 and at multiple small chamber ensemble competitions. The ensemble has been featured numerous times at the Texas Music Educators Association (TMEA) Convention, at CBDNA, and other conferences and events. These appearances allow the ensemble to share their musical talents and connect with wider audiences.

Beyond performing, the ensemble engages in several educational initiatives. They commission new music, participate in consortiums, and lead recording projects to contribute to the advancement of percussion education.

The three percussion ensembles, two steel drum bands, drumline and five percussion faculty members are committed to musical exploration and education. They are respected within the percussion community, leaving a lasting impression on the broader musical landscape.

The A&M-Commerce Percussion Studio is supported by Innovative Percussion, Sabian, Evans Drumheads, Black Swamp Percussion, Ensemble Block and Stryvemind.

THE A&M-COMMERCE DEPARTMENT OF MUSIC

Offering bachelor's and master's degrees in music, the **A&M-Commerce Department of Music** has fostered the growth and development of the next generation of music educators and performers for over 100 years. With more than 300 music students, the department offers world-class performing experiences while maintaining small class sizes taught by qualified professors.

In 2021, A&M-Commerce became the first college or university to earn the All-Steinway School with Spirio Designation. Steinway's newly developed Spirio technology incorporates 21st-century innovation to provide an engaging teaching and learning experience for performers, audiences, teachers and students. The technology allows for interaction with pianists around the globe and across time by wirelessly linking instruments.

The department's Music Building opened in 2010 and features state-of-the-art rehearsal halls, piano and electronic music labs, a 75-seat recital hall, and the 600-seat Jack and Lou Finney Concert Hall, featuring several world premiere performances.





A&M-COMMERCE

Located less than an hour from the Dallas-Fort Worth Metroplex, **A&M-Commerce** serves rural and metropolitan East Texas with a dedicated mission to “Educate. Discover. Achieve.” With an enrollment of 11,983 students, the university is the third-largest member of The Texas A&M University System.

Students may choose from among 135+ academic degrees at the undergraduate and graduate levels and learn from world-class faculty who conduct nationally recognized research. A vibrant student experience includes a thriving Greek community and more than 100 student-led organizations. As a member of the Southland Conference, A&M-Commerce features 14 NCAA Division I athletic teams.

The university offers classes online and on-site in Commerce, Corsicana, McKinney, Mesquite, Bryan (RELLIS) and the newest location at 8750 North Central Expressway in Dallas.

The following students were involved in our IPEC 2023 submission:

Percussion Ensemble I

Noah Caldera

Jacob Chapman

Genevieve Hilburn*

Carmen Lopez

Makena Mailer

Fred Peña

Hayden Schroeder

Carter Torn

Bao Tran*

Connor Trant

Adam Whoolery

John Wolff

*Graduate Student

Tanner Leonardo, faculty recording engineer

Stephen Mann and Danyel Buentello, student recording engineer

The **A&M-Commerce Percussion Ensemble** would like to thank **Dr. Eric Branscome**, head of the Department of Music; **Phil Clements**, director of instrumental activities; **Dr. David Scott**, interim dean of the College of Humanities, Social Sciences and Arts; **Dr. Mark Rudin**, A&M-Commerce president; and the rest of the university administration for their continued support.

The ensemble would also like to thank our sponsors:



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COMMERCE

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