

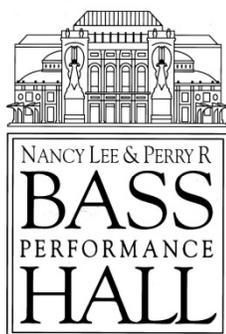
Children's Education Program
of Performing Arts Fort Worth
at Bass Performance Hall

-presents-

Texas Christian University
Percussion Ensembles

For Band Students

October 24, 2017



Dear Teachers,

We are fortunate to have **Brian West** and the Texas Christian University Percussion Ensembles at Bass Performance Hall for two important concerts, introducing us to various elements of percussion. We will hear a variety of instruments that make up the Percussion Family and learn how much they can differ. Look through the materials, go online to the many resources and listen to some of the music, paying attention to the differences in the music and how each instrument is played.

TEKS Objectives met by this lesson

There are many TEKS objectives being met with the material covered in each of the study guide lessons in this packet. We have chosen to look at those for middle school, but other grades could find similar objectives which they might be able to use.

Fine Arts 117.33 (5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

- (A) describe aurally-presented music representing diverse styles, periods, and cultures;
- (D) relate the other fine arts to music concepts.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) identify criteria for evaluating performances;
- (B) evaluate the quality and effectiveness of music and musical performances; and
- (C) exhibit concert etiquette as an informed, actively involved listener during live performances.

These materials are for educational use only in connection with The Children's Education Program of Performing Arts Fort Worth at Bass Performance Hall. They are to be used in preparation of an educational performance.

If you should have any questions or problems, feel free to call us at 817/212-4302 or email us at the Bass Performance Hall at sburatto@basshall.com. We will see you on October 24.

**TCU Percussion Studio
Children's Education Program
Bass Performance Hall
October 24, 2017**

From classical to ragtime, calypso to rock and roll, the TCU Percussion Ensembles will perform a variety of literature representing many genres. Included on the program will be several new works for contemporary percussion ensemble, large percussion ensemble (percussion orchestra), and even works composed specifically for TCU!

PERCUSSION ORCHESTRA AND PERCUSSION ENSEMBLES –

The Music and the Composers behind the Music--

Ragtime Robin – George Hamilton Green, arranged by Bob Becker

George Hamilton Green, Jr. (May 23, 1893 – 1970) was a xylophonist, composer, and cartoonist born in Omaha, Nebraska. He was born into a musical family and showed a prodigious talent as a young pianist. However when he took up the xylophone he was promoted as the “world’s greatest xylophonist” by the age of eleven and was playing for crowds of 7,000-10,000. In 1915, when Green was 22 years old, a review in the *United States Musician* stated: "He has begun where every other xylophone player left off. To say his work is marvelous and wonderful would not fully express it." Green wrote several pieces for solo ragtime xylophone with accompaniment, as well as a xylophone method book which continues to be used by percussion pedagogues across the country. Some of his compositions for xylophone include: "Ragtime Robin", "Cross Corners", "Charleston Capers", "Rainbow Ripples", "Log Cabin Blues", "The Whistler", and "Jovial Jasper."

He was a popular recording artist starting in 1917 with the Edison Company and was employed, along with his two brothers, Joe and Lew Green, as the original sound music crew for Walt Disney’s first three cartoons.

Four Stick Joe – Harry Breuer, arranged by Richard C. Gipson

Harry Breuer (1901-1989) initially studied violin but shifted to xylophone -- then still a novelty instrument -- while in high school, and went on to play with a number of vaudeville acts. Stints with stage bands at New York's Roxy Theater and Radio City Music Hall followed before Breuer spent the war years working for Warner Bros. and Fox, not only contributing music to the studios' productions, but also making appearances in several short subjects and educational films.

During the mid-1940s he was hired as a staff musician for NBC radio and remained with the network for over three decades. In 1958, Breuer made his album debut with “Mallet Magic,” a collection of percussion instrumentals recorded for the Audio Fidelity label as a forum for demonstrating stereo technology. That same year he issued a sequel, “Mallet Mischief,” which was later featured on the cover of the book *Incredibly Strange Music, Vol. 1*, in the process becoming one of the more sought-after releases among latter-day space-age pop aficionados. Nearly a decade later, Breuer also teamed with electronic pioneer Jean-Jacques Perrey to record *The Happy Moog* for Pickwick. Inducted into the Percussive Arts Society Hall of Fame in 1980, Breuer continued performing until his final years.

Dill Pickles – Charles Johnson, arranged by Bob Becker

Charles Johnson (1876 - 1950) was an American composer of ragtime and popular music. He published over 300 songs in his life, nearly 40 of them ragtime compositions such as "Doc Brown's Cakewalk", "Dill Pickles", "Apple Jack", and "Snookums Rag". He exemplified a great range of talent, composing waltzes, tangos, cakewalks, marches, novelty pieces, and other types of music popular.



Johnson was a significant contributor to the Ragtime Era and to rag music in general. By far the biggest hit of 1906 was Charles' most successful rag "Dill Pickles". The first rag to sell a million copies was Scott Joplin's "Maple Leaf Rag"; the second was "Dill Pickles". It has been suggested that by 1906 ragtime was already beginning to wane. After the publication of "Dill Pickles" there was a revival of interest in ragtime that extended its life by nearly ten more years. This piece of music made use of the “three over four” syncopation that was subsequently copied and used in dozens of rags by other composers. Joplin himself had difficulty getting away from its conventions.

Faith and Fortitude – Julie Davila

Julie Davila is a member of the chamber percussion ensemble the CAIXA TRIO. She is the founder and executive director of Percussion XS, a dynamic honors percussion group featuring middle and high school students. Many of her groups have medaled in all divisions of the WGI activity and in 1996 the John Overton High School Indoor Drum Line, under her direction, won a National Championship. She is an active clinician specializing in contemporary and marching percussion and has performed in Seoul, South Korea, Paris, France, Puerto Rico and extensively throughout the United States. Julie received her degree from the University of North Texas. She has published numerous marching and concert percussion features. She is the author of the “Modern Multi-Tenor Techniques and Solos” and “Impressions on Wood,” and is a co-author of “Aptitude”, an innovative solo snare book.

Surface of the Sky – Blake Tyson

Blake Tyson, as a concert artist and clinician, has presented workshops and masterclasses at many universities both in the United States and abroad. Blake Tyson holds a Doctor of Musical Arts from the Eastman School of Music. While at Eastman, he was also awarded the prestigious Performer's Certificate. He holds a Master of Music degree from Kent State University and the degree of Bachelor of Music in Performance from the University of Alabama. Since 2001, Blake has been a member of the faculty of the University of Central Arkansas.

Dreadnought – Caleb Pickering

Caleb Pickering (b. 1990) is currently pursuing his Doctorate of Musical Arts degree at James Madison University, where he is a student of Percussionist and Composer Casey Cangelosi. A graduate of the University of Nevada - Las Vegas, he studied with Dr. Dean Gronemeier and Dr. Timothy Jones, receiving his MM in Percussion Performance. Pickering is also a graduate of Texas A&M University - Commerce, where he received his B.S. in Music Education. During his time at TAMU-C, he was a percussion student of Dr. Brian Zator. As a percussionist and educator, Pickering has performed frequently in the DFW area, and has previously been a frequent performer throughout Las Vegas. Pickering has been a performer for a variety of companies, including MGM Grand Entertainment.

Slide – Dave Hall

Dave Hall is an Assistant Professor of Percussion and Jazz Studies and coordinator of the percussion program at the University of Nebraska. Before his appointment in Lincoln he was

a percussion instructor at Texas Christian University (TCU) and also taught lessons, ensembles, and courses at the University of North Texas as a teaching fellow. Dr. Hall regularly performs as a solo marimba player, drummer, orchestral percussionist, and steel pan artist. He has played snare drum for the Phantom Regiment and Crossmen Drum and Bugle Corps, the TCU PASIC Champion Indoor Drumline, and the Dallas Mavericks Drumline. At North Texas, he performed with nearly every major ensemble including as a vibraphonist with the acclaimed One O'Clock Lab Band. In addition to regular engagements in the United States, he has also performed internationally.

Dave is an active composer. His works for percussion have been commissioned, performed, and recorded around the world. Combining engaging harmonies and rhythms with complex textures and imaginative colors, his music has been called “the aural equivalent of a Dali painting.” He’s also been active as an arranger for university and high school percussion programs around the country as well as for the Army All-American Marching Band. He’s regularly involved nationally and internationally as an adjudicator and clinician for concert and marching percussion. Dr. Hall has earned degrees in percussion performance from the University of North Texas (D.M.A), TCU (M.M.), and the University of Nebraska-Lincoln (B.M.).

Circus Plenus – Lane Harder

The music of Lane Harder has been called “vibrant,” “highly-crafted,” “dramatic,” “aggressive and engaging” and possessing an “eclectic, always intriguing, take on modernist tonality”. Harder holds degrees from Southern Methodist University, Johns Hopkins University and the University of Texas, and he completed a year of resident study at Kings College London. A composer, percussionist and teacher living in Dallas, Harder teaches composition and music theory at Southern Methodist University.

Doomsday Machine – Michael Burritt

Michael Burritt is one of the world's leading percussion soloists. He is in frequent demand performing concert tours and master classes throughout the United States, and internationally. Mr. Burritt has three solo recordings – “Perpetual,” and “Shadow Chasers,” and recently released his third titled “Waking Dreams.” All the recordings are comprised of either Burritt's original compositions or works written expressly for him.

Mr. Burritt is active as a composer, with two concertos to his credit, numerous solo and chamber works for marimba and percussion as well as two books of études. His works for solo marimba have become standard repertoire for the instrument and are frequently required repertoire on international competitions.

Michael Burrirt is currently Professor of Percussion and head of the department at The Eastman School of Music in Rochester, New York. Prior to his appointment at Eastman Mr. Burrirt was Professor of Percussion at Northwestern University from 1995-2008 where he developed a program of international distinction. Mr. Burrirt received his Bachelor and Master of Music Degrees, as well as the prestigious Performer's Certificate from the Eastman School of Music in Rochester, New York.

Hurtling Through Space,...at an unimaginable speed,... – David Maslanka

David Maslanka (1943 –2017) was an American composer who wrote for a variety of genres, including works for choir, wind ensemble, chamber music, and symphony orchestra. Best known for his wind ensemble compositions, Maslanka published nearly 130 pieces, including nine symphonies, seven of them for concert band, over 15 concerti, and a full Mass. His compositional style is rhythmically intense and complex, highly tonal and melodically-oriented. His compositions have been performed throughout the United States, Europe, Australia, Canada, and Japan

Maslanka received his Bachelor of Music from the Oberlin Conservatory and went on to earn a Master of Music and Doctor of Philosophy from Michigan State University. During his undergraduate work, Maslanka also spent one year studying abroad at the Mozarteum in Salzburg, Austria He served over 20 years on the faculty at Kingsborough Community College of the City University of New York and also served on the faculty at Sarah Lawrence College, New York University. Many of Maslanka's compositions for winds and percussion have become established pieces in band repertoire.

Collide – Jacob Remington

Jacob Remington is a percussionist and composer from Fort Worth, Texas. A semi-finalist in the 2009 Paris International Marimba Competition, he is a regular soloist and has also performed in professional ensembles such as the London Contemporary Orchestra and London Sinfonietta. Jake is developing percussion repertoire through his compositions and collaboration with other artists.

TCU STEEL BANDS –

Both of Them – The Mighty Sparrow

Slinger Francisco (born July 9, 1935), better known as **Mighty Sparrow**, is a calypso singer, songwriter, and guitarist from Trinidad. Known as the "Calypso King of the World", he is one of the best-known and most successful calypsonians. He has won Trinidad's Carnival Road March competition eight times, Calypso King/Monarch eight times, and has twice won the Calypso King of Kings title.

Matilda – Traditional

Tilele – Lord Kitchener

Aldwyn Roberts (1922 –2000), better known by the stage name Lord Kitchener, was an internationally famous calypsonian. Roberts was born in Trinidad, as the son of a blacksmith. He moved to Port of Spain and had his first commercial success in 1942 with the calypso song "Green Fig." By 1945, he was known as Lord Kitchener. He toured Jamaica before moving to England in 1948. Upon his arrival, Kitchener improvised a short song titled "London is the Place to Be," which he sang live on a report for Pathé News. Kitchener became a very important figure to those West Indian migrants to the UK. His music spoke of home and a life that they all longed for but in many cases couldn't or wouldn't return to. He immortalized the defining moment for many of the migrants in writing the Victory Calypso to celebrate West Indies cricket team's first victory over England in England, in June 1950. This was one of the first widely known West Indian songs, and epitomized an event that historian and cricket enthusiast C. L. R. James defined as crucial to West Indian post-colonial societies. In England, Kitchener started out working in London pubs but after the BBC gave him a chance to broadcast, he moved on to club bookings, and was soon performing in three clubs every night. Kitchener returned to Trinidad in 1962. He and the Mighty Sparrow proceeded to dominate the calypso competitions of the sixties and seventies.

Everything's Alright – Eugene Novotney

Dr. Eugene Novotney. As a percussionist and composer, Eugene Novotney has performed and presented lectures and master classes in North America, South America, the Caribbean, Europe, Asia, and Africa.

As a percussionist and composer, Eugene Novotney has performed and presented lectures and master classes in North America, South America, the Caribbean, Europe, Asia, and Africa. He is recognized internationally as a composer of contemporary percussion music, and his

compositions are widely performed as standards of the literature.

Eugene Novotney received his Bachelor of Music Degree in Percussion from the Cincinnati Conservatory of Music and his Master of Music Degree & Doctor of Musical Arts Degree from the University of Illinois, with emphasis in Percussion, Composition, and Ethnomusicology. He is Professor of Music and Director of Percussion Studies at California State University-Humboldt, and is the founder and coordinator of the 'Percussion in World Music' program for the California State University Summer Arts Program.

Marcena – Phil Hawkins

Phil Hawkins is a master percussionist, an accomplished jazz drummer and one of the leading innovators of music for the steelpan. As a percussionist and drummer he has traveled throughout the United States, the Caribbean and South America to perform concerts, teach clinics and study percussion. In 1998, Phil moved to the San Francisco Bay Area where he quickly gained a reputation as a versatile drummer. Phil currently plays with Latin Jazz legend Pete Escovedo, The Ray Obiedo Group and Mistura Fina.

Phil has produced two of his own recordings including "H2O," (2005) and "Sugarcane Suite" (2010). He is a member of the music faculty at Mission College in Santa Clara where he currently teaches World Music, MIDI and Digital Audio courses and serves as the Department Chair. In 1993 he started his own publishing company, P. Note Music, to promote his original music.

Birthday Party – Boogsie Sharpe

Lennox "Boogsie" Sharpe was born in Trinidad in 1953 and began his career with Starlift steel band, where he worked as a co-arranger with Ray Holman. He is most strongly associated with the Phase II Pan Groove Steel Orchestra, a band he has taken to several finals of the Panorama steel band competition, as well as winning the first place in 1987 and 1988. He started to play steelpan when he was just four years old. Boogsie wanted to continue what Ray Holman had established by starting his own steel band in 1972. He learned to play steelpan by listening to the sounds on the street and taking part in jazz sessions on his steelpan with other musicians. Even though Boogsie cannot read or write music his musical sense is very highly developed.

TCU Drumline – Black Dog/Kashmir – Led Zeppelin

Led Zeppelin was an English rock band formed in London in 1968. The group consisted of guitarist Jimmy Page, singer Robert Plant, bassist and keyboardist John Paul Jones, and drummer John Bonham. The band's heavy, guitar-driven sound has led them to be cited as one of the progenitors of heavy metal, though their unique style drew from a wide variety of influences, including blues, psychedelia, and folk music.

Freebird – Lynard Skynyrd

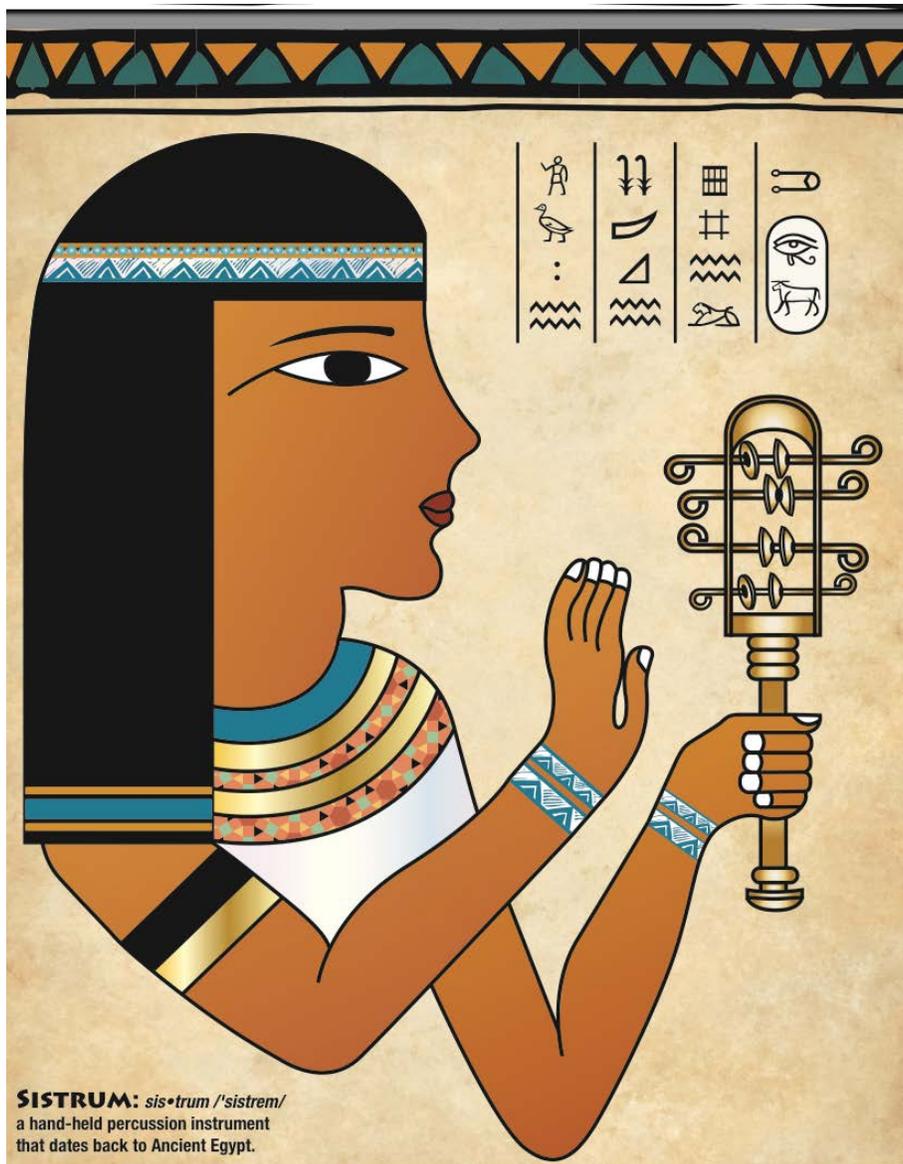
Lynyrd Skynyrd is an American rock band best known for popularizing the Southern rock genre during the 1970s. Originally formed in 1964 as *My Backyard* in Jacksonville, Florida, the band was also known by names such as *The Noble Five* and *One Percent*, before finally deciding on "Lynyrd Skynyrd" in 1969. The band gained worldwide recognition for its live performances and signature songs "Sweet Home Alabama" and "Free Bird." The band has sold 28 million records in the United States.

Percussion Instruments

The percussion and the bass...function as a central heating system.

---Igor Stravinsky

A **percussion instrument** is a musical instrument that is sounded by being struck, shaken or scraped. The percussion family of instruments is believed to be the oldest category of musical instruments, following the human voice.



The group of percussion instruments is an enormous family—far greater than any other group of instruments. They range from the most complicated, such as the Vibraphone, to the simplest, such as wooden sticks. They are made of metal, wood, membranes of several kinds (which are stretched over drums as drumheads), to many other materials or combination of materials.

The Role of Percussion in Various Styles of Music--

Classical Music

Orchestral music generally places emphasis on the strings, woodwinds, and brass. When a pair of timpani is included, they rarely play continuously to keep “the beat,” but usually serve to provide additional color and accents. In the Romantic period other percussion instruments (like the triangle or cymbals) were added, but again were generally used sparingly and for special effect. Contemporary classical music, however, has stretched the boundaries of the category of percussion instruments; they often call for more percussion—and of all kinds. In fact, beyond the use of rare ethnic instruments and such items as a cowbell or a rain stick, such non-musical items as paper bags, clay pots, brooms or garbage cans are at times called for use in compositions to provide unusual tone colors.

Therefore, in music, percussion instruments may do more than outline the rhythm or the beat, but also provide **timbre**. Timbre [pronounced tám-buhr] is the quality or distinctive tone color that an instrument produces. It is independent of pitch or loudness, and helps to identify and distinguish it from other instruments. While you listen to the various instrumental sounds in the percussion ensemble concert, be aware of the different sounds produced by a full size xylophone in contrast to a bass drum or timbales and know that you have recognized **timbre**.

Band Music

In most music, percussion plays a pivotal role; in marching bands, percussion is key. The bass drum beat keeps the band members in step and at a regular speed, and the snare drum provides the crisp, decisive air so important in the marching band style. Percussion in jazz and other popular music ensembles is commonly referred to as “the heartbeat” of a musical ensemble, often working in close collaboration with the pianist, bassist, drummer and sometimes the guitarist. They are referred to as the **rhythm section**. Popular music depends heavily on the percussive beat keeping the tune in time.

The Classification of Percussion Instruments--

Percussion Instruments are classified depending on what they are made of, ethnic origin and the way they are played.

Percussion instruments whose sounds are produced by the vibration of a stretched membrane are called **Membranophones**. Drums fall into this category. Some have two heads, or membranes, stretched over each rim, such as the bass drum and the snare drums. Some are tuned, such as the timpani. Some are played with hands, rather than mallets, such as the bongo, Conga drum and the tambourine.

Percussion instruments that produce sound by its entire body being set in motion, such as cymbals, bells, triangles, or wood blocks are called **Idiophones**.

Percussion instruments which are comprised of bars or keys are called **Keyboards**. They do not have a keyboard in the strictest sense, but follow the layout of a keyboard and are arranged in a series of whole and half steps, as with a piano keyboard. The xylophone, marimba and glockenspiel are all a part of this category.

Percussion instruments are also commonly divided into two classes: **Un-Pitched** instruments, which produce sounds without an identifiable pitch, and **Pitched** percussion instruments, which produce notes with an identifiable pitch, such as the keyboard instruments. In other words, one could sing along with the pitched instruments. The pitched percussion instruments may provide not only rhythm but melody and harmony.

Common Un-Pitched Instruments found in bands and orchestras today are **Bass drum, Snare drum, Cymbals, Castanets, Tambourine, Tom-tom, Guiro** and the **Triangle**.



Common Pitched Instruments in the percussion family are comprised mostly of instruments with bars or keyboards, such as the **Marimba, Glockenspiel and Xylophone**



However, some pitched instruments do not have a keyboard, such as timpani and steel drums.

Timpani or **kettle drums** are made of copper with a drumhead made of animal skin stretched over the top. To tune the instrument, the skin is tightened or loosened by turning screws. The pedal will also lower or raise the pitch. They are played with special timpani mallets.



Steel drums or **steel pan** originated in Trinidad and Tobago and became popular in the early 1900s. They were made from 55-gallon steel drums which originally held oil or other liquids. One end of the drum is stretched into a bowl shape, and then molded and tuned for various pitches; the larger the oval on the surface of the bowl, the lower the note. They are struck by special sticks tipped with rubber ends.



The bowl of a steel drum, showing the various pitches

And finally, percussion instruments can be categorized by the region of the world from which they came. Many percussion instruments come from Latin and South America. In fact it would be difficult to perform much of the Latin American music that is so popular today without the maracas, bongo drums or conga drums.



Dr. Brian West is the Division Chair and Coordinator of Percussion at Texas Christian University. At TCU he has developed a program of record numbers that is recognized for excellence in percussion education and performance. Under his direction, the TCU Percussion Ensemble was selected to perform a Showcase Concert at the 2008 and the 2005 Percussive Arts Society International Convention (PASIC) and the 2005 Texas Music Educators Association (TMEA) Convention. Dr. West has also developed a successful steel band program with performances at the 2005 TMEA Convention and many local venues. The marching percussion programs at TCU (Marching Band Drumline, Indoor Drumline, and summer camps) have thrived under his direction. In 2006 the TCU Indoor Drumline placed first at the PAS Marching Percussion Festival.

In addition to his teaching duties, Dr. West maintains an active performance schedule. Dr. West is also an active composer/arranger who has written music for numerous high schools and universities. He has adjudicated both concert and marching events, such as the 2006 and 2001 PAS International Percussion Ensemble Competition, the 2006, 2004, 2003, 2001, and 1998 PASIC Marching Percussion Festivals. Dr. West's clinic presentations include the 2005, 2003, and 2000 PAS International Conventions, the 2005 and 2000 TMEA Conventions, the 1997 Texas Band Masters Association Convention, the 1992 PAS Texas Day of Percussion, and many regional schools and festivals.

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