



SCHOOL OF MUSIC

## **Samuel Brooke, percussion**

Graduate Recital  
March 25, 2026, 6pm  
T. Earl Hinton Hall

### **CALM BEFORE THE STORM**

Fairview Hymns

Brian Mueller (b. 1983)

### **UNDER PRESSURE**

Asventuras

Alexej Gerassimez (b. 1987)

Atrophy

Samuel Brooke (b. 2001)

Until Flesh is Torn From Bone

Brant Blackard (b. 1990)

Snake Oil

Greg Simon (b.1985)

### **EMERGENCE**

Chapina Chapin

Victor Mendoza (b. 1956)

Uptown Funk (Salsa Arrangement)

Bruno Mars (b.1985)  
Arr. Tony Succar (b. 1986)

## Middle Tennessee State University

### School of Music

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Dr. Jennifer Snodgrass, Director

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Dr. Christopher Dye, Assistant Director

Mr. Mark Britt, Piano Technician

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# Personnel

## Until Flesh is Torn from Bone

Isaac Ivy  
Sam Campbell

### Snake Oil

Andrew Oblak  
Jill Dillehay  
Kiefer Burks  
Sam Campbell  
Isaac Ivy  
Josue Garza  
Ted Hudgins

### Salsa Group

Josh Pyper  
Sam Campbell  
Joseph Flores  
David Guydon  
Ethan Assad  
Zach McBroom  
Trace Crabtree  
Max Dory  
Aiden Taylor  
Ryan Hungerpiller  
Mitchell Elmore  
Diego Rivera

## Calm Before the Storm

Fairview Hymns – Brian Mueller b.1983

The Fairview Hymns is an arrangement for solo marimba based on two traditional English hymn melodies: “In the Bleak Midwinter” by Gustav Holst and “Come Down, O Love Divine” by Ralph Vaughan Williams.

For this performance, the two movements carry personal dedications. “In the Bleak Midwinter” is dedicated to my wife, Neve, and reflects the warmth, stability, and support she has provided throughout my musical journey. The second movement is dedicated to my son, Everett, whose energy and curiosity inspire the brighter and more playful character of “Come Down, O Love Divine”.

-Samuel Brooke

## Under Pressure

Asventuras – Alexej Gerassimez b.1987

The idea for "Asventuras" emerged four years ago during the preparation for a concert, in which I was supposed to play a rudimental snare drum piece.

From the day I composed the first note, the name “Asventuras” was on my mind. Since the time I spent experimenting with all kinds of sounds and effects on the snare drum was adventurous, the connection with the word "adventure" must have had an influence on the name of my piece.

-Alexej Gerassimez

Atrophy – Samuel Brooke b.2001

*Atrophy (n.): gradual decline or deterioration due to disuse.*

Atrophy, for solo Timpani and archival audio, examines the evolution of American presidential debate discourse from the 1960s to the present. Through chronological excerpts from televised debates, it highlights a gradual shift in tone and decorum over six decades.

Atrophy does not support any political party or candidate. Instead, it encourages people to reflect on public discussion and the factors that shape democratic debate. The work situates today's political sounds within a broader framework of institutional change.

-Samuel Brooke

### Until Flesh is Torn From Bone – Brant Blackard B.1990

This piece is directly influenced by one of my favorite styles of music: death metal. I've always been attracted by the contradiction of a bunch of sweaty dudes screaming about death who are also some of the most technically accomplished musicians I've ever heard. I've attempted to explore several aspects of this music which I adore: the speed and endurance required of the musicians, the surprising and unpredictable metric modulations, and the often-relentless pacing. In an attempt to make the piece slightly more accessible to percussionists not accustomed to this style, the drumset part does not require a double-bass pedal, though any creative adaptation of that into the music would not be discouraged...

-Brant Blackard

### Snake Oil – Greg Simon b.1985

Since as early as the 1700s, "snake oil" had been sold as a cure-all or panacea for allsorts of conditions, ranging from the nuisance to the life-threatening. Almost invariably, the oils being sold were essentially solutions of herbs like camphor, useful for only a few minor conditions and often harmful for those battling others. Following consumer protection laws passed in the early 20th century, snake oil fell out of favor, but the use of medicine to prey on our fears of disease, aging, and weakness was not going anywhere.

-Greg Simon

## Emergence

### Chapina Chapin – Victor Mendoza b.1956

Since my beginnings as a musician, my curiosity and fascination with all music have taken me into the depths of various cultural forms of creativity and expression, while respecting traditions and other forms of study, and this continues to be the case.

I find my vocabulary in the music of a jazz ballad, a Motown song, just as much as in a bolero, a samba, or a tango. All these years of study have allowed me to grow within the music I love and eventually learn to

create and enrich my life within these cultures. This is me, the person and musician, and it's how I shape my music and my life.

-Victor Mendoza

### Uptown Funk (Salsa Arrangement) – Bruno Mars b.1985/ Tony Succar b.1986

Originally released in 2014, Uptown Funk became one of the most recognizable pop songs of the decade. The arrangement performed here reimagines the song through the lens of salsa and Afro-Caribbean rhythmic traditions.

Tony Succar: A two-time Latin Grammys winner, he is an artist-producer, composer, and arranger whose talents stem from a passion for music given from an early age.

Born in Lima, Peru and raised in Miami, Florida, Succar is grateful to have come from a family of musicians. It was that early encounter with music of such influence that it would mark the foundation and preparation of him for what was to come. "I had the privilege of being raised in a family of musicians; I couldn't be more grateful," Succar explained. His gratitude goes beyond those who have supported and encouraged him in his family; He reaches out to his admirers, fellow musicians, teachers, and other musical influences.