

WORLD PERCUSSION GROUP 10-YEAR ANNIVERSARY TOUR 2026



WORLD PERCUSSION GROUP

GET READY FOR A SPECTACULAR ARRAY OF ADRENALINE-FUELLED PERCUSSIVE VIRTUOSITY



- APR 10 CONSERVATORIO PROFESIONAL DE MÚSICA DE BILBAO, SPAIN
- APR 12 LISBON, ESCOLA SUPERIOR DE MÚSICA DE LISBOA, PORTUGAL
- APR 14 ESCOLA SUPERIOR DE MÚSICA E ARTES DO ESPETÁCULO, PORTO
- APR 15 CONSERVATORIO SUPERIOR DE MÚSICA DE VIGO, SPAIN
- APR 17 CONSERVATOIRE DE CAEN, FRANCE
- APR 22 FRANZ LISZT ACADEMY OF MUSIC, BUDAPEST, HUNGARY

- APR 23 ZAGREB ACADEMY OF MUSIC, ZAGREB, CROATIA
- APR 24 ACADEMY OF MUSIC, UNIVERSITY OF LJUBLJANA, LJUBLJANA, SLOVENIA
- APR 25 LA SCUOLA DI MUSICA, CIVICA ORCHESTRA DI FIATI, TRIESTE, ITALY
- APR 28 HAUTE ÉCOLE DES ARTS DU RHIN (HEAR), STRASBOURG, FRANCE
- APR 30 HOCHSCHULE FÜR MUSIK UND DARSTELLEND KUNST STUTTGART, GERMANY
- MAY 4 MAURICE RAVEL MUNICIPAL CONSERVATORY, PARIS, FRANCE

DATE:

TIME:

LOCATION:



tapSPACE





WORLD PERCUSSION GROUP

The World Percussion Group (WPG) is an international collective of percussionists, educators, and emerging artists, bringing together performers from across Europe, the Americas, Asia, and Australasia. Founded with the mission of connecting global percussion communities, WPG creates ambitious touring projects, educational initiatives, and collaborative performances that sit at the intersection of contemporary music, orchestral tradition, and innovative percussion practice.

Now celebrating its 10th Anniversary, WPG has become recognised for its commitment to artistic excellence, cultural exchange, and the development of the next generation of percussionists. The ensemble's projects combine world-class performance with meaningful educational engagement, offering masterclasses, workshops, and side-by-side opportunities alongside concerts of the highest international standard.

WPG's 2026 European Tour features a diverse programme of contemporary and re-imagined works for percussion ensemble, spotlighting both established composers and emerging voices from across the global percussion landscape. Performances are tailored to each host institution, with flexibility to adapt repertoire according to venue resources and educational priorities.

Alongside the tour, WPG operates the WPG Academy, an international professional development platform connecting students and early-career musicians with leading figures in the percussion world through coaching sessions, masterclasses, and performance opportunities.

At its core, WPG exists to inspire, connect, and elevate, fostering dialogue between cultures, institutions, and artists through the shared language of percussion.

WPG 2026 ARTISTS



Alex Yang - USA

Ana Solano - Costa Rica

Anneke Brahe - Australia

Colton Kohler - USA

Daniel Myers - USA

*David Chungin Lee - USA

David Tumbaqui - Colombia

Diego Montes - Venezuela

Hancheng Li - Inner Mongolia, China

Ivan Gianakis - Argentina

*Juan Sebastián Sánchez Duque - Colombia

Kian Hsu - UK / Hong Kong / Germany

Kiran Steele - Canada

Layton Hiebert - Canada

Luis Martinez - Spain

Nathan Hossenlopp - USA

*Nathan Juarez - USA

Nick Travis - USA

Vladimir Puskovitch - USA

Wang Yu Lo - Hong Kong

*Co-Principal / Scholarship Artists

TOUR PROGRAMME

Programme in no particular order - depending on venue equipment

FLY II

Heng Liu * Soloist Hancheng Li 6

Pièce de Gestes

Thierry De Mey 8

Signals Intelligence

Christopher Adler* Soloist Nathan Hossenlopp 9

Zepplin

Ronni Kot Wenzell/arr. Aaron Locklear 4

YARA

Matias Azpurua * Soloist Juan Sánchez 9

VI. Toccata from 'Le Tombeau de Couperin'

Maurice Ravel/ arr. Trio Colores 5

Erlkönig

Franz Schubert/arr. Nathan Juarez 5

Stories in the Stars

Nathan Juarez 7

Pentagon Pulse

Diego Montes 7

Paganini Variations

Witold Lutosławski/arr. Diego Montes 6

All durations approximate (minutes)

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TOUR PROGRAMME

FLY II by Heng Liu * Soloist Hancheng Li 6

Fly II explores the growing presence of the handpan in contemporary percussion, featuring a D minor handpan as soloist. Heng Liu's writing is energetic, accessible, and rhythmically driven, shaping the work as a compact chamber concerto that moves fluidly through contrasting grooves and textures. Metallic melodies and flowing scalar passages appear across the keyboard instruments and solo part, creating memorable and singable thematic material throughout.

Scored for percussion septet, the instrumentation is intentionally streamlined, with two marimbas, two metal keyboards, and two groove-based parts. The cajón and multi-percussion often function like a drum set, supporting the ensemble with driving rhythms, fills, and short solo gestures. Keyboard parts feature fast sixteenth-note figures and arpeggios, most requiring four mallets, while the glockenspiel may be played with two. Practical solutions are offered for different handpan models, making the work accessible to a range of performers.

Although the handpan remains a relatively new voice in concert percussion, Fly II presents it with confidence and clarity. Liu's writing treats the instrument seriously while embracing its unique colour, resulting in a vibrant and engaging work that delivers just over five minutes of rhythmic momentum and playful energy.

Pièce de Gestes by Thierry De Mey 8

Pièce de Gestes (2008) by Thierry De Mey explores the relationship between physical movement and musical structure. The work is performed in near silence, using gesture, timing, and coordinated motion as the primary expressive elements, with sound limited to occasional claps, breaths, and bodily noises.

By removing traditional instrumental sound as the focus, the piece directs the audience's attention toward visual rhythm and form. Musical ideas are communicated through movement alone, inviting listeners to experience musical time and structure through gesture rather than sound.



TOUR PROGRAMME

Signals Intelligence by Christopher Adler * Soloist Nathan Hossenlopp 9

Signals Intelligence (2002) was composed for percussion ensemble and commissioned by the Duke University Department of Music for the Milestones Festival. The work was premiered by the University of North Carolina at Chapel Hill Percussion Ensemble, directed by Lynn Glassock.

The piece is constructed using two algorithmic processes that generate self-similar musical material. One process produces a series that replicates itself at different speeds, forming a mensuration canon, while the other generates a non-retrogradable series that is identical forwards and backwards. These systems generate rhythmic and pitch material using between one and six pitches.

In the ensemble version, this material is mapped onto shifting pitch sets and combined with indefinitely pitched percussion instruments, resulting in dense, layered rhythmic textures.

Zeppelin by Ronni Kot Wenzell/arr. Aaron Locklear 4

Zeppelin was originally composed for solo piano in 2024. The piece grew out of a long fascination with zeppelins and their quiet contradiction: something so enormous and heavy, yet rising into the air with ease. Stories of their smooth, calm journeys. Passengers drifting slowly between clouds, suspended above the world. No rush. No urgency. Just a steady forward motion and a feeling of becoming lighter than air. This sense of calm movement and weightlessness lies at the heart of the piece.

Shortly after the piano version was released, *Zeppelin* was arranged for seven percussionists by Aaron Locklear. The artistic objective of the arrangement was to preserve the essence and intimacy of the original work, while expanding its expressive scope through additional layers of sound. Through a broad and imaginative use of pitched and unpitched percussion instruments, the piece is transformed into a rich sonic landscape with greater spatial and timbral depth, shaped by Locklear's deep practical experience as a performing percussionist.



TOUR PROGRAMME

YARA by Matias Azpurua * Soloist Juan Sanchez 9

Yara is a vibrant percussion work that fuses Afro-Venezuelan and Afro-Caribbean rhythms with the ancestral spirituality of the continent's indigenous peoples.

Inspired by Amazonian mysticism and the energy of ancient rituals, the piece moves between moments of rhythmic joy and passages of mystery and ceremonial frenzy. Accessible and engaging for the listener, it demands technical precision and expressiveness from the performer to evoke both festive celebration and the profound ritual depth that permeates the work.

The title honors Latin America's aboriginal heritage: "Yara" resonates across various indigenous languages with meanings connected to the earth, water, and the sacred. With interpretive flexibility in the rhythmic lines and the option to adapt the instrumentation (substituting the snare drum for traditional medium-pitched drums), *Yara* invites percussionists to dialogue with their roots while exploring new sonic territories.

*Composed on Margarita Island, Venezuela.

VI. Toccata from 'Le Tombeau de Couperin' by Maurice Ravel/ arr. Trio Colores 5

The Toccata, the brilliant final movement of Maurice Ravel's *Le Tombeau de Couperin*, dazzles with perpetual motion, crystalline textures and razor-sharp rhythmic precision. Ravel himself described this movement of the suite as one of his most successful piano compositions, which makes the task of adapting the music for a different instrumentation far from easy.

In our arrangement, we translate the piano's virtuosity into the idiom of percussion, expressed through a wide range of timbral combinations as well as percussion-specific technical challenges that must be mastered. Ravel employs virtuosity in a way that never becomes excessive; instead, he unites brilliance with balance and restraint, offering a refined celebration of agility, control, and luminous color.



TOUR PROGRAMME

Erlkönig by Franz Schubert/arr. Nathan Juarez 5

In this captivating adaptation of Franz Schubert's timeless Lied, Erlkönig, the evocative fusion of marimba and voice brings a renewed dimension to the haunting narrative penned by Johann Wolfgang von Goethe. This arrangement transforms the original piano part on marimba, preserving the technical brilliance and expressive depth of Schubert's composition.

Set to the backdrop of a father-son horseback journey, the story unfolds as the young boy becomes the target of the enigmatic Erlking, a supernatural being intent on claiming the boy's life. The demanding vocal line challenges the singer to portray multiple characters - the narrator, the frantic father, the innocent son, and the ethereal Erlking - each with distinct vocal colors and emotions. This, paired with the marimba's earthy tones and dynamic capabilities, allows for a variety of textures to create a truly gripping storytelling experience.

Stories in the Stars by Nathan Juarez * 7

Stories in the Stars invites the audience into an open field of imagination, gazing up at the majestic stars above. The inspiration for this piece emerged during an evening of stargazing amidst a meteor shower while improvising on a tongue drum. The piece uses much of what was played that night and captures the still yet energetic nature of the celestial event.

With a wide sound spectrum throughout, each part plays unique melodies that are combined to intricately weave together creating a dynamic yet tranquil character. At the core of this unique ensemble are dazzling metal and glass instruments that sparkle like distant stars, adding a celestial brilliance to the sonic landscape. These, paired with the use of many special effects, help mimic the fragility and beauty of the shooting stars.

Throughout the performance, the absence of a singular storyline allows the audience to immerse themselves fully in their own cosmic narratives. The tapestry of timbral colors, paired with the evocative special effects, allows listeners to imagine the stars from their own unique perspectives, creating an individual and personal connection to the Stories in the Stars.

*Composer-in-residence - Nathan Juarez



TOUR PROGRAMME

Pentagon Pulse by Diego Montes 7

Pentagon Pulse was originally inspired by Game of Thrones and first titled Game of Tones. Its harmonic language is built from block chords spaced by tritones, fourths, and fifths, redistributed across registers and instruments.

The opening section establishes a driving rhythmic foundation led by timpani, with complex groupings and continuous sixteenth-note motion in the keyboards. The central section reflects the title, using repeating intervallic patterns and shifting accents to suggest the rotation of a pentagon, creating a sense of constant motion and energy.

A contrasting final section introduces a more expansive texture, featuring a marimba solo set against sustained harmonies from tuned percussion, before the work concludes.

Paganini Variations by Witold Lutosławski/arr. Diego Montes 6

During the Second World War, Witold Lutosławski supported himself by performing in cafés in German-occupied Warsaw. During this period, he composed Variations on a Theme by Paganini for two pianos, based on Niccolò Paganini's Caprice No. 24, originally written for solo violin.

Lutosławski's work preserves Paganini's theme-and-variations structure while reimagining it through a twentieth-century harmonic language. This orchestration for full percussion ensemble by Diego expands the original material through added instrumentation and color, featuring an original variation premiered on this 2026 tour and influenced by Latin music, intensifying the final section and bringing the work to a powerful and expansive conclusion.



PRINCIPAL * SCHOLARSHIP

Juan Sebastián Sánchez Duque is a Colombian percussionist from Manizales whose work bridges orchestral performance, world percussion, and contemporary collaboration. He began his musical training at age sixteen with the Redentorista Symphonic Band of Manizales, later studying at the University of Caldas in Colombia and at Berklee College of Music in Boston, United States.

Juan Sebastián has performed internationally with the Orchestra of the Americas (YOA) during its 2018-2019 seasons and was a member of the Colombian Youth Philharmonic for five consecutive years. His honours include winning the Youth Music Exchange International Solo Percussion Competition, the Young Soloists Competition of the Caldas Symphony Orchestra, and receiving a national grant from Colombia's Ministry of Culture to perform with the Young Federal Band of the Valencian Community in Spain. At Berklee, he was awarded both the Outstanding Percussionist Award and the Instrumental Performance Award in 2024.

As a guest artist, he has collaborated with ensembles such as the Boston Pops, the Colombian National Symphony Orchestra, and the Bogotá Philharmonic Orchestra, and has appeared as a soloist at Carnegie Hall in New York. Active across classical and popular music, he has performed with leading international artists and participated as an ambassador of the Latin Grammy Foundation. Alongside his performance career, Juan Sebastián is developing Percussible, an innovative educational platform dedicated to the preservation and digital documentation of traditional and endangered percussion traditions.

ARTIST

PROFILE

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PRINCIPAL/ COMPOSER-IN-RESIDENCE * SCHOLARSHIP

Nathan Juarez is a percussionist, vocalist, composer, and educator originally from West Texas. His artistic work centres on the intersection of percussion and voice, combining performance and composition to create engaging, interdisciplinary music. Through collaborations with composers such as Susie Ibarra and Felipe Lara, he actively expands contemporary repertoire through performance, arrangement, and new works.

Juarez has appeared as a soloist and ensemble musician in a wide range of settings, including international performances with the University of Oregon Percussion Ensemble and Wind Ensemble. He has performed with orchestras including the Eugene Symphony, Eugene Opera, Yakima Symphony, Orchestra Nova Northwest, Oregon Mozart Players, Orchestra Next, and the Amarillo Symphony, and has appeared as a soloist performing his own arrangement of Mozart's *Ein Mädchen oder Weibchen*. As a composer, his music has been featured in both chamber and large-ensemble contexts, with works including *Clouds of Light* for wind ensemble and *Dipteran* for tenor saxophone and percussion.

An active educator, Juarez has taught students of all ages in private and group settings throughout Texas and Oregon and has served as a Graduate Employee in Percussion and Music Theory at the University of Oregon. He is currently pursuing a Doctor of Musical Arts in Percussion Performance and a Master of Arts in Music Theory at the University of Oregon, and holds a Master of Music and Bachelor of Music degrees in percussion, composition, and music education.

ARTIST

PROFILE

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ARTIST * SCHOLARSHIP

David Chungin Lee is a Korean American percussionist, composer, and educator based in Los Angeles. An artist equally at home as a soloist, chamber musician, and orchestral player, he has appeared at venues including Carnegie Hall and David Geffen Hall, and joins the World Percussion Group for its 2026 European Tour, performing and presenting masterclasses across leading conservatories and concert halls.

Lee's recent highlights include serving as the 2023 Charles Owen Percussion Fellow at the Aspen Music Festival and School and selection as a percussion fellow for the Pacific Music Festival in Sapporo, Japan (2024-25). He performs regularly with ensembles such as the Civic Orchestra of Los Angeles and has worked under conductors including Speranza Scappucci, Xian Zhang, and Simone Young.

Earlier in his career, he won the Eugene Symphony Guild Young Artists Competition, performing Emmanuel Séjourné's Concerto for Marimba and Strings with the Eugene Symphony. A dedicated advocate for new music, Lee has premiered and recorded works in close collaboration with composers, and his artistic interests emphasise colour, rhythm, and narrative clarity. He is currently completing the Doctor of Musical Arts degree at the University of Southern California, where he serves as Assistant Lecturer of Percussion and Graduate Teaching Assistant. Lee holds degrees from the University of Oregon and The Juilliard School.

ARTIST PROFILE

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**DAVID
TUMBAQUI**

COLOMBIA

David Tumbaqui is a Colombian percussionist born in Ipiales, Nariño. From an early age, he discovered his passion for music through participation in marching ensembles including Brigada 152, Gran Banda Drum and Bugle Corps, and Shadow Scouts Marching Band (Brazil), with which he has won prizes at competitions in Colombia, Brazil, Mexico, and the United States.

He currently resides in Cali, Valle del Cauca, where he is pursuing a Bachelor's degree in Music at Universidad del Valle. Tumbaqui is an active member of several ensembles, including the Symphonic Band, Symphony Orchestra, Salsa Orchestra, and the Carmen López music and dance group.

Throughout his career, he has represented Colombia at international festivals in the Dominican Republic, Ecuador, the United States, and Germany, and has been selected to perform with the Cali Philharmonic Orchestra, FILMO Orchestra, and the Valle Youth Symphonic Band.

ARTIST

PROFILE

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**VLADIMIR
PUSKOVITCH**

USA



Vladimir Puskovitch is a freelance percussionist and music educator based out of the suburban Philadelphia area in the United States. He received a B.M.E. from McKendree University in 2024, is currently pursuing an M.M. in percussion performance as a graduate assistant at West Chester University, and hopes to further his graduate studies with a DMA in the near future.

Puskovitch has performed alongside Sandbox Percussion, the Quey Percussion Duo, and the Heartland Marimba Quartet, and has also given the premiere performance of many pieces—most recently Homenaje a Costa Rica for solo marimba, by composer Alejandro Lobo. He has a passion for performing and commissioning contemporary percussion music, specifically for the vibraphone, and seeks to make this niche art more accessible to the public. Puskovitch's primary teachers have been Andre Sonner, Dr. Ralph Sorrentino, Chandler Beaugrand (WPG alum), and Dr. Matthew Lau.

Vladimir Puskovitch is a proud artist endorser of Artifact Percussion, a two-person operation based out of Carlisle, Pennsylvania.

ARTIST

PROFILE

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MOSTAND

Hancheng's WPG Tour is made possible by the following sponsors:

Hancheng Li (b. 2001, Inner Mongolia, China) is an emerging percussionist and handpan artist active on the international stage. His musical journey began in Inner Mongolia and Shanghai and later expanded through studies and artistic exchange in Thailand, Belgium, and the United States. He specialises in marimba, a broad range of percussion instruments, and the handpan, bringing a refined sensitivity and cross-genre expressiveness to his performances.

Li is currently pursuing his Bachelor's degree at the College of Music, Mahidol University (Thailand), where he studies under Dr. Wannapha Yannavut. His formative training also includes mentorship from Pablo Rieppi (Juilliard School Pre-College) and Qingfeng Du, a National First-Class Performer in China. He has been selected twice for the Universal Marimba Competition in Belgium (2017, 2024), won First Prize at the Young Artist Music Contest in Thailand (2022), and received the Special Talent Award from the UK's Shodement Global 12 Challenge (2021).

In 2024, Li served as Percussion Co-Principal of the Siam Sinfonietta and has appeared as a guest with the China Dunshan Symphony Orchestra. An official endorser of Echopans Handpan, he actively promotes the instrument through performance, education, and original compositions.

His works- including Dance of the Roses and Stars Over the Prairie-have reached millions of listeners worldwide. In 2025, he was selected to perform on the 2026 WPG European Tour.

ARTIST

PROFILE

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Kiran Steele (he/him) is a percussionist from Halifax, Nova Scotia, Canada. Kiran's teachers include Al Resk, Dr. Joël Cormier, and the members of Architek Percussion, TorQ Percussion, and SIXTRUM Percussion. He has presented multiple solo recitals and performed for various organizations, including Barachois Summer Music Festival, Jeunesses Musicales Nouveau Brunswick, Scotia Festival of Music, Nashville Marimba Sessions, Orford Music Academy, and Marimbafest Australia.

Outside of performance, Kiran enjoys exploring music theory, musicology, composition, arranging, and pedagogy. His work with professors at Mount Allison University, his undergraduate school, has helped him hone his skills in these fields. Kiran holds a Bachelor of Music degree with a minor in French from Mount Allison. In 2026, he will receive a master's in music performance degree from Western University in London, Ontario.

ARTIST

PROFILE

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Ana Solano is a Costa Rican percussionist, educator, and content creator recognised for her artistic excellence, social commitment, and leadership within the Latin American music community. With over fourteen years of experience, her work spans symphonic, chamber, contemporary, and Latin American repertoires.

She is one of the few professional female percussionists in Central America and the third woman in history to graduate with a Bachelor's degree in Music (Percussion) from the University of Costa Rica, marking a significant milestone for women musicians in the country.

Solano has performed with ensembles and artists including Ricky Martin, the National Symphony Orchestra of Costa Rica, the Women's Philharmonic Orchestra of Costa Rica, and the University of Costa Rica Symphony Orchestra, and has appeared internationally with groups such as the University of Minnesota Percussion Ensemble and the Latin American Percussion Ensemble. She is the co-founder and manager of Sol Magenta, a Latin music orchestra established in 2022, and participated in the recording Punto de Encuentro with the Band of Concerts of San José.

A graduate of Costa Rica's SINEM programme, Solano now works as a professor within the same system. She is also the author of Musikinder, a children's music education book, and an active advocate for inclusive, accessible music education. In 2025, she was selected to represent Costa Rica as a panelist for the Iberorquestas programme in Brazil.

ARTIST

PROFILE

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A passionate, multi-style percussionist and orchestra/choir conductor from Buenos Aires, he is dedicated to exploring and advancing the relationship between traditional world music and contemporary arts.

His musical path has included recording rock-fusion projects at Abbey Road Studios, performing world music with members of the Silk Road Ensemble in the United States, and presenting contemporary repertoire with Slagwerk Den Haag—experiences that have immersed him in an exceptionally broad range of genres. He has served as a percussionist with the Jong Nederlands Blazers Ensemble and the Metropole Orkest Academy.

He is also the founder and director of La Maquina, a new sign-language-based, improvisation-focused percussion ensemble in The Hague.

ARTIST

PROFILE

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Alex Yang is a percussionist and educator from Houston, Texas, known for his “kaleidoscopic musical personality” and wide-ranging artistic voice. His work spans marching percussion, music of the African diaspora, orchestral and baroque repertoire, and contemporary music. Central to his approach is the belief that every musical decision shapes the shared experience between performer and listener, with storytelling at the core of his artistry.

As a performer, Yang has appeared with numerous ensembles across Texas and Colorado and has performed extensively within the marching arts, his self-described first musical love. He has spent several seasons with world-class WGI and DCI ensembles and has performed at PASIC in a variety of contexts, including drumline and Brazilian bateria.

An active educator, Yang works with musicians of all ages and is frequently engaged by schools throughout Texas, particularly for his expertise in marching percussion. He has also served as a drumline instructor for DCI ensembles. Yang is currently pursuing a Master of Music in Percussion Performance at the University of Colorado Boulder, where he serves as a Teaching Assistant, and holds a Bachelor of Music in Music Education from the University of North Texas.

ARTIST

PROFILE

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Anneke is a percussionist currently in her third year of undergraduate study at the Sydney Conservatorium of Music, where she studies with Kevin Man. Her musical training began with piano at age five before moving to drum kit and percussion, with a particular artistic focus now centred on marimba. She began her percussion studies in 2015 at the Sydney Percussion Studio with Sandy Sin, where she now also teaches individual and ensemble lessons. From 2018–2023, she continued her formal training at Conservatorium High School under Joshua Hill and J.B. Smith, receiving ENCORE nominations for both HSC Music 2 and Music Extension.

Anneke has performed as a soloist and ensemble musician at major venues including the Sydney Opera House and Sydney Town Hall, and has achieved prize-winning results at national and international competitions such as Marimbafest and the Australian Percussion Eisteddfods. In 2023, she won the Year 12 Concerto Competition performing Emmanuel Séjourné's Concerto for Marimba and Strings, followed by an invitation to perform Chin Cheng Lin's Marimba Concerto No. 1 with the Strathfield Symphony Orchestra. In 2025, she won the Sydney Conservatorium of Music Concerto Competition and will perform Keiko Abe's Prism Rhapsody in 2026.

Her recent engagements include performances at the BOOM! International Festival of Percussion, a Young Artist in Residence position with Synergy Percussion, and selection as one of only 30 participants worldwide for the 17th International Keiko Abe Marimba Academy. With a strong focus on contemporary marimba and multi-percussion repertoire, Anneke is dedicated to expanding the expressive and technical boundaries of percussion performance.

ARTIST

PROFILE

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Diego Andrés Montes Olivar is a Venezuelan percussionist recognised for his versatility as a soloist and orchestral musician. He began his musical training at an early age and joined the National Children's Symphony Orchestra of Venezuela at just twelve. His international career was launched with a landmark appearance as timpanist at the Salzburg Festival under Sir Simon Rattle, followed by performances at major festivals in France and Brazil.

Diego has performed with the Simón Bolívar Symphony Orchestra of Venezuela under Gustavo Dudamel, touring extensively throughout Europe and Russia, and was later invited by Dudamel and the Mahler Chamber Orchestra to serve as Principal Percussionist at the Castell Peralada Festival in 2019. As a soloist, he has premiered the Kraft Timpani Concerto and appeared in *Renewal* by Viet Cuong at the Georgia Music Educators Association, earning acclaim for his precision and musical depth. He also placed Second Prize in the Snare Drum Competition at PASIC 2024.

Beyond performance, Diego is a producer and composer for the Venezuelan Virtual Chamber Orchestra and currently serves as Principal Percussionist of the LaGrange Symphony Orchestra. He holds a Bachelor's degree (summa cum laude) from the Schwob School of Music and is presently completing an Artist Diploma in Music Performance, while also teaching percussion and mentoring young musicians.

ARTIST

PROFILE

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**LUIS
MARTINEZ**

SPAIN



His skills, such as flexibility, musicality, and sound quality, make him a great musician capable of understanding what is required to interpret any type of music." — Tomás Arboledas (Professor at the Granada Higher Conservatory) Luis Martínez is a young percussionist from Cartagena who, at a very early age, has performed in venues such as the Palau de la Música in Valencia, the Víctor Villegas Auditorium in Murcia, the National Auditorium in Madrid, the Palau de la Música, and the Manuel de Falla Auditorium, among many others.

He has been a member of the University of Granada Orchestra and the orchestras of the Granada Higher Conservatory, where he performed works for wind band and solo percussion such as Sparkling Drums by Ted Huggens and the Concerto for Orchestra and Marimba by Ramón García i Soler. With the Whip Percuartet, he was awarded third prize at the Conservatory's Chamber Music Competition. As a soloist, he received the Young Promise Award at Entre Cuerdas y Metales (2016) and, in 2024, the Best Marimba Performance Award at Perkexik.

Luis began his music studies at the Unión Musical Carthagonova under the direction of Maestro Jaime Belda. He later completed his higher education in Granada with Tomás Arboledas and furthered his studies at the Valencia Percussió Academy and the World Percussion Group Academy, working with teachers such as Kai Strobel, Marta Klimasara, Pius Cheng, Adélaïde Ferrière, and Mariana Bednarska.

ARTIST

PROFILE

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**KIAN
HSU**

UK / HONG KONG



Kian Hsu is a Hong Kong-born percussionist, currently based in Munich. Having recently graduated from the Royal College of Music in London with First Class honours, he is now pursuing his masters at the Hochschule für Musik und Theater München with Alexej Gerassimez. During his four years at the RCM, he was supported with a full scholarship by the Croucher Hong Kong Charitable Trust.

Kian is an active orchestral musician. He was on the percussion fellowships of the Philharmonia Orchestra and the English National Opera in the 2024-25 season. He has also played with the Hong Kong Sinfonietta as a guest musician. He is also passionate in contemporary percussion chamber music. He often collaborates with groups like Toolbox Percussion and his duo Gik1 Hei3. He has recently performed with Japanese sound artist mamoru in his project NEVER BE NO VOICE, and has won the first prize in the Percussion Ensemble (Open Class) category in IPEA International Percussion Competition 2024 with his duo Gik1 Hei3.

He is also the Champion of the Solo Marimba Youth Group in IPEA Elite Performance 2025, the recipient of the Zildjian Award (2025) from the Royal College of Music and the recipient of the Buffalo Percussion Award in Marimbafest 2019. Besides classical music, Kian is keen on discovering ethnic percussion. He visited Tokyo in 2017 and has been studying taiko drumming ever since. He has performed with drumming groups in Macau and Hong Kong and has recently played in pop concerts as a Chinese and ethnic percussionist. He has also toured and given concerts in the Netherlands, Australia, Norway, Sweden and Malaysia.

ARTIST

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Percussionist and educator Daniel Myers has performed in a variety of settings throughout the United States and Europe, including performances and masterclasses in Sweden, Finland, Denmark, Estonia, Italy, and the United Kingdom. Recent highlights include presenting his clinic, "Six Mallets Demystified", at leading conservatories such as the Royal Academy of Music (Stockholm), and the Sibelius Academy (Helsinki). Myers has performed at the Percussive Arts Society International Conference (PASIC) with the University of South Carolina Percussion Ensemble, as a featured soloist at the North Carolina Day of Percussion with the Appalachian State University Percussion Ensemble, and most recently at the North Carolina Music Educators Association Conference (NCMEA) premiering a new work by Jensen Thomassie.

He appears frequently with orchestras throughout the Southeast, including the South Carolina Philharmonic, Long Bay Symphony, Aiken Symphony, and Hilton Head Symphony. An advocate for new music, Myers has commissioned and premiered over 25 works by composers including Robert Honstein, Stephen Karukas, Emmanuel Séjourné, Samuel Peruzzolo-Vieira, Andy Harnsberger, Michael Laurello, Jenni Watson, and Molly Joyce. His upcoming projects include a new album of six-mallet vibraphone music featuring works by leading contemporary composers. Myers holds degrees from Western Carolina University (BM) and Appalachian State University (MM), and is currently a doctoral candidate at the University of South Carolina.

ARTIST

PROFILE

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**WANG YU
LO**

HONG KONG



Arthur Lo is a second year Master of Music student in Percussion Performance at the University of Toronto under the tutelage of Aiyun Huang, Beverley Johnston and Charles Settle. Passionate about learning more about percussion, Arthur has joined various international percussion festivals like Marimbafest, Nashville Marimba Sessions and Sandbox Percussion Seminar.

Arthur recently received his Bachelor of Arts in Music degree from the Chinese University of Hong Kong, under the tutelage of Dr. Lung Heung Wing and Mr. Raymond Leung. He is also studying drum set under Mr. Gin Yim. Arthur started learning piano when he was 4 years old, and started learning western percussion at the age of 6 under Mr. Choy Lap Tak. Arthur is passionate in exploring percussion chamber music. He participated in the Toolbox Percussion's Toolbox Excursion and Toolbox Voyage, performing around the community in Hong Kong.

He has also performed in the Dr. Beat Series concerts, such as Latin Beat and Movie Beat. Besides, he was selected as a member of the Asian Youth Orchestra 2023. In July 2024, he received a 1st Prize with his percussion duo Gik1 Hei3 in the Percussion Ensemble (Open Class) category in the IPEA International Percussion Competition 2024 (Hong Kong), and the duo held their first full-length concert in Hong Kong, August 2025.

ARTIST

PROFILE

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Based in Southern Alberta, Canadian percussionist Layton Hiebert fractures and fuses musical styles through bold, contemporary percussion performances. An emerging force, Layton has crafted a vibrant career as a solo percussionist and educator. As a recitalist, he captures audiences blending traditional, contemporary, and world percussion into all-encompassing experiences.

Layton holds a Bachelor of Music degree from the University of Lethbridge, where he studied with Adam Mason and Joe Porter. Through this work, he has been featured as a soloist and ensemble member on international stages across North America, Asia, and most recently Europe, where he will tour with the prestigious World Percussion Group. Alongside his performing career, Layton teaches his own percussion studio at the University of Lethbridge Music Conservatory, helping to spread the joy of percussion performance across Western Canada.

ARTIST

PROFILE

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Nathan Hossenlopp is a Percussionist based out of Tempe, Arizona Pursuing his Masters in Percussion Performance at Arizona State University under the study of Michael Compitello. Previously, he completed his Undergraduate in Music Education at the University of North Texas under the study of Paul Rennick, Mark Ford, Christopher Deane, Stockton Helbing, and Dave Hall.

Nathan is a passionate Chamber, Orchestral, World, and solo musician. Having performed for the Percussion Collective, Taught a variety of world percussion classes at ASU, commissioned works, and played at Arizona's PAS festival, he seeks to find any opportunity to learn and grow as a musician.

ARTIST

PROFILE

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**COLTON
KOHLE**

USA

Colton Kohler is a third-year undergraduate student at the University of Oregon, where he studies percussion under the guidance of Pius Cheung and Ian Kerr. Originally from Roseburg, Oregon, he has presented numerous solo recitals throughout the state in recent years, demonstrating a strong artistic commitment and a refined approach to the percussive arts.

In addition to his solo work, Colton is an active chamber musician. In 2025, he co-founded the Pacific Percussion Duo with Andrés Pinzón. Since its inception, the duo has been deeply engaged in exploring and expanding the percussion duo repertoire, presenting multiple performances across the Pacific Northwest.

Alongside his solo and chamber pursuits, Kohler maintains a strong presence in orchestral performance. He currently holds principal percussion positions with the Willamette Valley Symphony and previously served in a principal role with the Corvallis Symphony Orchestra. Through these engagements, he continues to develop a versatile and collaborative musical presence across a wide range of performance settings.

ARTIST

PROFILE

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Nick Travis is a performer and educator based in Dallas, Texas. He recently graduated from Texas Christian University with a B.M.E., where he studied under Mr. Joey Carter, Dr. Richard Gipson, Mr. Jeff Hodge, and Dr. Brian A. West. During his time at TCU, he recorded several premieres, including works for chamber percussion ensemble, percussion orchestra, symphony orchestra, and wind ensemble.

Nick performed at the International Percussion Ensemble Competition presentation during the Percussive Arts Society International Convention (PASIC) with the TCU Percussion Orchestra in 2022. Additionally, he performed with the TCU Symphony Orchestra at the Texas Music Educators Association convention in 2024. In 2025, he performed with the TCU Wind Symphony at the College Band Directors National Association conference.

He has spent previous summers performing in the marching arts with Guardians, Troopers, and Santa Clara Vanguard, where he won the Fred Sanford High Percussion Award in 2024. Nick was also a member of the ensemble that won the PASIC 2024 Concert Chamber Percussion Ensemble Competition. Most recently, he won 1st place as a marimba soloist at the 2025 Phi Kappa Lambda Honors Recital at TCU.

Nick and WPG alumna Melody Tang formed the Melic Duo, a team committed to expanding and nuancing percussion repertoire. They have enthralled crowds with expressive performances at many schools and universities throughout the United States. The Melic Duo also showcases original compositions and distinctive arrangements which contribute to the continuous development of percussion music.

ARTIST

PROFILE

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