The TCU Percussion Studio, under the direction of Dr. Brian A. West, is dedicated to maximizing percussion education through a wide variety of performing ensembles and a closely supervised private lesson structure. The size of the studio (between 25-30 students) enables all students to receive a variety of performance opportunities and much individual attention. The emphasis of the studio is to give all students a well-rounded knowledge of percussion.

TCU Percussion Faculty:
Brian A. West, Division Chair and Coordinator of Percussion
Richard C. Gipson, School of Music Director
Joey Carter, Percussion Instructor
Jeff Hodge, Percussion Instructor
Dave Hall, Percussion Instructor
Brian Youngblood, Associate Director of Bands

Executive Producer: Brian A. West
Recording Engineer: Jim Jackson

Cover image: Matt Stephens
Mr. Hall is an active composer, published through C. Alan Publications. His work has been commissioned by and performed at various universities and high schools around the country. His percussion quartet, Escape Velocity, was performed by the TCU Percussion Ensemble at the Percussive Arts Society International Convention (PASIC) and is featured on TCU’s second Percussion Ensemble CD. His marching percussion arrangements have been played by the TCU and University of Nebraska Drumline/Ensemble as well as several high schools. In addition to serving on TCU’s Percussion Staff in 2008–2009, Dave served as Assistant Band Director and Coordinator of Percussion at Paschal High School in Fort Worth. He has been blessed to study with some of the greatest percussion teachers in the world including Leigh Howard Stevens, Mark Ford, Christopher Deane, Ed Smith, Paul Rennick, Richard Gipsen, Brian West, Joe Carter, Al Rometo, and Tony Falcone. Dave Hall is an educational artist for Innovative Percussion sticks and mallets.

Symphony for Percussion (2008) Symphony for Percussion was commissioned by and gratefully dedicated to the Percussion Ensemble of Texas Christian University, conducted by Brian West. The work is a joyful celebration of the world of percussion with its kaleidoscope of colors and expressive possibilities. Written very much in a Neo-Classical style, the work’s first movement is a traditional Sonata-Allegro, with a dramatic, gutsy first theme group, a lyrical second theme group and a heroic closing theme group, all of which is developed and then treated to a rousing recapitulation. The slow movement is a Double Fugue which gives a certain call to each of the 10 percussionists, pair by pair. The final movement is a Double Fugue which gives a certain call to each of the 10 percussionists, pair by pair.

Eric Ewazen’s music has been performed widely throughout the United States and overseas. His music for winds, in particular, has become standards of the repertoire, although his music for percussion, strings and orchestra is also gaining a great deal of popularity. His music can be heard on more than 50 commercially released CDs. During the past season he was a guest for premiers at 3 conservatories in Tokyo and a guest of the Saratov Conservatory in Russia. He received a premiere performance of his music by the Cleveland Orchestra this past summer at the Blossom Music Festival, and his Double Concerto for Trumpet, Violin and Orchestra was premiered by the Sibiu Philharmonic in Romania. During the upcoming season, he will be receiving premiere performances by the Memphis Symphony, the Detroit Chamber Winds, TCU Percussion Ensemble, Nexus and the SMU Wind Symphony, and will be a guest at Laval University in Quebec, Conservatorio di Materia in Italy, and the Zagreb Conservatory in Croatia. In 2009, Joe Alessi, principal trombonist with the New York Philharmonic will be premiering his concerto, Visions of Light with the National Repertory Orchestra in Colorado, and in 2010, Evelyn Glennie will be premiering his percussion concerto with the Buffalo Philharmonic.

Oferendas No. 3 (2005) My Oferendas (Offerings) are gifts in the form of music. They are dedicated to individuals who have been important to my musical life. Oferendas No. 1 is for solo violin and Oferendas No. 2 for solo timpani. Oferendas No. 3 is for orchestra and is dedicated to Professor Glória Caputo, who has been crucial to the development of art music performance and education in Northern Brazil. Among her many accomplishments that have affected thousands of young people over the years was the creation of the first percussion program of Northern Brazil. In 1998, Professor Caputo was able to buy the basic equipment necessary to start the program and hired an excellent teacher from São Paulo. In fact, I was part of that first class of percussionists. It was a prosperous and very special community. My Oferendas No. 3 is gratefully dedicated to Professor Caputo. Professor Caputo has certainly been its greatest director. It is with great respect and admiration that I write this humble work in her honor.

—Ricardo A. Coelho de Souza

Ricardo A. Coelho de Souza was born in Belém, Brazil and moved to the United States in 1993. He pursued his musical studies at the Carlos Gomes Conservatory, the University of Missouri—Columbia, and the University of Oklahoma. Currently, he is a visiting instructor in music theory, composition and percussion at the University of North Texas. Mr. Coelho de Souza has performed in the United States and overseas. His music for winds, in particular, has become standards of the repertoire, although his music for percussion, strings and orchestra is also gaining a great deal of popularity. His music can be heard on more than 50 commercially released CDs. During the past season he was a guest for premiers at 3 conservatories in Tokyo and a guest of the Saratov Conservatory in Russia. He received a premiere performance of his music by the Cleveland Orchestra this past summer at the Blossom Music Festival, and his Double Concerto for Trumpet, Violin and Orchestra was premiered by the Sibiu Philharmonic in Romania. During the upcoming season, he will be receiving premiere performances by the Memphis Symphony, the Detroit Chamber Winds, TCU Percussion Ensemble, Nexus and the SMU Wind Symphony, and will be a guest at Laval University in Quebec, Conservatorio di Materia in Italy, and the Zagreb Conservatory in Croatia. In 2009, Joe Alessi, principal trombonist with the New York Philharmonic will be premiering his concerto, Visions of Light with the National Repertory Orchestra in Colorado, and in 2010, Evelyn Glennie will be premiering his percussion concerto with the Buffalo Philharmonic.

—Ricardo A. Coelho de Souza
Raymond Helble began composing at the age of 10 and conducting at 12. Although self-taught in composition, and never having had a private music lesson, he was inspired at Julliard, the Manhattan School of Music, and the Eastman School of Music due to his highly developed compositional technique: a technique gained as a young boy by reading music theory textbooks and studying scores from the local library, and copying out scores of Mozart and Beethoven symphonies.

Mr. Helble chose to do his undergraduate and graduate studies at the University of Rochester’s Eastman School. His teachers included Samuel Adler, Warren Benson, and Pulitzer Prize winner, Joseph Schwantner. His musical education also included conducting studies with Walters Page and Walter Hendt. While Mr. Helble was not invariably on the best of terms with all his teachers, he managed to learn some serious lessons about the art and business of music from each of them in spite of his best efforts.

Mr. Helble’s music is recognized for its technical excellence, distinctive motivic material, contrapuntal dexterity, and highly polished finish, whether he writes in a tonal, modal, atonal, or serial manner. Of his 50+ published works, many have been in print for 30 years, and continue to find a market. Due to his long association with marimba virtuoso Leigh Howard Stevens, Helble has produced, among other genres, a large set of works both for the marimba, the percussion ensemble, and marimba in chamber music settings that are standard repertoire.

Percussionists, chamber groups, and choral groups, and orchestras perform Mr. Helble’s music all over the world, and he has received ASCAP awards every year since 1990.

A Ceiling Full of Stars

When I was young, my dad and I found something incredible during a visit to the toy store. We took home a small planetarium made of yellow and black plastic and I was instantly fascinated. We took home a couple of batteries. Moon landings were a recent memory and the space shuttle was just around the corner. Star Wars was in theaters and shows like Battlestar Galactica and Space:1999 were on TV. It was impossible to avoid an obsession with outer space. Looking back, it is hard to believe that those shows were so short lived and that I probably saw Star Wars only once. With my planetarium, I was able to see the awe-inspiring infinity of space.

There is a sense of wonder and amazement. There are struggles to break free of unseen forces and there are moments of weightlessness. A sense of speed simmers beneath a slowly moving surface, and a tale of running out in a thirty-foot boat, waiting for the fish, the struggles of the catch, and the ride back home across the water. ZZ-zz-zing! was written for Brian West and the Texas Christian University Percussion Ensemble.

—Till MacIvor Meyn

Till MacIvor Meyn earned his Bachelor of Arts in Music from the University of California at San Diego, a Master of Music in Composition from Indiana University, and the Doctorate of Musical Arts in Composition from the University of Southern California’s Thornton School of Music. Dr. Meyn is Assistant Professor of Theory and Composition at Texas Christian University, and has taught at Youngstown State University, the University of Southern California, and Pepperdine University among other institutions. Performance highlights include: a performance of Dominant Curve at the Music Academy of Kern (Ukraine, 2009); a performance of Red/Blue at Clarinet Fest 2008 in Oklahoma City, MO; a performance of his saxophone concerto at the 2006 Biennial Saxophone Congress in South Carolina; a performance at the 2007 Florida State University Festival of New Music; at the 2006 SCI/CMS National Conventions in San Antonio; a performance by the Wooley Ensemble in Washington, D.C. (2007); performances at the 2002, 2005 and 2006 National Flute Association Conventions in Washington, D.C., San Diego, and Pittsburgh; at the 2006 World Saxophone Congress in Slovenia; at the Manhattan School of Music (January 2005); at the 2004 Intercollegiate Men’s Choruses National Seminar at Harvard, at the 2004 Midwest Regional ACGA Convention in Indianapolis, and at the 2002 MENC National Convention in Nashville. Dr. Meyn’s music is published by Aly Publications, ECS Publishing, and C. Alan Publications. Dr. Meyn is also a baritone singer, and has performed with numerous choral ensembles, notably Schola Cantorum of Texas, the Los Angeles Master Chorale, the University of Southern California Chamber Singers, and the Indiana University Pro Arte Early Music Ensemble.

A Ceiling Full of Stars

When I was young, my dad and I found something incredible during a visit to the toy store. We took home a small planetarium made of yellow and black plastic and suddenly I could power an entire universe with just a couple of batteries. Moon landings were a recent memory and the space shuttle was just around the corner. Star Wars was in theaters and shows like Battlestar Galactica and Space:1999 were on TV. It was impossible to avoid an obsession with outer space. Looking back, it is hard to believe that those shows were so short lived and that I probably saw Star Wars only once. With my planetarium, creating a ceiling full of stars above me was I able to live out my own adventures every night, flying with my spaceships through the galaxy, exploring new worlds, and getting into some pretty serious battles with stormtroopers and Cylon warriors.

A Ceiling Full of Stars is a journey through space as seen through the eyes of a child. There is a sense of wonder and amazement. There are struggles to break free of unseen forces and there are moments of weightlessness. A sense of speed simmers beneath a slowly moving surface, depicting the awe-inspiring infinity of space.

A Ceiling Full of Stars is dedicated to my parents who fostered my imagination, inspired my curiosity, and made everything possible.

—Blake Tyson
Blake Tyson is the Director of Percussion Studies at the University of Central Arkansas. He has a multifaceted career and is known as a teacher, performer, and composer. He has performed at the Percussive Arts Society International Convention, the Southwest Percussion Festival, the Leigh Howard Stevens Summer Marimba Seminar, and at numerous Days of Percussion throughout the United States. His international performances have taken him to Europe, Africa, South America and Asia. His teachers include John Beck, Michael Burritt, Halim El-Dabh, Larry Mathis, and Peggy Benkeser. He received the DMA and the Performer’s Certificate from the Eastman School of Music, an MM from Kent State University, and a BM from the University of Alabama. Blake Tyson has his own series of mallets with Pro-Mark, and is a clinician and concert artist for Dynasty and the Avedis Zildjian Company.

I Ching (2008)
The I Ching (Yee King), or Book of Changes, is an ancient Chinese book of wisdom derived from the polar concepts of Heaven and Earth. The trigrams are then stacked onto each other in combinations of two, resulting in 64 Hexagrams (a set of three lines), each representing a degree of change that can be seen as an image, an explanation, and a way to confront the change. The resulting piece is a set of variations on a theme, each basically an “impression” of the trigram’s image and meaning. However, the connections between the piece and the actual I Ching run much deeper than just the surface images of the trigrams. They not only dictate both the form and the feel of each musical section, but their consecutive connections into hexagrams, and those hexagram’s degrees of change, give the piece its direction and momentum. It is truly a journey through all things between Heaven and Earth.

Dwayne Rice is a freelance composer and arranger in the Los Angeles area. He composes and arranges music for many high school and college ensembles around the country as well as for various independent films and individuals. He was the director of percussion at Birdville High School in North Richland Hills, Texas from 2002-2006, and at Hebron High School from 1999-2002. Under his direction, the Birdville High School Percussion Ensemble won the Percussive Arts Society International Percussion Ensemble Competition in 2005. Dwayne received a Master’s Degree in Percussion Performance, with a minor in composition, from the University of North Texas in 2000, and a Bachelor’s Degree in Music Education from Sam Houston State University in 1997.

The performers
The TCU Percussion Ensemble, under the direction of Dr. Brian A. West, is dedicated to furthering percussion education and performance by commissioning new works, performing a variety of literature on and off campus, and producing high-quality recordings. After being chosen by a blind audition in the Percussive Arts Society International Percussion Ensemble Competition, the Ensemble performed a Showcase Concert at both the 2005 and 2008 PASIC Conventions. Included on these programs were a total of five PASIC premieres commissioned by the ensemble. In 2005 the Ensemble performed at the Texas Music Educators Association Convention and released its first CD entitled The Palace of Nine Perfections. Currently there are several composers commissioned to write new works for the Ensemble. Personnel:

Manny Arciniega, Matt Bibb, Michael Dooley, Michael Garcia, Jessica Garrow, Darrin Hicks, Alyson Holley, Denton Hunker, Jason Jerger, Tahle Kirk, Jimmy McDonald, Buck Palmer, Francisco Perez, Michael Rareshide, Jake Remington, Zac Robason, Ben Scearce, Michael Serbantez, Ryan Sina, Kelsey Sivris, Tricia Terford, Brandon Trigg, Steven Washington, Cody White, Cara Wildman, Jeff Willis, Pat Wynne.

Dr. Brian A. West has developed a percussion program that is recognized for excellence in percussion education and performance. Under his direction, both the concert and marching programs at TCU have received international recognition. The TCU Percussion Ensemble won both the 2005 and 2008 PASIC premiere percussion commissions and the TCU Drumline won the 2006 PAS Marching Percussion Festival. Internationally he has performed at the National Concert Hall in Taipei, Taiwan and taught at the Taipei International Percussion Summer Camp. Dr. West has performed with symphony orchestras and recorded with the United States. He is an active composer/arranger, clinician, and adjudicator for both concert and marching events. Dr. West is the Executive Producer of three CDs and is a member of the Percussion Ensemble and Marching Committees within the Percussive Arts Society. He is published by Drop Six Media, and works as a clinician/endorser for Yamaha, Innovative Percussion, Remo, and Sabian.

Publishers
Escape Velocity, ZZZZing and Oferendas No. 3 are available through C. Alan Publications. Symphony for Percussion is published by Southern Music; Prelude and Rondo is available from Keyboard Percussion Publications; Ceiling Full of Stars and I Ching are available directly from the composers.