



THE UNIVERSITY OF ALABAMA®

PERCUSSION ENSEMBLE

DR. ANDREW LYNGE, DIRECTOR



CONCERT DATES

NOV 10 | 7:30 P.M.

Moody Concert Hall, The University of Alabama

NOV 13 | 7:30 P.M.

Center Grove High School, Greenwood, IN

NOV 14 | 1:00 P.M.

Hamilton Southeastern High School, Fishers, IN

NOV 15 | 2:00 P.M.

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

CONCERT PROGRAM

<i>Groundswell – (single edit) (2021)</i>	Matt McBane
<i>Drum Dances (1993/2015)</i>	John Psathas arr. Dr. Omar Carmenates
<i>Lifeline (2024)</i>	Ellis Ludwig-Leone
<i>Short Movement Written During a Snowstorm (2015)</i>	Michael Laurello
<i>Obscure (2022)</i>	Jlin arr. Third Coast Percussion
<i>Pillar VII (2021)</i>	Andy Akiho

PERCUSSION ENSEMBLE PERFORMERS

Charlotte Daugherty, Mansfield, OH – *DMA Percussion Performance*

Sean Thomas Campbell, Decatur, AL – *BM Music Education*

Jonathan Cooley, Hoover, AL – *BM Percussion Performance*

Link Hernandez, Cartersville, GA – *BM Music Composition*

Aaron Hyatt, Acworth, GA – *MM Percussion Performance*

Zachary Langner, Guntersville, AL – *BM Music Education*

Trey Lomax, Las Vegas, NV – *BM Music Education*

Jasmine Page, Houston, TX – *BM Music Education*

Wyatt Pettry, Guntersville, AL – *BM Music Education*

Todd Quinn, Guntersville, AL – *BM Music Education*

Gabe Sanchez, McAllen, TX – *MM Percussion Performance*

Mike Spiller, Hoover, AL – *BM Music Education*

Austin Stanley, Tuscaloosa, AL – *BM Music Education*

Dawson Welch, Forney, TX – *BM Percussion Performance*

Aidan Wilson, Greenville, SC – *BM Music Composition*

PROGRAM NOTES

Groundswell – (single edit) by Matt McBane

Composer and electronic musician, Matt McBane in collaboration with Sandbox Percussion released *Groundswell – (single edit)* a new condensed, single version of the track from his 2022 album and long-form composition, *Bathymetry* on Cantaloupe Music. The track sits at the intersection of post/math rock, classical minimalism, and experimental ambient (to name a few). It is made up of dual polymetric drum sets, arpeggiating synthesizer, tam-tam, vibraphone, and expressive reverb, all building to an ecstatic meditation. – Matt McBane

Drum Dances by John Psathas arr. Dr. Omar Carmenates

Arranged for percussion ensemble by Dr. Omar Carmenates, *Drum Dances*, originally commissioned by Dame Evelyn Glennie, has become a standard for drum kit and piano repertoire. This piece was written during the launch and rise of Chick Corea's Elektric Band, a band that also revealed the genius of Dave Weckl (along with John Patitucci, Eric Marienthal, and Frank Gambale) to the world. I was mesmerized by the interaction between drums and keyboard in the Elektric Band, and the influence of that music is evident in *Drum Dances*. This work is heavily influenced by jazz and rock music, particularly from the late 1980s to early 1990s. I am greatly inspired by the drumming of Dave Weckl, the very different pianistic styles of Keith Jarrett and Chick Corea, and the enormous energy in the music of guitarists like Steve Vai. Each of the four dances was stimulated by a certain rhythmic interaction possible between two performers. From the chaotic first movement (which is like a game where both players attempt to force each other's cadences), to the ending of the prestissimo fourth movement (where both parts are synchronised) the two performers gradually begin working together instead of battling for priority. The second movement includes a glockenspiel part for the percussionist, and is a loosely written, stately dance. The third movement involves very tight rhythmic interaction and is driven by syncopation simultaneously occurring on several levels (i.e. from the semiquaver to the crotchet). – John Psathas

PROGRAM NOTES (CONT.)

***Lifeline* by Ellis Ludwig-Leone**

In talking with the members of Sandbox Percussion, I became interested in writing a work that would showcase a different side of their musicianship, with an emphasis on polyphony and harmonic development. It would have the kind of extended melodic lines— so often a feature of string quartets, but less so in percussion repertoire— that lend themselves to interpretive phrasing in performance. The piece begins in a whirlwind: fast notes on mallet instruments, with expansions and contractions in the metric grid providing bursts of energy that propel the quartet through quick harmonic changes. This process spins itself out, exhausting its energy as it gives way to quiet, sustained harmony primarily played on bowed instruments. The journey from explosive, energetic music to a more serene, internal landscape brings a feeling of ritual — a shared understanding that growth and life eventually gives way to decay. As I was writing, I thought about an experience I had one night watching a school of squid as they surrounded minnows beneath a dock. The squid formed a ghostly circle, and one by one, they took turns venturing into the ring to nab a fish. There was an order to the system that was moving— and spooky— to watch. In my writing, I like to set up processes that feel organic and inevitable, highlighting the ephemeral nature of our experience on this earth. The piece concludes with a haunted fugue, drifting in as on the tide, all four players gathered around two vibraphones. Gradually, the music fades as each player retreats into darkness, like those ghostly squid, leaving just a shimmer of scales in the dock light. — Ellis Ludwig-Leone

***Short Movement Written During a Snowstorm* by Michael Laurello**

The compositional process for this piece was intuitive. I wrote the piece from start to finish in one night. There was a snowstorm, which fluctuated in intensity over the course of several hours — I'm sure this mapped onto the energy of the piece in some ways. But form, harmony, and melody were not planned out in advance. I wrote whatever came to mind, and whatever got under my fingers. — Michael Laurello

PROGRAM NOTES (CONT.)

Obscure by Jlin arr. Third Coast Percussion

Obscure was composed by Jlin and arranged by Third Coast Percussion. Jlin's seven-movement work *Perspective* was written for Third Coast Percussion through a highly collaborative process. Jlin visited TCP at their studio in Chicago multiple times to discuss their musical inspirations and new possibilities, and to explore and sample instruments from TCP's vast collection of percussion sounds. She then created the first version of each of the work's seven movements in FL Studio (a Digital Audio Workstation) using these samples and other sounds from her own library. The members of Third Coast Percussion then set about determining how to realize these pieces in live performance. Jlin provided the ensemble recordings of the full tracks as well as the stems (individual recorded parts) that make up the track. Diving into each of the tracks, the percussionists found a beautiful complexity—dozens and dozens of stems in each track, patterns that never seem to repeat when one would expect them to, and outrageous sounds that are hard to imagine recreating acoustically. Even typical percussion sounds like snare drum, hi-hat, or kick drum exist in multiple variations, subtle timbral shades in counterpoint or composite sounds. Jlin named her piece *Perspective* as a reference to this unique collaborative process; the same music, interpreted by two different artists and their different modes of expression. — Third Coast Percussion

Pillar VII by Andy Akiho

Seven Pillars by Andy Akiho explores the free spaces created within an organized structure. This evening-length work, comprising seven quartets and four solos, began with its central movement, *Pillar IV*. Originally commissioned as a stand-alone work, this piece contained a rigorous structure and motivic content that Akiho felt compelled to expand beyond its 10-minute capsule. *Pillar IV* became the nucleus for *Seven Pillars*, containing the DNA from which the other six quartets are built. *Pillar VII*, the final movement, is full of nostalgia. This is thanks in part to the simple three-note melody that permeates the whole movement, as well as the familiar themes that are recapitulated within this movement. Formally, *Pillar VII* is nearly a carbon copy of *Pillar I*, but rather than stark un pitched sounds, *Pillar VII* is populated with all the vivid colors that have been discovered throughout the piece. By now, we've come to expect the gradual build that has propelled so many of the previous movements forward, but *Pillar VII* finds its own way to deliver on this front. Rather than breaking itself under the duress and intensity, *Pillar VII* transcends itself. Notes that were dizzyingly fast now seem comforting, and with each successive layer we gain confidence, not concern. This movement, and the entire *Seven Pillars*, finishes with the performers executing over five thousand notes in the final three minutes alone. It's like taking off in a rocket, and we all are passengers. — Jonny Allen

COMPOSER BIOGRAPHIES



Matt McBane is a composer, electronic musician and violinist whose music draws on classical minimalism and studio production techniques; analog synthesizers and fiddle music; orchestras and found percussion; complex patterns and emotional nuance. His latest album, 'Buoy' (Gradient Music, February 2025) is a solo project of patterns and ambiance for synthesizers and violin. Matt's previous album, 'Bathymetry' (Cantaloupe Music, 2022) is a large-scale composition for percussion and analog synthesizer with Sandbox Percussion (2022 Grammy nominees). 'Bathymetry' was selected as an album of the month on Bandcamp, an album of the year by the band Wilco, and was called "an electroacoustic tour de force" by Steve Smith in *Night After Night*. The companion to 'Bathymetry,' 'Topography' is an album-length septet for cellist Ashley Bathgate, Mantra Percussion and analog synthesizer, premiered in December 2023 at National Sawdust in Brooklyn, featured in *The New York Times*, and co-presented and broadcast by WNYC's *New Sounds*. Matt's band, Build, released two albums on New Amsterdam Records and has been described by *New York Magazine* as a "rocking post-classical quintet which takes inspiration from minimalist chamber music, instrumental rock, modal jazz, and more." Matt was the Founder and Artistic Director of the Carlsbad Music Festival from 2003-2021. In addition, McBane's music was featured in the 2022 Hulu/BBC show 'Conversations with Friends.' He holds degrees from Princeton University and the University of Southern California Thornton School of Music.



Ioannis (John) Psathas was born in Wellington New Zealand July 3rd, 1966. From genre-crossing projects with jazz legends Michael Brecker and Joshua Redman, to an e-book scoring collaboration with Salman Rushdie, from a recording session with the Grand Mufti in Paris's Grand Mosque, to a Billboard classical-chart-topping album with System of a Down front man Serj Tankian, Psathas's musical journey weaves through myriad of genres, and has moved concert audiences in more than 50 countries on all 7 continents (even Antarctica). His music emerges from a dazzling 21st century backdrop, where dynamic collaboration with creative masters from all corners of the physical and artistic globe result in outcomes that are visionary, moving, and inspired. Early collaborations included working with luminaries like Sir Mark Elder, Kristjan Jarvi, the Takacs

COMPOSER BIOGRAPHIES (CONT.)

Quartet, Lara St. John, the Netherlands Blazers Ensemble, Evelyn Glennie, Edo de Wart, Joanna MacGregor, Pedro Carneiro, the Halle Orchestra, The New Zealand Symphony Orchestra, the Strasbourg Philharmonic Orchestra, the BBC Scottish Symphony Orchestra, and many more. Then followed a period of intense creative exploration in the worlds of electronica and jazz, and a series of mega-projects (such as scoring much of the opening ceremony of the Athens 2004 Olympic Games). All of which has led to an explosion of first-hand collaborations with artists from dozens of musical traditions spanning Asia, Europe, North and South America, Africa, and Australasia. John is now developing projects that integrate the many strands of this creative journey. Much of his recent work has social and historical commentary at its core. Recently, the epic and experimental *No Man's Land* project challenged the accepted handling of WWI commemoration. *No Man's Land* involved filming and integrating 150 musicians from more than 25 different countries, including Oum El Ghait (Morocco), Meeta Pandit (India), Bijan Chemirani (Iran/France), Marta Sebestyen (Hungary), Vagelis Karipis (Greece), Refugees of Rap (Syria), Derya Turkan and Saddredin Ozcimi (Turkey) and many more.



Omar Carmenates is the Charles Ezra Daniel Professor of Music at Furman University in Greenville, SC where he also serves as the founder and chair of the Council for Equity and Inclusion in Music. Under his direction, the Furman University Percussion Ensemble was named a winner the prestigious 2022 Percussive Arts Society International Percussion Ensemble Competition and, in collaboration with the Shi Institute for Sustainability, has also released premiere recordings of the ecoacoustic percussion music of composer Matthew Burtner through Navona Records. Omar is also the director, producer, and arranger for the

“John Psathas Percussion Project” whose recordings and scores are published through PARMA Recordings and Promethean Publications respectively. His debut solo recording, entitled *The Gaia Theory*, was released through Rattle Records in 2013 and he can also be heard on the Cantaloupe Records release of Pulitzer-Prize winning composer John Luther Adams’ *Inuksuit* for 9-99 outdoor percussionists, a work that he both co-commissioned and directed in its United States premiere.

COMPOSER BIOGRAPHIES (CONT.)



Influenced by a lifelong love of storytelling and myth, **Ellis Ludwig-Leone** (b. 1989) writes music that is distinguished by its narrative sweep and attention to subtle changes in emotional valence. Lauded by *The New Yorker*'s Jia Tolentino for his “knack for simultaneously expressing beauty and crisis,” Ludwig-Leone combines lush, naturalistic textures with moments of thorny complexity to create works that walk the fine line between euphoria and dread. Since coming to international attention as the songwriter behind the celebrated indie band San Fermin, Ludwig-Leone has spent the greater part of the last decade composing works

for many of today's contemporary classical luminaries. *False We Hope*, his first album of recorded compositions, was written for Attacca Quartet and vocalist Eliza Bagg and arrived in 2023 via Better Company Records. Described as “a thought-provoking sonic journey across a strange and extraordinary soundscape” (*OperaWire*), *False We Hope* has had recent performances at Big Ears Festival, Birds of Paradise Festival, Við Djúpið Music Festival, and more. 2023 also saw the premiere of *The Night Falls*, a dance-opera with music by Ludwig-Leone, a libretto by Ludwig-Leone and Karen Russell (*Swamplandia!*), and direction and choreography by Troy Schumacher (New York City Ballet), at PEAK Performances at Montclair State University. Praised for Ludwig-Leone's “ingenious, gorgeous score” (*The New Yorker*), *The Night Falls* was named one of *The New York Times*' Best Dance Performances of 2023. Ludwig-Leone has composed for a wide range of ensembles and soloists, including ACME, ADAM Quartet, Alabama Symphony Orchestra, Attacca Quartet, BalletCollective, Brooklyn Youth Chorus, The Crossing, Decoda, Grand Rapids Ballet, Het Gelders Orkest, Indianapolis Symphony, International Contemporary Ensemble, JACK Quartet, NOW Ensemble, The Knights, New York City Ballet, Orchester im Treppenhaus, Sandbox Percussion, yarn/wire, vocalist Eliza Bagg, harpist Lavinia Meijer, violist Nadia Sirota, pianist Simone Dinnerstein, and more. Ludwig-Leone has been the composer-in-residence for the Alabama Symphony Orchestra and is a recipient of residencies from MacDowell, Yaddo, and the Banff Centre for the Arts. His concert works have been recorded for Sony Classical, New Amsterdam, and Better Company Records.



Praised for its “intricate structure” with “hints of thrashing and angularity” (*The Wall Street Journal*), **Michael Laurello's** compositional work reflects his fascination with temporal dissonance and emotional immediacy. It has been presented at Carnegie Hall, Lincoln Center, MATA, PASIC, Bang on a Can Summer Festival, Norfolk Chamber Music Festival, Carlsbad Music Festival, Music from Angel Fire, North American Saxophone Alliance, National Conference of the Society of Composers, Inc.,

COMPOSER BIOGRAPHIES (CONT.)

and other venues and festivals. His music has been featured by ensembles such as Icarus Quartet, Bluecoats, “The President’s Own” United States Marine Band, The U.S. Army Band “Pershing’s Own,” Nashville Symphony, Sō Percussion, HOCKET, Grand Valley State University New Music Ensemble, Yale Percussion Group, and Ensemble Repercussion featuring the Duisburger Philharmoniker and Deutschen Staatsphilharmonie Rheinland-Pfalz. His recording and mixing work is focused on contemporary classical music and can be heard on labels such as Furious Artisans, Albany, Equilibrium, New Focus, Red Piano Records, and MSR Classics featuring collaborative partners including Vic Firth/Zildjian, Icarus Quartet, Quince Ensemble, Hypercube, Unheard-of//Ensemble, Bowling Green Philharmonia, Dan Piccolo, Yevgeny Yontov, Solungga Liu, Cole Burger, and many others. He believes deeply in the capacity of the production approach to accentuate the conceptual framework of a musical composition or interpretation. Laurello studied composition at Yale School of Music and Tufts University, and music synthesis at Berklee College of Music. His mentors include David Lang, Christopher Theofanidis, Martin Bresnick, and John McDonald. Honors include a residency at Avaloch Farm Music Institute, a commission from the American Composers Forum, a Nashville Symphony Composer Lab Fellowship, selection for the EarShot Berkeley Symphony Readings, and a Baumgardner Fellowship and Commission from the Norfolk Chamber Music Festival. He has attended the highSCORE and Etchings composition festivals and was a fellow at the Bang on a Can Summer Festival. Laurello works as a freelance composer and engineer, and as Manager of Recording Services and Technical Engineer for the MidAmerican Center for Contemporary Music at Bowling Green State University.



Jlin (Jerrilynn Patton) has quickly become one of the most distinctive composers in America and one of the most influential women in electronic music. Jlin’s thrilling, emotional, and multidimensional compositions have earned her praise as “one of the most forward-thinking contemporary composers in any genre” (Pitchfork). She is a recipient of a 2023 US Artist award and a 2023 Pulitzer Prize nomination. Her mini-album *Perspective* was released to critical acclaim on Planet Mu 2023. Her much-lauded albums *Dark Energy* (2015) and *Black Origami* (2017) have appeared on “Best of” lists in The NY Times,

The Wire, LA Times, Rolling Stone, The Guardian, and Vogue. Jlin has been commissioned by the Kronos Quartet, Third Coast Percussion, the Pathos Quartet, choreographers Wayne McGregor and Kyle Abraham, fashion designer Rick Owens and the visual artists Nick Cave and Kevin Beasley. Her latest release *Akoma* (Planet Mu March 2024) features collaborations with Philip Glass, Bjork and Kronos Quartet.

COMPOSER BIOGRAPHIES (CONT.)



Andy Akiho is a “trailblazing” (*Los Angeles Times*) Pulitzer Prize finalist and five-time GRAMMY®-nominated composer whose bold works unravel intricate and unexpected patterns while surpassing preconceived boundaries of classical music. Called “increasingly in-demand” by *The New York Times*, Akiho has earned international acclaim for his large-scale works that emphasize the natural theatricality of live performance. He is the only composer to be nominated for a GRAMMY® in the Best Contemporary Classical Composition

category in 2022, 2023, and 2024. Recent highlights include the world premieres of several major works, most notably *Nisei* — a sweeping new concerto for cellist Jeffrey Zeigler — which headlined this year’s Sun Valley Music Festival. Another standout: *Sculptures*, a groundbreaking, triple GRAMMY®-nominated work for Omaha Symphony honoring renowned visual artist Jun Kaneko. Finally, *BeLonging*, a powerful new collaboration with Imani Winds with strong political undertones, also made highly acclaimed live and recorded debuts. Equally at home writing chamber music and symphonies, Akiho is the Oregon Symphony’s 2023-2024 composer-in-residence. Other recent engagements include commissioned premieres by the New York Philharmonic, National Symphony Orchestra, Shanghai Symphony, China Philharmonic, Guangzhou Symphony, Oregon Symphony Orchestra, American Composers Orchestra, Music@Menlo, The Industry, and a sold-out run of “Seven Pillars” at the Théâtre du Châtelet in Paris, choreographed by Benjamin Millepied and performed by Sandbox Percussion and LA Dance Project. Akiho has been recognized via many prestigious awards and organizations including the Rome Prize, American Academy of Arts and Letters, Lili Boulanger Memorial Prize, Harvard University Fromm Commission, Barlow Endowment, New Music USA, and Chamber Music America. His compositions have been featured by organizations such as Bang on a Can, American Composers Forum, The Intimacy of Creativity in Hong Kong, and the Heidelberg Festival. An active steel pannist, Akiho has performed his works with Imani Winds, the LA Philharmonic’s Green Umbrella Series, the Berlin Philharmonic’s Scharoun Ensemble, the International Drum Festival in Taiwan, and more. Akiho’s recordings *No One To Know One*, *The War Below*, *Seven Pillars*, *Oculus*, *Sculptures*, and *BeLonging* feature brilliantly crafted compositions inspired by his primary instrument, the steel pan. As a pannist, Akiho has a deeply physical relationship with playing, which undoubtedly informs his compositions. His style is further shaped by what has undoubtedly been a nontraditional trajectory as a composer: having spent most of his 20s playing steel pan by ear in Trinidad and New York City, Akiho only began writing music at age 28. Still, these social and musical roots remain foundational. Akiho frequently composes into the late hours at coffee shops, nightclubs, and restaurants, taking breaks to get to know those around him. Similarly, Akiho develops relationships with his collaborators, as he writes for people, not instruments.

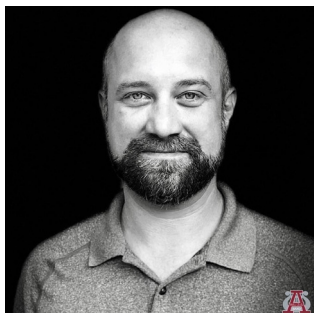
UA FACULTY BIOGRAPHIES



Dr. Andrew Lynge has served as the Percussion Area Coordinator at The University of Alabama since 2019. His debut solo album, *Alchemy: Music for Solo Percussion and Fixed Media*, was released in 2024 on the Equilibrium Recording Label and includes works by Wharton, Viñao, Walker, and Psathas. He leads the internationally acclaimed UA Percussion Ensemble, winners of the 2020 and 2024 PAS International Percussion Ensemble Competitions, the highest honor received by a university percussion ensemble. The UA Percussion Ensemble performed Showcase Concerts at the 2021 and 2024

Percussion Arts Society International Conventions. The UA Percussion Ensemble's debut album, *Fear/Release*, was released in 2024 on the Equilibrium Recording Label and includes works by Akiho, Reid, Muhly, Peruzzolo-Vieira, Curtis, and Psathas. As an international percussionist, Dr. Lynge has performed and presented in countries such as Argentina, Brazil, Chile, Italy, South Korea, and Thailand. He was a concerto soloist with the Dallas Winds at the 2021 Midwest International Band and Orchestra Clinic and has performed at five Percussive Arts Society International Conventions, both as a soloist and ensemble musician. He was a featured artist at the 16th, 18th, and 20th Patagonia International Percussion Festivals in General Roca, Argentina; the 2019 and 2021 World Percussion Movement in Bari, Italy; the 2019 Percussion Seminar at Universidade Estadual de Campinas in Campinas, Brazil; the 2022 JeJu International Brass and Percussion Festival in JeJu, South Korea; and the 2nd International Thailand International Percussion Festival in Bangkok, Thailand. Dr. Lynge is a founding member of Epoch Percussion, a percussion quartet who has gained a national reputation as concerto soloists with top wind bands in the United States. With over a dozen concerto performances, Epoch Percussion have been featured soloists with the Dallas Winds, The University of Texas at Austin Wind Ensemble, The University of Alabama Wind Ensemble, Columbus State University Wind Ensemble, Kennesaw State University Wind Ensemble, Las Vegas Academy of the Arts Wind Ensemble, and the World Youth Wind Symphony at the Interlochen Arts Camp. They premiered the wind ensemble arrangement of *Orbital* by John Psathas with the Dallas Winds and The University of Texas Wind Ensemble in 2023. Tim Diovanni, from *The Dallas Morning News*, states, "The Epoch Percussion Quartet, made up of Cory Fica, Nigel Fernandez, Oni Lara, and Andrew Lynge, combined rhythmic precision with nonstop energy." Dr. Lynge has extensive expertise in the marching arts, having served for six years on the instructional staff for the Phantom Regiment and The Cavaliers Drum and Bugle Corps. As a performer with the Phantom Regiment in 2008 and 2009, he contributed to the ensemble's success in securing both the 2008 DCI World Championship and the 2008 Fred Sanford Award for High Percussion. Dr. Lynge is an artist and clinician for Innovative Percussion, Pearl/Adams Percussion, Zildjian, REMO, and Black Swamp Percussion.

UA FACULTY BIOGRAPHIES (CONT.)



Mark Hunter is a highly versatile and accomplished percussionist, composer, and educator with a distinguished career in the marching arts. A native of Chicago, Mark began his percussion journey at the age of 12 under the guidance of Bret Kuhn. He is a graduate of the University of Kentucky, where he studied with renowned percussionist James Campbell. As a member of The Cavaliers Drum & Bugle Corps (1997-2000), Mark contributed to the corps' success, earning two High Percussion Awards and a World Championship tie. Following his university studies, Mark won an audition with

the Tony and Emmy Award-winning production *Blast!*, touring Japan as the show's featured marimba soloist. His work as an arranger spans numerous high school programs in both indoor and outdoor settings, as well as collaborations with Drum & Bugle Corps and independent indoor percussion groups, including Music City Mystique.

Mark spent 15 years in Atlanta, where he worked extensively with high schools and colleges across Georgia. During his time in Austin, TX, he served as the Percussion Director at Canyon Vista Middle School and maintained a thriving private studio at Vandegriff High School, where he also taught the front ensemble for their competitive season. Currently, Mark continues to arrange for ensembles across the country. His published works, which include *The Blue Book* Volumes 1, 2, and 3, as well as *Eine Kleine Nachtmusik* for percussion quartet, are available through Tapspace Publications.



Mark Lanter MM University of Alabama, BA Music University of Alabama at Birmingham, musician, drum set, vocalist, educator, author, producer, mentor, and wilderness enthusiast has been a working musician for decades with a steady schedule of touring, recording, and teaching. Currently, he tours and performs with the Black Jacket Symphony, Eat a Peach, Bonus Round, Heavy Early, The Crimson Quartet, as well as hosting his own concert series, The Maverick Lounge Series, featuring a live "Rocumentary" performances of select icons of popular art music. His most recent published recordings

include Sam Pointer's *What Good is Money* (2021), as producer and drum set on the album project *Big Band of Brothers*, a Jazz Celebration of The Allman Brothers Band, on New West Records (2019). It has garnered favorable reviews worldwide including *Jazziz Magazine*, and

UA FACULTY BIOGRAPHIES (CONT.)

Downbeat Magazine. Other recent recordings include two releases on Sweet Soul Records as co-producer, composer, and drum set with Gabriel Tajeu's Southern Skies (2016), and Finding My Way (2013), Anita Besong's Songs in the Key of Love (2017), the film score of Tom Wolfe's Service To Man, and The Steve Sample Legacy Project, GRL-SGS Records (2016), and Henris Notions, Trip to the Cottage(2008). Over the years he has preformed and/or recorded with Mose Allison, Michael Hedges, Giamcomo Gates, Mundel Lowe, Eric Essix, Microwave Dave, Topper Price and the Upsetters, Tom Wolfe, Willie King, Big Bo and Little Whit, James Peterson, Ed Miller, Chuck Redd, Robert Redd, Brian McNeill, Ken Watters, Marlon Jordon, Vova Nova, Otiel Burbridge, Henri's Notions, Simon Gulliver, Ron McCurdy, Marc Martel, John Allred, Arnel Pineda, Phillip Pillips, Daniel Platzman, Randall Bramlett, and many, others. As an educator he teaches adjunct in Jazz Studies at the University of Alabama, and his own hybrid Music Appreciation class with an emphasis on The Beatles, African American Music, and Jazz Appreciation at the University of Alabama at Birmingham. He is also a regular performer in residence at the W.C. Handy Blues and Jazz festival and teaches the Handy Jazz Camp.



Jennifer Caputo is a Senior Instructor in New College and New College LifeTrack at the University of Alabama. She has a Bachelor of Music degree from the Aaron Copland School of Music at Queens College, CUNY (City University of New York) and a Master of Arts degree in Music (ethnomusicology) from Tufts University. She completed Ph.D. coursework and qualifying exams in ethnomusicology at Wesleyan University. Her teaching and performing interests integrate music, dance, creativity in the arts, cultural studies, arts activism, community engagement, and educational outreach. As

a UA Blount Senior Fellow, she designed a Music and Culture in West Africa seminar that functions as a hybrid academic and ensemble course for undergraduates offered each spring. She regularly collaborates with the UA Percussion Ensemble in the School of Music and directs traditional pieces from Ghana each year. Jennifer also facilitates therapeutic drumming sessions in collaboration with therapists at the UA Women and Gender Resource Center and the Tuscaloosa SAFE Center. Ms. Caputo is fortunate to have studied world percussion with several outstanding musicians including, Abraham Adzenyah, Emmanuel Agbeli, Robert Levin, Valerie Naranjo, David Locke, Glen Velez, Allesandra Belloni, Raffaele Inserra, Michael Lipsey, David Nelson, I.M. Harjito, Barry Drummond, and Sumarsam. When instructing her students, she strives to emulate the same energy and passion her teachers exhibited as she was learning about music and culture from a range of geographic areas.

UA FACULTY BIOGRAPHIES (CONT.)



Kevin Welborn currently serves as the Associate Director of Bands and Assistant Professor of Music at The University of Alabama. Mr. Welborn assists with all aspects of the university bands, including instruction and logistics of The University of Alabama Million Dollar Band marching band, conducting the Symphonic Band, instructing undergraduate conducting students, graduate seminars, and assisting with all other areas, directors, and operations. Mr. Welborn previously served as The University of Alabama's Associate Director of Athletic Bands from 2019-2022. Mr. Welborn recently served as the Director of Bands for the Avon High

School Band in Avon, Indiana from 2022-2023. The Avon High School Band is one of the most successful high school band programs in the country, having earned 17 World and National championships, and 57 state championships in the last three decades. Recently, the Avon Wind Ensemble placed 3rd at the 2023 ISSMA state concert band contest, 2nd in the 2022 Bands of America Championship, and multiple state and national championships and accolades in related ensembles. Welborn also served as the Director of Bands for the Clinton Public School District in Clinton, Mississippi from 2015-2019 and as the Assistant Director of Bands and Director of Percussion from 2009–2015. Under Welborn's leadership, the Clinton Band was a consecutive Bands of America regional finalist, earning first place in class, as well as first place caption awards at multiple BOA regionals. In addition to multiple state sweepstakes awards and concert band accolades, the Clinton Indoor Percussion Ensemble was the 2013 WGI "Scholastic A" Class silver medalist, the 2014 WGI "Scholastic Open" Class gold-medalist champion, and a 2015 "Scholastic World" class 10th place finalist at the WGI World Championships held in Dayton, OH. Prior to graduate school, Welborn served as an assistant band director at Kempner High School in Sugar Land, Texas from 2006-2007. In addition to holding bachelor's and master's degrees in music education/conducting from The University of Southern Mississippi, Welborn is currently pursuing a PhD from The University of Alabama. Kevin is an alumnus of the Carolina Crown and Santa Clara Vanguard Drum and Bugle Corps, playing snare drum for both organizations. He was on the percussion staff at The Cavaliers Drum and Bugle Corps from 2016-2018. Prior to that, he served as the percussion caption head for the Troopers Drum and Bugle Corps from 2009-2012, a percussion staff member for the Troopers in 2007 and 2008, as well as a consultant for the Memphis Sound Drum and Bugle corps in 2004 and 2005. Mr. Welborn currently serves as one of the Associate Music Ensemble Coordinators for The Bluecoats Drum Corps, as well as adjudicator, clinician, and leadership speaker for bands and organizations throughout the country. He enjoys spending time and traveling with his wife, Karen, who works full-time with a law firm, while she also designs and teaches color guard and band visual concepts for multiple organizations including being on colorguard staff at The University of Alabama. Kevin and Karen also run a design, consulting, and leadership business for marching and concert bands across the country.

ABOUT THE UA PERCUSSION ENSEMBLE

Under the leadership of Dr. Andrew Lyngø, the award-winning University of Alabama Percussion Ensemble has achieved significant national recognition, with consecutive wins in the 2020 and 2024 Percussive Arts Society International Percussion Ensemble Competitions. The ensemble performs an expansive range of works, from early percussion literature to modern compositions and commissions, while students gain valuable experience in both chamber and large-scale percussion ensembles. Members of the UA Percussion Studio develop as versatile professionals equipped for diverse roles in the music industry, supported by faculty with active national and international careers as performers and scholars.



The ensemble's 2024 debut album, *Fear/Release*, released on the Equilibrium Recording Label, features works by composers such as Akiho, Reid, Peruzzolo-Vieira, Curtis, Muhly, and Psathas.

ABOUT THE UA PERCUSSION STUDIO

The UA Percussion Studio offers comprehensive degrees at both undergraduate and graduate levels, including the Bachelor of Music, Bachelor of Arts, Master of Music, and Doctor of Musical Arts in various fields related to percussion. Percussion students at UA perform with multiple ensembles, including the Huxford Symphony Orchestra, Wind Ensemble, Symphonic Band, Jazz Ensembles, West African Ensemble, and Contemporary Ensemble, fostering a well-rounded, total percussion education. For more details, visit percussion.music.ua.edu.

ABOUT THE SCHOOL OF MUSIC

The University of Alabama School of Music, a vital component of the Capstone, boasts an extensive and comprehensive educational experience. Over 44 full-time faculty members instruct and mentor more than 400 majors at both undergraduate and graduate levels, encompassing every major discipline in the field of music. The School of Music occupies the splendid Frank Moody Music Building. Since its opening in 1987, the Moody Music Building has become one of our university's most important cultural facilities. Our School of Music is more than a collection of curricula and facilities; it is a community with a unique culture that has evolved over the past century.

The UA Percussion Ensemble extends its sincere appreciation to Professor Skip Snead, Director of the Moody School of Music, and Dr. Ken Ozzello, Director of Bands, for their steadfast support of the UA Percussion Studio. Thank you to the donors that helped fund the UA Percussion Ensemble 2024 PASIC Showcase Concert Tour:

- David Welch: In Memory of Cheryl Welch
- Damon Sweetin
- Koby Langner: In Memory of Ruby Langner
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