

Percussive Notes

official publication of the Percussive Arts Society

Volume 23, Number 5

July 1985



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The Percussive Arts Society is a worldwide organization founded in 1961 and incorporated in 1969 as a not-for-profit corporation under the laws of the State of Indiana and the State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate communication between all areas of the percussive arts. PAS accomplishes its goals through its six annual issues of *Percussive Notes*, its worldwide network of chapters, and its annual International Convention (PASIC). Annual membership begins in the month dues are received and applications processed. Eighty percent (\$16) of dues are designated for subscription to *Percussive Notes*.

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First Vice President's Report

Chapters

Last year there was a marked increase in activity among the Percussive Arts Society's Chapters. Not only were there more Days of Percussion, but the response in returning the Financial Report Forms was almost 100%. In other words, it has been the best year for Chapters since I took office. You might ask the question, "Why?" I certainly did.

I feel there is more awareness with respect to the worth of the Percussive Arts Society. More percussionists are willing to work for and are wearing the badge of the Society proudly, and are passing on to others the importance of becoming a member. Obviously, PASIC each year has helped to increase interest, recruit new members and, in general, make the Society the leader in the percussion world.

A new idea being presented to the Chapters is the sponsorship of a percussion ensemble contest. Each Chapter so desiring will hold a contest at its Day of Percussion. The winners will be further judged by a national panel and the final winners will perform at the next PASIC. Details of the contest are in the hands of the Chapter presidents. The idea behind the contest is to promote good quality percussion ensemble performance and compositions while helping to promote increased membership in the Percussive Arts Society. I hope there are many Chapters willing to participate in this endeavor.

As I have said before, the backbone of the Percussive Arts Society is the Chapter. It represents the membership. The more active it is the more interest

there is in the Society. To be active requires money; therefore, sending in the Financial Report Form on time means a dues reimbursement per member. This simple gesture will mean more money for the Chapter to use for percussion events. I hope the response will be as good as last year. Grants are available on a first come, first served basis. Unfortunately, grant money is scarce this coming year so when awarded, grants will be small.

The Foreign Chapters remain active and only distance and language separate them from the Home Office. Some Chapters have established their own Societies within their countries but remain affiliated with PAS. This works well for larger memberships; however, the smaller countries with small memberships function much like a State Chapter.

I am looking forward to another successful year of working with the Chapters.

Committees

The Percussive Arts Society's Committees have been active and fulfilling their job descriptions. Some committees have completed their tasks and are on to other endeavors. One of the most active is the Contest/Audition Procedures Committee, which participates in each PASIC and is doing much to set standards for others to follow. The Education Committee is also very active and helping to establish guidelines for Music Education. I could go on and mention others but space will not permit. The committees are just as active; their jobs are often less obvious than those mentioned above — but just as important.

I am pleased to work with the committees and feel that progress is being made. This is a tribute to the committee chairpersons. I appreciate their willingness to work for the Percussive Arts Society.

— John Beck
First Vice President

Readers' Response

Percussive Notes welcomes responses to articles, reviews, or any percussion activity. Direct all correspondence to the Editor.

Gainsborough Revisited

Having worked many hours in arranging "Gainsborough" for Marching Percussion I'm sure that Mr. Willis Rapp must realize how long it must have taken for me to conceive of and write the original manuscript. I can assure you that the piece was several years in the making and

even the choosing of the name was done with considerable care.

I am pleased with the success of my piece in its original form and I am even complimented that someone would win an award for arranging it in a different way. I am disturbed, however, that my name has yet to be mentioned in your publication as having anything to do with the award winning piece called "Gainsborough" arranged for marching Percussion.

— Tom Gauger

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"Model Keyboard Percussion Audition" Report

Conducted at PASIC '84 in Ann Arbor
by the PAS Contest/Audition Procedures Committee

by Joe Rasmussen

Early on Thursday morning, November 1, 1984, in Rackham Auditorium on the University of Michigan campus, eight students – five high school and three junior high – participated in a model keyboard audition. Anna Watkins, Flint Institute of Music, coordinated the participation of student percussionists for this event. Each of the participants had prepared a mallet solo that they performed, followed by sight reading and some technical exercises. Adjudicators, seated out in the auditorium, included Contest/Audition Committee members Richard Gipson, Emery Alford, and Joe Rasmussen. Committee member Rich Holly acted as audition monitor and James Lambert videotaped the proceedings. The adjudication sheet was divided as follows: 60 points, prepared solo; 20 points, technical studies; and 20 points, sight reading, for a total of 100 points. Technical studies were required as follows: Junior high – one major scale and one arpeggio, both covering one octave; High school – one major scale, one arpeggio, one chromatic scale, one four-mallet arpeggiation, rolled, all covering two octaves.

Difficulties encountered by the adjudicators:

1) There was a vast difference in the technical difficulty of the prepared pieces.

2) Some, but not all, of the participants provided music for the adjudicators.

3) Technical exercises were performed in widely varying manners; i.e., two-octave major arpeggio: played straight up and down – 1,3,5,1,3,5,1,5,3,1,5,3,1 or as ascending inversions 1,3,5,1; 3,5,1,3; 5,1,3,5; 1,3,5,1; 1,5,3,1; 5,3,1,5, etc.

Difficulties encountered by the participants:

1) Not knowing exactly how the adjudicators wanted to hear the technical studies.

Results and recommendations from the project:

1) A prescribed solo list would take out the difficulty of balancing a Grade 6 piece performed okay with a Grade 4 piece performed very well. (The 1981 report to PAS by this committee indicated that only 29% of the states have such a list).

2) Exact details of what will be expected of the students should be made available to them far enough in advance that they might adequately prepare (i.e., how many copies of music for the judges, what technical studies will they need to know and how should they be presented?).

3) Care should be given that the categories for sight reading and technical studies reflect a proper proportion to the total goals of the audition. In this case, 20% for each was used. Both the sight reading and technical studies should be selected with the thought of relevance to the type and level of solo to be performed – never as an end in themselves.

Percussion students participating in the PASIC '84 "Model Keyboard Percussion Audition" included: Seth Kilbourn, North Branch, MI; Jon Hudock, Mt. Clemens, MI; Chris Bruman, North Branch, MI; Kellie Fauble, North Branch, MI; Chauncy Nash, Flint, MI; Adam

Noroin, Sterling Heights, MI; and Joe Henig, Emmett, MI.

Members of the Percussive Arts Society Contest and Audition Committee are: James Lambert, Cameron University (Oklahoma); Emery Alford, Western Kentucky University; George Frock, University of Texas; Richard C. Gipson, University of Oklahoma; Rich Holly, Northern Illinois University; and Joe Rasmussen, Tennessee Tech University.

The purpose of the Percussive Arts Society Contest and Audition Committee is to gather information and make it available so that contest and audition procedures and literature can most benefit the students involved. It is proposed for PASIC '85, Los Angeles, for the Contest/Adjudication Committee to conduct a model all-state audition. Anyone with ideas or information on these projects, please contact one of the committee members.

PAS Welcomes New Administrative Manager

As of June 3rd the new PAS Administrative Manager, David Via, has been directing activities at the international office in Urbana. PAS welcomes David to this important position and wishes former manager Dennis Wiziecki well with his new career as the marketing director of Research Press in Campaign, IL.

A recent graduate of Northwestern University, Evanston, IL (M.M. in Performance), David's background includes professional business and music activities in Central Illinois. Graduating Magna Cum Laude with a B.S. in Music from Millikin University, David minored in Business Administration, studying marketing, management, accounting, economics and other business skills.

You will be hearing from David often since part of his duties includes the writing and production of the monthly newsletter, *Percussion News*.



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News

Newsline

Dr. John Baldwin, editor

Gary Werdesheim, Professor of Percussion at Florida State University, was percussion coach for the 1984 Jeunesses Musicales World Orchestra. The youth orchestra (ages 18-24), with members from around the world, played several concerts in New Orleans under the direction of Eduardo Mata, including two performances at the World Exposition. The



percussion section included: Bart Quartier, Belgium; Andrew Cumine, England; Marijn van der Beek, Netherlands; and Grahame King, England.

Thanks in part to the generosity of Musser and the Epsilon Iota chapter of Phi Mu Alpha Sinfonia, the percussion students at Florida State University thoroughly enjoyed a clinic by David Samuels last October.

Vinnie Colaiuta, leading west coast studio artist, recently presented a clinic at North Texas State University. His clinic ran the gamut from rudimental applications to polyrhythms and how to use them in studio and live performance situations. The clinic was sponsored by Avedis Zildjian Co. and Yamaha International Corp.

The dynamic drumming duo of Steve Smith and Freddie White drew more than 1,000 Chicago percussionists to

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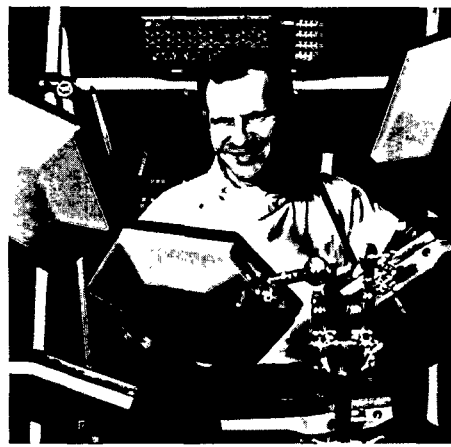
"Drum Fever '85," Bill Crowden's Drums Ltd. ninth annual percussion clinic, this

year co-sponsored by the Avedis Zildjian Company. Both drummers performed solos and presented clinics.

Ed Thigpen was guest clinician and performer at Eastern Illinois University last October. Ed gave clinics on drumset and also a master class for all percussion students on brushes. He also met with music students to discuss his techniques for teaching rhythm. The two-day session was hosted by Allan Horney, Director of Jazz Studies, and Johnny Lane, Director of Percussion Studies, at Eastern Illinois University.

Ward Durrett gave a master class on writing for the marching percussion section at Eastern Illinois University. Ward also worked with the University Blue Thunder Drumline for about eight hours. The workshop was hosted by Greg Clemons, Director of the Panther Marching Band, and Johnny Lane, Professor of Percussion at Eastern. The workshop was also attended by area band directors and their students.

The stops on the Simmons "SDS 1985" clinic tour during April and May



Tim Root

included cities in New York, Maryland, New Jersey, Pennsylvania, Connecticut, New Hampshire, Vermont, Massachusetts, Ohio, Indiana, Michigan, Illinois, Wisconsin, and Minnesota.

The New Jersey Percussion Quartet is a Project IMPACT-Arts in Education Foundation presentation that performed in over 120 public schools throughout New Jersey this season. Percussion instruments play a unique role in communicating musical ideas. And, in the talented hands of Louis Oddo, James Pugliese, Scott Bleaken, and Charles Descarfino, 30 percussion instruments demonstrated an astounding range of

pitch, rhythm, timbre and melody. The Quartet performed a dazzling variety of pieces, including a Bach quartet, Jazz/Rock and Latin percussion. The elementary program included student participation with simple rhythms and percussion instruments on stage. In the secondary program, qualified instrumental music students were pre-selected and rehearsed in a selection performed with the Quartet. The Quartet records on the Nonesuch label and has won a Grammy nomination. The members are currently performing on Broadway in "Cats," "On Your Toes," and "La Cage Aux Folles."

The University of Northern Colorado's Percussion Department hosted Bill Molenhof, well-known marimbist and vibist, last October for a clinic and concert. The concert was a duet by Molenhof and bassist Dewey Dellay, who were assisted by UNC percussion major Steve Ivey on drums.

Last November, Dr. Edmund A. Bowles and Thomas Jones performed in a unique presentation of Handel's *Messiah* at the National Cathedral in



Washington, D.C. This was the first time in recent history that pairs of timpani an octave apart, incorporating authentic Baroque embellishments, have been used for this work.

Jazz vibist Ed Saindon presented a clinic and concert at Mozingo Music in Ellisville, MO, last fall. Ed explained different stickings that may be used on



the vibie for better techniques which make scale studies and progressions

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easier. He also showed how those stickings may be applied to the drum set. He discussed improvisation with different jazz progressions and demonstrated how to use improvisation during performance. The concert was a combination of some of Saindon's original tunes and some jazz standards. The event was co-sponsored by Mazing Music and the Selmer Company.

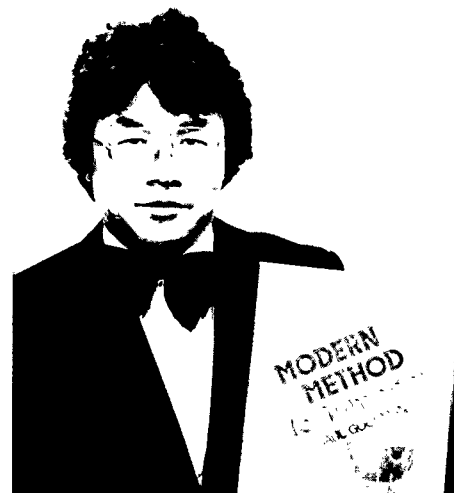
Harold Farberman has had two recent works published by Cortelu Music Publications. One, originally written as a *Duo for Solo English Horn and One Percussionist* and transformed into an orchestral piece, *Shapings*, for solo English horn, two percussionists and strings, will be performed by the New York Philharmonic and conducted by Zubin Mehta in 1986. And the New York Quintet commissioned a work which contains a marimba cadenza as well as a five-drum solo. This work is entitled *A Summer Day in Central Park*.

The premier performance of *Shadow Dances*, a percussion duet composed by Staff Sergeant John R. Beck of the US Marine Band, played to an enthusiastic audience at Coolidge Auditorium in the Library of Congress on February 17, 1985. The composition, performed by Beck and Andrew Linden, is an exploration of the aural and visual possibilities for two percussionists sharing a common set of instruments. Beck has received a Bachelor of Music Degree from Oberlin College and a Master of Music Degree and Performer's Certificate from Eastman School of Music.

The Hungaria Debrecen Percussion Ensemble was founded in 1974 by the students of the percussion department at the Franz Liszt Conservatory under the

leadership of Jozsef Vrana. The members — Janos Kovacs, Gabor Siklosi, Zsuzsa Angyal, and Tibor Abrgny — received their diplomas as percussion teachers in 1977. During recent years they have given many concerts featuring the works of modern, present-day composers. During the recent 1983 Debrecen Jazz Days they performed their own compositions.

Yasukazu Amemiya of Tokyo, Japan, has translated Saul Goodman's *Modern*

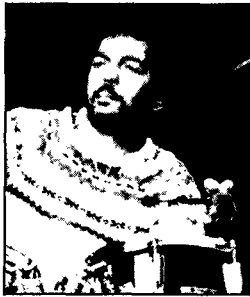


Method for Timpani into Japanese, and it was published in March of 1984 by Toa Ongakusha, Ongaku-No-Tomo.

Susan Powell, 8th-grade marimba student of Terry Gunderson, tied for First Place in the Casper Symphony Orchestra Young Artists Competition last February. The competition was open to any student under the age of 21. Susan, at age 13, was the youngest person to ever win this event, and was also the first marimbist to win. She performed the First Movement of the Creston Con-



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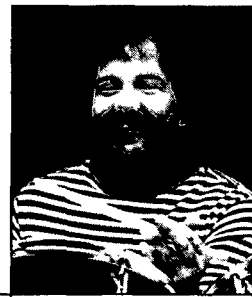
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certino for Marimba with the Casper Symphony Orchestra on April 4, 1985. Susan, winner of a scholarship to the Ludwig Symposium last summer, has also studied with Carolyn Corder, Linda Maxey, and John Bannon.

Indiana University of Pennsylvania student David Conner recently won first place in percussion at the Eastern Division competition of the Music Teachers National Association. The competition was held in conjunction with the MTNA Eastern Division Convention held at Duquesne University in February. David arrived at the Division level by way of winning first place at the District and State levels. He competed at the National level in Dearborn, MI, in April. He is from Johnstown, PA, and is a junior Music Education major at IUP where he studies with Gary Olmstead.

The Manhattan Marimba Quartet gave their New York debut concert at Carnegie Recital hall in early June, 1985. The concert featured several world premiers of works written specifically for



the Quartet. The members are Kory Grossman, Michael Kollmer, James Preiss, and William Trigg. The four marimbists formed the Quartet out of the desire to increase awareness of the marimba and to expand its repertoire.

The Norwin Senior High School Percussion Section recently captured top honors at the 1984 Marching Bands of

America Grand National Championship in Indianapolis, IN. The section used a wide variety of stylistic techniques as well as employing extensive use of the pit area. The line was featured on an adaption of John Barnes Chance's *Variations on a Korean Folk Song*. The section also captured awards at the MBA Eastern and Columbus Regional Championships. The Percussive Arts Coordinator at Norwin is Mike Blazer, and his assistant is Dan Muchoney.

Jonathan Haas, timpanist, presented "Percussion Today" at the Merkin Concert Hall in New York City on April 10, 1985. Among the works on the recital was the American premiere of Marius Constants' *14 Stations* for 108 percussion instruments, electric harpsichord, guitar, violin, viola, cello and trom-



bone. Mr. Haas was a scholarship student of Saul Goodman at the Juilliard School where he received his Master of Music degree. Mr. Haas has just returned from a successful series of performances of the Bartok *Sonata for Two Pianos and Percussion*. A world tour featuring guest performances with symphony orchestras is in the future for Mr. Haas.

Gifted percussionist and Berklee College of Music junior Aaron Scott of Chapel Hill, NC, was awarded the sec-



Left to right: Lee Berk, Aaron Scott and Avedis Zildjian.

ond annual Avedis Zildjian Memorial Scholarship. The memorial scholarship is presented yearly to an outstanding Berklee upperclass percussion student for the continuance of his or her studies at Berklee College of Music.

Tom Williams, percussionist and teacher in Christchurch, New Zealand, organized a concert, "Re-Percussion '84," as an outlet for his students to perform as well as a means of promoting percussion as legitimate music. The music for the concert, which used three stages for continuity, ranged from tuned percussion melodies to booming drums to West Indian steel drums. Twenty-seven percussionists participated in six percussion groups from Christchurch and Ashburton.

The Mid-West National Band and Orchestra Clinic was held last December in Chicago's Hyatt Regency Hotel. The percussion feature was a performance by the Milford (OH) High School Percussion Ensemble directed by Ronald G. Levi. This outstanding group presented a well-balanced program that culminated in the world premier of *Highlife* by Philip Faini. PAS Sustaining members Alfred Publishing, Belwin Mills, Kori, Carl Fischer, Ludwig Music, Pearl International, Theodore Presser, Remo, Sabian, Selmer/Ludwig, Southern Music, Yamaha, Avedis Zildjian, and the Uni-



versity of Cincinnati were all part of the large display of music and products. Next year's clinic plans include a return to the newly remodeled Conrad Hilton.

William Kraft, composer, clinician and former timpanist with the Los Angeles Philharmonic, was artist-in-residence at the University of Western Ontario, London, ON, last September and October. The climax of the resi-



dency was a concert of Mr. Kraft's compositions: *Nonet for Brass and Percussion*; *Triangles*; *Concerto for Percussion and Ten Instruments* (Brian McCue, soloist); *Momentum for Eight Percussionists*; and *Timpani Concerto* (Audrey Stephens, soloist). As well as conducting and rehearsing the UWO Symphony Orchestra and Percussion Ensemble, Mr. Kraft also lectured classes in conducting, composition, orchestration, contemporary music history, chamber music, and music education.

The Interlochen Arts Academy Jazz Department held its first annual Jazzfest at Interlochen in March. Internationally known jazz artist/educators David N. Baker and Howie Smith presented master classes on improvisation, arranging and composition, combo rehearsal and performance, and a lecture/demonstration with the IAA Studio Orchestra.

The activities of the Boise State University Percussion Ensemble and the Keyboard Percussion Ensemble for the 1984-85 season included school concerts in Boise and surrounding high schools, five formal concerts at the University, solo and chamber music recitals by students and faculty, and an appearance at the first Northwest Invitational Percussion Festival held at Eastern Washington University in Cheney, WA. The percussion program at BSU is under the direction of Dr. John Baldwin, Professor of Percussion and Music Theory.

The University of Northern Colorado held its first annual day of Percussion in February with featured clinicians Cloyd Duff and Steve Houghton. Denver's Green Earth Percussion Ensemble and UNC's Percussion Ensembles I and II added to the program. Later in the month, David Samuels gave a clinic on jazz improvisation while on tour with Spyro Gyra.

John Loose, a senior percussionist at the Mannes College of Music, has reported that Glen Velez's performance of the Dale tambourine concerto at PASIC '84 was performed on an authentic period instrument that is extremely rare to find in this day and age. The perform-

ance was also the "premier" performance of the work in present-day music history.

Kurt Gartner, a percussion performance major at Eastern Illinois University in Charleston, IL, leads Eastern's Marching Percussion Unit and the Phi Mu Alpha Sinfonia Contemporary Percussion Group. He keeps busy composing and arranging music for these and other groups.

The Music Department of Gettysburg College in Pennsylvania recently sponsored a composition competition that included a solo percussion category. The winning composition received a cash award

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of \$250.00 and a performance in March by Collaborations of Washington, D.C.

Douglas Walter, marimbist and vibist, presented his Carnegie Hall debut recital in April. Walter has been on the faculties of several colleges and universities, including Lewis and Clark College, University of Oregon, Oberlin Conservatory, and Interlochen. Since the fall of 1984, he has been Assistant Professor of Percussion at Indiana State University. Walter is active in the jazz idiom as well. "Lab 75," on which he performs with the North Texas State 1:00 Lab Band, was the first university recording to receive a nomination for a Grammy Award. In addition, he is the solo xylophonist and conductor with the New American Ragtime Ensemble.

Jazz vibist Jerry Tachoir and the Jerry Tachoir Quartet were the featured artists at the Austin Peay University Mid-South Jazz Festival in April. Sponsored in part by the Ludwig/Musser division of the Selmer Company, Jerry presented a series of clinics and master classes and critiqued big band performances in addition to a concert by the Quartet. The Quartet performed some works from their latest album, "Canvas," on I.T.I. Records.

In March, "Rob the Drummer,"



Genichi Kawakami, patriarch of the Nippon-Gakki and Yamaha Music Foundation, with Rob Gottfried.

otherwise known as Rob Gottfried, returned from a month-long Japanese tour involving sixteen cities for the Yamaha Music Foundation. He presented performances for and with the Yamaha students and also conducted seminars on teaching rhythm to children. He presented a seminar at the MENC convention in Hartford, CN, in April on his specialized non-verbal approach to children.

Dennis De Lucia, well-known marching percussion teacher and arranger, is now a clinician and consultant for Premier Percussion USA, Inc. He will conduct marching clinics and symposiums on Premier's behalf and will be actively involved in the company's research and development efforts. Best



known for his work with the Bayonne Bridgemen, Hawthorne Muchachos, Long Island Sunrisers and Hawthorne Caballeros, Dennis is currently percussion director for the newly formed Star of Indiana.

Steve Gadd is the featured artist on a new instructional videotape available from DCI Music Video. The tape, entitled "In Session," shows Gadd in the recording studio, along with Will Lee on bass and Richard Tee on piano. They



perform tunes in a number of musical styles, including reggae, gospel, and funk. A second trio featuring Eddie Gomez and Jorge Dalto perform various swing and Latin tunes. Throughout the tape, Gadd's parts are featured and explained in detail.

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News from the Industry

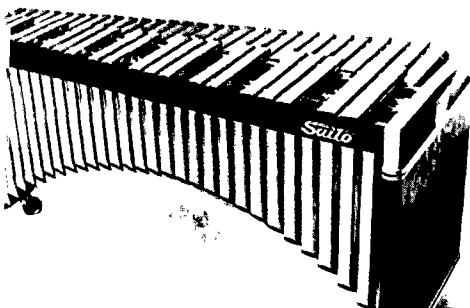
Dr. John J. Papastefan, editor

Alfred Publishing Co., Inc., P.O. Box 5964, Sherman Oaks, CA 91413, has published the *Roland Drum Machine Dictionary* by Sandy Feldstein. This is the first complete easy to use book for any drum machine owner. Although specifically designed for Roland instruments, there are more than 90 pages of beats that can be used on any drum machine. There is also a valuable section on multiple track recording. For more information write Alfred at the above address.

Belwin-Mills Publishing Corp., Melville, NY 11747-4288, is pleased to announce the publication of the *Practical Vocabulary of Music*, a handy glossary compiled and edited by Roberto Braccini, intended to help musicians find the translation of a particular word in any of five languages - English, Italian, French, German and Spanish - or to help translate musical terms from one of these languages to another. Also available is the *Percussionist's Dictionary*, compiled and edited by Joseph Adato and George Judy. Translations, descriptions and photographs of many different percussion instruments from around the world can be found here. For further details, write to Belwin-Mills.

Encore Mallets, 452 St. Charles Street, Elgin, IL 60120, has a new address. For additional information contact Dan Lidster at the above address, or phone (312) 742-2750.

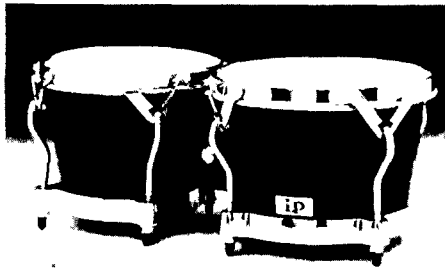
Lang Percussion Company, 633 Broadway, New York, NY 10012, has



a large variety of publications and instruments for the professional percussionist. Write for their catalog at the above address.

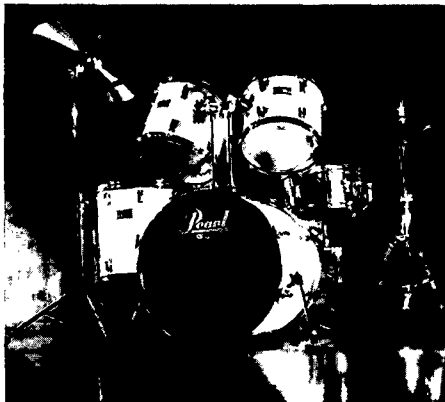
Latin Percussion, Inc., 160 Belmont Avenue, Garfield, NJ 07026, has again introduced several new and innovative products for the professional percussionist. The new and unique LP bell tree stand gives the set drummer and concert percussionist equal facility of use as a

result of being able to clamp it to any cymbal stand. Another LP exclusive, the



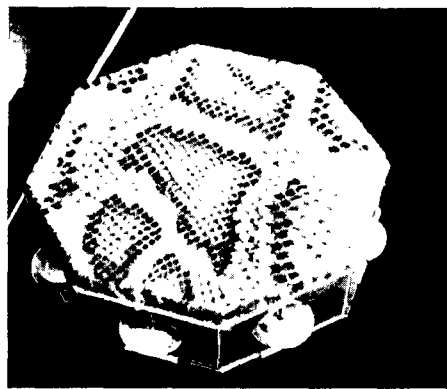
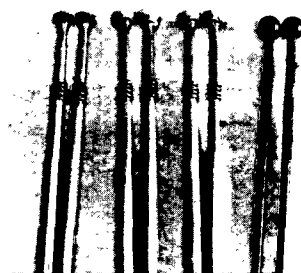
Fiberglass Bongo, is capable of excellent highs, lows and durability not previously possible with conventional wood models. Head sizes remain the same as the original model and are available in four different colors. Other new products include a new line of drum hardware in the form of drum stands, cymbal stands, hi-hat stands and bass drum pedals.

Pearl International, Inc., P.O. Box 111240, Nashville, TN 37222-1240, is proud to announce the introduction of



the new ELX/EX-5500 Export "Deep-Force" Series. This new series of drum sets features the deeper shells now so popular on the contemporary drum scene and at a lower price that is especially affordable by younger students.

Phillips Asia Percussion Enterprise, G.P.O. Box 13721, Hong Kong (owned by Kristan B. Phillips, Principal Timpanist of the Hong Kong Philharmonic), has just registered as the first import-export



mail order percussion shop and manufacturer in Asia. A complete line of mallets, instruments and accessories is offered. For a complete catalog, send \$3.00 (US Funds) to cover the cost of mailing.

Rosewoods Inc., 1350 Murfreesboro Rd., Nashville, TN 37217, makes available nine different types of timpani mallets, all at a very reasonable cost.



These mallets are made specifically to meet the performance needs of the student and the budget demands of the school music program. Extensive information and prices are available free upon request by writing to the address above.

Tama Drums, Hoshino (USA) Inc., P.O. Box 886, Bensalem, PA 19020, has announced that the "Pro-Starter" drumset, Tama Swingstar, has a new lower list price and added features. The



Tama SS605 pictured here is now available with a Stagemaster 6884 boom stand at no extra charge. For complete details, contact Tama.

On the Move

Dr. John Baldwin, editor

The Indiana University School of Music has announced the appointment of **William L. Roberts** to the faculty in the Department of Percussion. Roberts is a former percussionist with the Denver Symphony, Central City Opera, Ballet West, and San Francisco Ballet. He was the organizer and leader of the Denver Symphony Rock Ensemble and the Denver Percussion Ensemble. Roberts has served as free-lance drummer for Tony Bennett, Bob Hope, Mel Torme, Burt Bacharach, Della Reese, and Harry Belafonte.

Wilfrid Laurier University in Waterloo, ON, recently announced the appointment of **Michael Wood** as the new Percussion Instructor in the faculty of music. Michael brings a varied background to the position. He was formally trained at McGill University, and engaged in additional study with **Don Kuen** and **David Samuels**. Mr. Wood is also Principal Percussionist at the Stratford (ON) Festival.

In Memoriam

Dr. John Baldwin, editor

Margaret "Peggy" Lucchesi, 56, well-known Oakland musician, collapsed and died at a Palo Alto swimming meet after learning she had posted her fastest time ever in the 100-yard freestyle.

Lucchesi was an accomplished percussionist, the only woman percussionist with any major American symphony

orchestra in her 25 years with the San Francisco Symphony before 1980, when she switched full-time to the San Francisco Opera. She received a Bachelor's Degree from the University of California, became the first woman to receive a degree in conducting from the Royal Academy of Music in London, and in 1957 received a Master's Degree from San Francisco State. Lucchesi taught privately as well at the San Francisco Conservatory of Music, and was playing with the orchestras in the current season of the San Francisco Opera and at the American Ballet Theatre's performances at the War Memorial Opera House.

Coming Events

Dr. John Baldwin, editor

The third **International Conference on the Study of Tension in Performance** will be held at Westminster Choir College between July 30 and August 2, 1985. Proposals for papers should be sent to Professor Phyllis Lehrer, Westminster Choir College, Hamilton Avenue and Walnut Lane, Princeton, NJ 08540. Registration information is also available from Professor Lehrer.

The **Second World Conference of the World Association for Symphonic Bands and Ensembles** will take place in Kortrijk, Belgium, from July 15 to July 21 inclusive. Further information is available from Jose Couckuyt, WASBE secretary, Menenstraat, 301A, B 8520 Menen, Belgium.

Three Percussion Workshops by the

Rosewood Percussion Duo (Greg and Judi Murray) will be held at Whitworth College, Spokane, Washington, during July of 1985. The **Percussion Ensemble Camp** is July 8-12; the **Percussion Workshop for Music Directors** is July 15-19; and the **Mallet and Percussion Workshop** is July 22-26. To register or for more information, call Gayla Riggs, phone (509) 466-3291, or Judi Murray, phone (509) 747-4586.

The **34th International Music Competition**, sponsored by the Broadcasting Corporations of the Federal Republic of Germany, will be held in Munich September 3-20, 1985. The deadline for entries is July 1, 1985. For further information on rules, percussion repertoire, etc., contact Internationaler Musikwettbewerb, Bayerischer Rundfunk, D-8000 Munchen 2, West Germany.

The 8th annual **New Music America Festival**, the country's largest festival of new music, will be held in Houston, TX, April 5-13, 1986. NMA '86 is sponsored by The Houston Festival Foundation, Inc., as part of the Houston and Texas Sesquicentennial celebration. NMA '86 will present the most innovative and provocative trends in contemporary music and sound, and will highlight current developments in new instrumentation. There will be special evening concerts, daily noontime concerts, happy-hour concerts, and sound installations in various downtown locations. NMA '86 is open to all artists and musicians living and working in the United States. For further information contact Michael Galbreth, New Music America, 1964 W. Gray, Suite 227, Houston, TX 77019, phone (713) 521-9036.

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Chapter Activities

John Beck, editor

Virginia

The Virginia Chapter's annual Day of Percussion was held at Mt. Vernon High School in Alexandria on February 10, 1985. Jay Walker, drum line instructor at Mt. Vernon, was the host. Guest clinicians were John Beck of the Eastman School of Music and Bill Reichenbach, drummer for jazz artist Charlie Byrd's group. Beck presented two clinics, one on the general tonal concepts of percussion instruments and the second on timpani technique. Reichenbach's clinic dealt with commercial drumming concepts.

Also making presentations were the Mt. Vernon High School Drum Line, directed by Jay Walker and the Virginia Commonwealth University Percussion Ensemble, conducted by Donald Bick. The V.C.U. group did a clinic/concert on developing a high school percussion ensemble. The Mt. Vernon group presented a drill routine featuring the music of Aaron Copland.

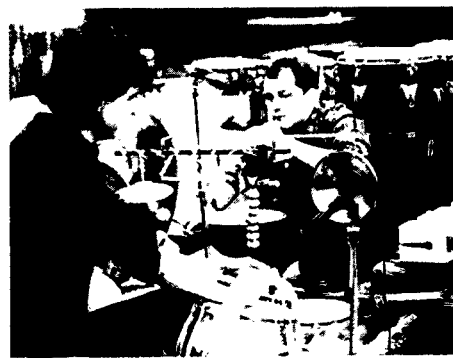
Numerous raffle prizes were awarded to lucky ticket holders. Prizes were donated by percussion manufacturers,

publishers and dealers. The Day of Percussion concluded with a performance of John Beck's *Episodes for Percussion Trio*, *Jazz Variants* and *Concerto for Timpani and Percussion Ensemble* with an ensemble of Virginia Chapter members and Beck as soloist.

South Carolina



Al Payson speaks before a group of interested students at the South Carolina Day of Percussion, held at the University of South Carolina in Columbia on December 15, 1984.



Bruce Carver and Mike Williams perform a bit of ethnic percussion at the South Carolina Day of Percussion.

Please send all News contributions to the following editors: News from the Industry, John J. Papastefan, Department of Music, FCE-9, University of South Alabama, Mobile, AL 36688; Newline, John Baldwin, Music Department, Boise State College, Boise, ID 83725; Johnny Lane, School of Music, Eastern Illinois University, Charleston, IL 61920; and Chapter News, John Beck, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

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Marimba Clinic

Gordon Stout, editor



The Marimba Doble of Central America

by Paul D. Ormandy

"The Guatemalan marimba is the most popular folk instrument, and has come to be a symbol of the independence of the Guatemalan Republic."¹

The *Marimba Doble* is the Central American cousin to the orchestral marimba of North America. It is chromatic and may have up to a six-and-one-half octave range. There are many conflicting opinions as to its exact origin, but the most feasible is that it comes from Africa. "It is believed to be of African origin, introduced during the early colonial period by African slaves."² It was first discovered being used by the Indians in the late 1600s. From this time on, the instrument became widely spread through Central America and was played by several Indian tribes.

The Instrument

The instruments most related to those introduced by African slaves did not closely resemble the Marimba Doble, but are related more to the gourd marimba (*marimba con tecomates*) and its modernized version, the *marimba sencilla* or "transitional marimba." They both have features which relate them to the *rimba* of the African Bantu people. They have a single keyboard (no accidentals) of rough wooden bars. The gourd marimba has a range of about two octaves and the *marimba sencilla* has a range of up to five. Each bar has a single resonator beneath it which can be a hollowed gourd, bamboo section, or a cedar box. Each type has the characteristic pig intestine membrane fastened to a hole in the resonator that gives it the characteristic "buzzy" sound quality.

The Marimba Doble has one main distinguishing characteristic. "Marimba Doble refers to the double row of keys for diatonic and chromatic pitches."³ The main contrast with the North American marimba is the arrangement of the bars. "Unlike the arrangement of a piano keyboard, in which sharp keys fall to the right of their corresponding naturals, in many Guatemalan instruments the sharps are placed directly behind the naturals."⁴

The most time consuming part of construction is the manufacture of the bars. They are made from black, red, or white

Hormingo wood. The bars are fashioned from the dense heart wood of the tree into graduated sizes from bass to treble. A notorious characteristic of these instruments is that many of the bars are out of tune. This is mainly due to the tuning method. "To tune the keys, a tuning fork (usually F) is sounded to find the first pitch, and the rest of the keys are relative to it... each pitch is found separately; consequently, a tuner is likely to stray from the original pitch by the time he reaches the extremity of the keyboard."⁵

The resonators are usually square boxes of cedar, each tuned to resonate to the tonal frequency of the bar it hangs below. The resonators produce the characteristic buzzing sound which is called *charleo*. The vibrating membrane is attached to the resonator with black, pliable beeswax. In some areas the membrane of a plant called *cheché* is used instead of the pig intestine.

This style of marimba is found in two sizes. The smaller size, called *tenor*, *piccolo*, or *requinta*, has a range of four to five octaves. The larger is called the *marimba grande*, and has a range of up to six-and-a-half octaves. In contrast, North American marimbas of over four-and-a-half octaves are very rare. A tenor can be played by as many as three to four people, and a grande from four to five people. The instrument is struck with homemade mallets. "The mallet head is formed almost exclusively by wrapping raw rubber strands around the end of the stick handle, with some of the Indians occasionally using balls of wax. The handle... is about 17½ inches long and stiff."⁶

The sale value of these instruments is often influenced by the amount of decoration in the form of carving or inlay work on the frame. Each marimba is usually given a name, such as *Ninā de Guatemala* ("Little Girl of Guatemala") or *Maderas que Cantan* ("Woods that Sing") by its maker.

Social Context

The tenor and grande Marimba Doble are usually found together, often accompanied by string bass, drums and some-

times trumpet or saxophone. An ensemble like this is called a *conjunto*. The music played by the musicians in such an ensemble is regarded as folk or village music. The players, or *marimberos*, occupy a low social position. They generally have an unkempt rough appearance. When performing, they are usually dressed in colorful, ethnic Indian costumes. In their playing, they adopt a very casual, relaxed style and a few wrong notes are of no concern. Most marimberos are never popular or well known among the common people as are the music "stars" of our culture. They are usually only known by other marimberos. The music is heard on fiesta days, weddings, and special holidays. *Conjuntos* can be hired for specific occasions or just play for entertainment.

Musical Examples

The chosen examples⁷ are played by typical marimba conjuntos. They come from two different areas but have identical instrumentation which means the timbre and tone color are very much alike. Each has an identical chromatic tuning system and its characteristic out-of-tune notes. The interval of a third is used most often with accompaniment in triadic form and bass.

El Chinito

El Chinito is a typical son; "Each son contains two or three different but related melodies, which [are] repeated and combined... characterized by a homophonic texture, major tonality predominantly diatonic melody, triadic harmony, and a moderate to rapid 6/8 metre with accents on the third and fifth beats..."⁸

The form of the piece is ABCABCD-ABC, or could be simplified to AABA. There is generally a short break in the melody and a cadence to divide each section. Each section (except D) contains two eight-bar phrases with D as a solo interlude, which is 36 bars. Some sections are repeated at a lower volume, but there seems to be no pattern to this.

In this example the melodies seem to be arc-shaped and sound within the range of a sixth. The melody is played exclusively on the upper registers of the

The Band Director and The Private Teacher: Partners in Percussion Education

by Linda L. Pimentel

ESTABLISHING COMMUNICATION

Problems:

1. That we take too little time to communicate.
2. The problem centered "immediacy" of the exchange.
3. The search for THE answer.
4. Avoidance of communication through hiring a percussionist to give the students clinics or group lessons.
5. Confusion often centering around the rapid changes and growth occurring in the field of percussion.

Suggestions:

1. That we better employ the little opportunity that we have for exchange by categorizing areas in which we need exchange, limiting a discussion to a specific terrain, so that a conceptual whole can more easily be explored within the confines of one exchange.
2. That we all, band directors and percussionists, stop looking for THE answer, the easy way out.
3. That we make effort to seek areas of commonality on which to build communication.
4. That we better employ scholarly skills when we communicate, that:
 - 4.1 We explore parameters, tendencies, etc.
 - 4.2 We become better collectors of data, being sure to check several sources, including developing our own listening and observational data.
 - 4.3 We closely observe professional models and carefully delineate ways in which educational sequence should follow and vary from the professional models.
5. We remain flexible, open to change, yet not be too hurried to adopt new trends that may not be solidly grounded in (a) good musicianship and (b) educational theory and practice.

STRENGTHENING MUSICIANSHIP

Hypothesis:

The statistically average grade 12 percussionist is less well musically educated than the statistically average grade 12 woodwind or brass instrumentalist.

Band directors problems:

1. Too little time.
2. Too many students in classes.
3. Lack of knowledge about percussion musicianship and skill in linking wind and percussion musicianship.
4. Inability to adequately teach musical leadership skills and individual musical decision making skills to most students.

Suggestions:

1. The band director needs to become more proficient in formulating musical (academic) learning in his curriculum design and in developing strategies to fully include all percussion section members in musical learning.
2. The professional percussion educator may be more valuable if hired to consult with the band director than if hired to give the percussion students clinics or classes. We must build an on-going, personal relationship between percussion education and band education.
3. The basic concepts of music (rhythm, melody, harmony, form, expression, timbre, etc.) and basic skill development (listening, moving, singing, playing instruments, reading, creating, etc.) need to be foremost in the mind of both the band director and the percussion educator at all stages of the planning and implementing of the program.
4. The educational strategies that we employ for developing musical (academic) learning in wind instrument students appear to be more successful than those we employ for percussion instrument students. Which of these strategies can we successfully transfer to percussion education, and are there other sources (piano education, etc.) from which we can borrow for the band classroom?
5. All band students might significantly increase musical (academic) learning if keyboard, vocal, and score reading skills were a regular part of the band curriculum at all levels of development.

DEVELOPING PSYCHOMOTOR/TECHNICAL SKILLS

Percussion educators' problems:

1. Being aware of and prepared to implement the new

advances and the rapidly expanding skills in percussion.

2. Trying to sequence the development of skills in this new terrain.
3. Tending to concentrate too strongly on self-concepts and personal opinions (no two percussionists ever agree!).
4. Having adequate educational resources and materials.
5. Understanding the human anatomy, muscle development, etc., and its relationship to percussion performance.
6. Adapting private instruction routines to the needs of the public school classroom.
7. Being unaware of other musical instrument instruction sequences that may be more efficient when reapplied to percussion than those developed by percussionists.

Band directors' problems:

1. Knowing whom to believe (no two percussionists ever agree).
2. Tending to concentrate too heavily on snare drum psychomotor/skill development and expecting too much too soon.
3. Not having appropriate percussion educational equipment available.
4. Being unaware of the direct links between wind and percussion psychomotor/skill development.
5. Poor skills and planning in curriculum design.

Suggestions:

1. See suggestions from "Establishing Communication" and "Strengthening Musicianship."
2. We ALL must begin to reevaluate psychomotor/skill development, always seeking a larger conceptual whole. Areas in which to initially concentrate: the human anatomy, breathing cycle, angles and movement of the human limbs, muscle development, gross and fine motor coordination, the impact of the growing child on skill development, employing appropriate models at different levels of skill development, etc.
3. Delineate differences and similarities between individual and group skill development (solo and ensemble literature), common appropriate equipment needs, etc.
4. Review curriculum designs to build more links between wind and percussion skill development.

PLANNING ORGANIZATIONAL STRATEGIES:

Problems:

1. Who plays a like instrument: the individual or a group?
2. How much time do students spend performing, doing other "on task" activities, and "off task"?
3. Does instrumental section location have impact on academic learning and on musical performance?
4. Who does most of the standing around in the band classroom?
5. Should percussionists be expected to learn to play all percussion instruments and what impact does moving from instrument to instrument have on the total classroom environment?
6. The band director verbally communicates in a differing fashion to the percussion section than to other sections.

Suggestions:

1. More careful consideration needs to be given to the initial choice of who plays in the percussion section.
2. More opportunity for performance and other "on task" behaviors in the percussion section need to be built into the band program at all stages.
3. Redesign the band seating plan, temporarily and permanently.
4. Percussionists should spend most of the band rehearsal seated on double bass stools.
5. "Charting the course," so that percussion students have appropriate level opportunities for diverse performance experience, is the job of the band director, the percussion educator and the percussion students.
6. The band director and the percussion educator can work closely together to help the band director develop skills in linking wind and percussion learning, particularly during the rehearsal "warm-up" time, and in questioning strategies for better complete ensemble participation at the verbal level.
7. The band director and the percussion educator can work closely together to help the band director become more aware of the link between his nonverbal behaviors and percussion behaviors and of the impact that distance makes on his behaviors.
8. The band director can seek strategies for involving the ensemble more thoroughly in a decision-making capacity.
9. Try sitting in a university or professional percussion section for several rehearsals in order to better establish the normal rules for a percussion section, how they differ from the rules of other sections, etc. Deliberately adapt and modify these rules so that they work within your organization.
10. Both band directors and percussion educators can and should measure both their verbal and their nonverbal behaviors to get a more accurate perception of their impact on students. Collect both audio and video data, then practice increasing, decreasing, adding, subtracting, etc., to find out if your behaviors can better assist the percussionists and other band members in reaching the organizational objectives.

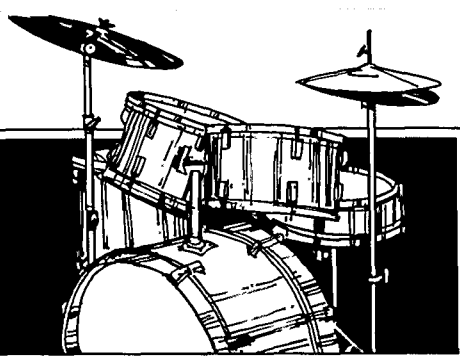
Finally, involve the student percussionists in the exchange between band director and percussion educator. Help them to explore common bonds they have with other instrument sections and ways in which they operate in a different and special fashion. Listen to their suggestions. Assist them in developing their decision-making capacities. Create a framework for helping the percussionists explore how percussion and music performance helps them to be whole, healthy, unique human beings.



Linda Pimentel
editor
Marimba Exchange

Drum Set Forum

Ed Soph, editor



Time Management in Practice Habits

by Robert Breithaupt

One of today's most fashionable phrases is "time management." There are countless books and magazine articles on the subject, and thousands of dollars are spent each year by people attending time management seminars throughout the country.

In the business of music, where practice time is both critical and hard to come by, some of these same time management techniques can be applied.

For the high school student and especially the college student, practice time is the most important thing to schedule into the day beyond attending classes (some people feel it more important than classes) if one is to become serious about becoming a performing musician. Percussionists who must practice more than one percussion instrument find it both difficult and frustrating to progress at an even rate on all the percussion instruments. Therefore, the concept of time management is vital.

Finding the time to mix independence studies with listening or technical studies with literature is a real challenge for most players. First, determine the total amount of time that you have to practice in a given day. (Believe it or not, students in college have much more time to develop their skills than they will when employed as musicians.) Next, plan a schedule for your practice period. As elementary as this may seem, many students fool themselves into thinking they have had a productive session based solely on the time that has ticked off of the clock. Most practice begins with some sort of technical exercises... patterns on drum set, scales, and so on, on mallet instruments. Define a specific amount of time for this part of the practice routine. By determining the time, you will have set a specific period for a specific task.

Drum set players will often, because of the improvisatory nature of the instrument, "space out" and move away from any practice plan. While organizing our practice time is helpful in realizing our goals quicker, by no means should we become so strict in our schedule that we do not allow for some freedom in the process. Part of the practice plan for drum set at the high school/college level must also be set aside for

the following areas: 1) style development/pattern development; 2) transcriptions; 3) listening; 4) independence exercises; and 5) free improvisation.

All of the above are facets of the study of drum set that make it difficult to play, teach, and practice. Drum set study must begin with a clear understanding that it is a skill that is developed aurally and the ear must continue to be used as the primary teaching tool, supplemented with method books and exercises.

How Much Should I Practice? This question is like telling someone how much they should eat... the answer is different for everyone. However, like eating, one must have a consistent "diet" of practicing/listening to develop as a musician. A giant meal does not satisfy one's need for an entire week any more than a wild, four-hour bash will suffice for a month's worth of drum set practice. Unfortunately, in colleges and universities the latter approach is very evident, stemming from the lack of discussion about practice habits, and the lack of implementation of drum set into the college percussion curriculum. I hope we will begin to see more college percussion programs doing justice to the element of their program that is going to produce more revenue for the students in the performing world.

A hypothetical practice schedule for a college student might look like this:

Warm-up/technical	20 minutes
Patterns/exercises	30 minutes
Styles	30 minutes
Playing transcriptions/ playing along w/tapes, etc.	30 minutes
Free improvisation	10 minutes
Total	2 Hours

A two-hour session for drum set is a conservative amount of time for the student who is truly serious about the instrument. It should be noted that these are only suggested times and the emphasis can and should be changed on a regular basis.

Listening is one element of the drum set learning process upon which you cannot place any kind of time suggestions or restrict-

ions. Careful listening and subsequent transcription should be something the serious player will do whenever he/she gets the opportunity. Listening to and playing along with music of all styles is the most effective teaching/learning tool in drum set education.

The professional drummer who is on the road is faced with a completely different set of circumstances than the student. Just as frustrating as a boring class or a difficult exam is the helplessness of a long trip or another afternoon of soap operas with no means to practice. The statement earlier about the lack of practice time is proven often in these situations. If there is only one reason to strive for relaxed, controlled technique, it can be found the first time you must perform with very little rest and even less time to warm up. Your elaborate ritual of warm-ups from earlier days may have to be reduced. This should be expected... do not let the limitations on practice/warm-up time affect either your performance or your attitude. If you are performing 15-25 hours per week, your chops should be in good enough shape to maintain your level with a moderate amount of practice and warm-up.

While on the road, look into the possibility of bringing along a practice set or perhaps just a practice pad. The *Stick Control* book is just as important as a shaving kit for a traveling drummer. Try to make arrangements with someone wherever you are playing to find a practice time. Provided you are not too loud, clubs often do not object to individuals practicing. Motel lounges are a bit more difficult to get into. One of the most neglected resources are the fine local teachers a person could study with if the engagement lasts more than a few days. Many good teachers would be very willing to work in a special lesson for a traveling drummer.

The time management problem is just that - for both the student with a mixture of academic and musical responsibilities as well as the professional... either with too much free time and no instrument or the person who is so active in making a living from the music business that he or she finds it difficult to have enough time to practice. Like so few other things in life, our time belongs to us alone. Be careful not to waste it when you can use it in productive ways.

Bob Breithaupt teaches at Capital University in Columbus, OH. He is very busy as a performer in the Columbus area.



Ed Soph
editor
Drum Set Forum

The 11th Commandment

Album: Chuck Mangione, *Tarantella*

Drums: Steve Gadd/Trans. by Steve Grossman

A&M SP6513

♩ = (145-150)

The drum score for "The 11th Commandment" is written in 4/4 time. It consists of 19 staves of music, numbered 1 through 19. The score is transcribed by Steve Grossman from the original performance by Steve Gadd. The tempo is marked as ♩ = (145-150). The music features a complex rhythmic pattern with various drum sounds, including snare, tom, and cymbal, and includes triplets and accents.

Staff 1: 4/4 time signature. The first staff shows a complex rhythmic pattern with accents (>) and a snare drum sound (x). The pattern is repeated throughout the piece.

Staff 2: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 3: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 4: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 5: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 6: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 7: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 8: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 9: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 10: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 11: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 12: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 13: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 14: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 15: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 16: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 17: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 18: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

Staff 19: Continuation of the rhythmic pattern, featuring a snare drum sound (x) and a tom sound (o).

This musical score consists of ten staves, numbered 21 through 39. Each staff contains a sequence of rhythmic patterns. The notation includes eighth and sixteenth notes, often beamed together. Above the notes, there are 'x' marks indicating percussive sounds. Some notes are marked with a 'v' (accent) or a '3' (triple). The patterns are organized into measures, with some measures containing multiple groups of notes. The overall style is rhythmic and percussive, typical of a drum set or similar instrument.

41

43

46

48

Key:

S.D. B.D. Tomt. Hi-Hat Ride C.C. Cowbell China type

13th Annual Percussion Composition Contest 85/86

Solo Percussion with Percussion Ensemble

The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments.

1985-86 Competition Category: Solo percussion, with Percussion Ensemble (six or more players).

Prizes: The winning composition will receive \$1,000. Second place \$500; third place \$300.

Competition Details: Restrictions – Previously commissioned or published works may not be entered. Difficulty, specific instrumentation, and form are left to the composer's discretion. Work may feature any percussion instrument, e.g. timpani, marimba, drum set, or combination of percussion instruments playable by one percussionist. The accompanying percussion ensemble must utilize at least six players.

Required Material– Clean, neat manuscript, score form (composer's name may appear, but it will be deleted for judging purposes.) All entry copies become the property of PAS.

Entry Fee– \$20.00 per score (non-returnable), to be enclosed with entry. Make checks payable to the Percussive Arts Society.

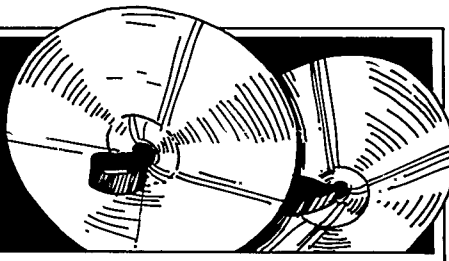
Deadline – All entries must be received before June 1, 1986.

Send to: Percussive Arts Society, Box 697, Urbana, IL 61801, USA.

Adjudicators – Warren Benson, George Crumb, Michael Udow



Symphonic Percussion



Charles Owen

September 1, 1912 - April 17, 1985



The percussion world lost one of its giants April 17, with the death of Charles Owen in Ann Arbor, MI. In his 72 years, Charlie had achieved distinction in three separate careers and had earned a world-wide circle of friends.

He retired, officially, three times, but he never actually retired at all: After 20 years (1934-54) as timpanist and marimba soloist with the U.S. Marine Band, he retired – to become principal percussionist with the Philadelphia Orchestra for 18 seasons (1954-72). His retirement from the Philadelphia was merely the prelude to a ten-year tenure as Professor of Music at The University of Michigan. But as Professor Emeritus, he returned to active faculty status in 1984 and was still teaching at the time of his death.

Charles Owen was born in Kinsman, OH, and raised in Youngstown. He graduated from Youngstown's Rayen High School, where he studied bassoon, trombone, and percussion. He continued his studies with Malcolm Gerlach, of the Pittsburgh Symphony. While he was a member of the U.S. Marine Band, Charlie studied timpani with Saul Goodman, of the New York Philharmonic, and attended Catholic University of America, where he received the Bachelor of Music in 1945.

He served as principal percussionist for the Casals Festival, taught and performed at the Grand Teton Music Festival, and

was for many summers artist/teacher and principal percussionist at the Aspen Music Festival. Before joining the University of Michigan faculty, he was head of the Percussion Department and Director of the Percussion Ensemble at Temple University.



Principal Musician Charles Owen, U.S. Marine Band, c. 1935.



Charlie and Charlotte in 1982

In 1943, Owen met his future wife, Charlotte Plummer, when he and two colleagues from the U.S. Marine Band were sent to Camp Lejeune to organize the first Women's Reserve U.S. Marine Corps Band, of which Charlotte was the leader. In their many travels together, she regularly accompanied him to Percussive Arts Society meetings; he accompanied her to the annual reunions of the Marine Women's Reserve Band.

In 1982, Charles Owen was elected to the Percussive Arts Society Hall of Fame. He was honored by his University of Michigan faculty colleagues in 1981, with the Harold Haugh Award for "outstanding excellence in private studio teaching." In 1984, he was honored with the establishment of the Charles Owen-James Salmon Percussion Scholarship in the U-M School of Music. The scholarship was established by Charlie's former and current faculty colleagues, members of the music industry, and more than 80 Michigan percussion alumni.

Charles Owen was a Board Member and Chairman of the Organ Committee of the First Church of Christ, Scientist, in Ann Arbor; a Life Member of Kemperer Lodge No. 0064 (Falls Church, VA) of the Masonic Fraternity; the first President of the Michigan Chapter of the Percussive Arts Society; and a former Member of the Board of Directors of the National Percussive Arts Society.

He is survived by his wife, Charlotte; their daughter, Susan Louise Owen Bissiri; their grandchildren, Matthew Dennis and Julie L. Owen Bissiri; his sister; and his niece. Charles and Charlotte Owen's son, Charles John Owen, died in 1964.

The memorial service held for Charles Owen May 1 at The University of Michigan included tributes from Oliver Zinsmeister (U.S. Marine Band, retired), John Mohler (formerly with U.S. Marine Band, now Chairman of Wind and Percussion

at U-M), Abe Torchinsky (formerly principal tuba with the Philadelphia, and Charlie's colleague at Aspen and U-M), Allen Britton and Paul Boylan (former and current Dean respectively of the U-M School of Music), Michael Udow (associate professor and director of the Percussion Ensemble at U-M), and Pittsburgh Symphony percussionists John Soroka and Don Liuzzi (Charlie's former students at, respectively, Temple University and U-M).

Concurrent with the Ann Arbor service, a similar memorial was held by members of the Philadelphia Orchestra and faculty of Temple University at Temple, that included the following tributes: Bach Chorale (Four Marimbas and Handbells), arranged by Glenn Steele; Alan Abel (Philadelphia Orchestra); Glenn Steele (Associate Professor Temple University); Brian Precht (B.M., University of Michigan and Temple University); Student (Masters); Barbara Moore (pianist, music teacher, and friend); Michael Bookspan (Philadelphia Orchestra); and Ringing Gongs.

Charles Owen's memory will live in the hearts of those who knew and loved him, in the music he loved and served so



Philadelphia Orchestra Percussion Section, in a 1984 reunion: Alan Abel, Michael Bookspan, Fred D. Hinger, Charles Owen.



Charlie and "Charlie's Angels" in 1981: John Dorsey, Dan Armstrong, Mike Wood, Charlie, Dave Wanuga, Jane Botkin, Honorary Angel Percy Danforth, John Zidar, and Brian Prechtl.

brilliantly, and in the musicians he taught with such devotion. His memory will be perpetuated in the Owen-Salmon Percussion Scholarship and in two endeavors that Charlotte Owen has selected for any memorial tributes: the Charles Owen Masterclass Series in the University of Michigan School of Music (Ann Arbor, MI 48109-2085) and Temple University (Philadelphia, PA 19122), and the Organ Fund of the First Church of Christ, Scientist (1833 Washtenaw, Ann Arbor, MI 48104).

Charlie's joy in life, his strength, and his gentleness are suggested in the quotation from a poem by Godfrey John that Charlotte Owen selected for the legend on the memorial program:

“... your love
has too much allegro, I mean
too many spring leaves in it
for me to believe in winter.”

Charlie will be remembered by all of us as a fine player and teacher, and to many of us as a good friend. Having spent many hours with him in rehearsals, concerts, buses, trains, planes, restaurants, even walking down the street together, one wonderful characteristic of his comes through especially clear to me. Whether he talked about world affairs, music, orchestra business, or anything else, Charlie always, but always, stressed the positive. He looked on the bright side whenever possible. He was encouraging to students and colleagues alike. He had a wonderfully constructive approach to life. Something that we can all live by.

Alan Abel

As a teacher, Charlie always stressed above all the making of music, and the striving for perfection. Charlie always gave students plenty of room to grow. Perhaps more importantly, Charlie did not just teach about music but about life itself. Charlie always lived life exuberantly. He took childlike delight in any of his students creations. To him percussion was great play, great fun, and I thank him for that.

Glenn Steele

I just want to revamp his outlook on life, his positive feeling, and also his sense of humor. This was related to me by a friend of Charlie's while he was at Aspen. The conductor who will remain nameless was really ripping up the orchestra, just tearing into everyone mercilessly, jumping on every little thing. Things did not improve even at the concert where there were notes dropped, notes cracked, entrances missed, false entrances made, everything short of a total disaster. . . Charlie turned to his friend and said, "Well, it was not without incidence." Certainly the master of understatement.

Michael Bookspan

Charles Owen was a man with a special twinkle in his eye. . . a man of enormous stature and a heart just as big, who was respected by all of his students and colleagues not only for his great artistry but also for his sensitivity to people and his concern and care for each individual student. His students, his colleagues and I loved him, and we will miss him.

Michael Udow

It was with great sadness that the Percussive Arts Society learned of the death of its long-time friend and colleague, Charles Owen. Not only was he an honored member of our Hall of Fame, having been elected in 1981, but he was a vital member of our Board of Directors and a dynamic participant at the Society's international conventions. Most recently he presented one of his legendary cymbal clinics at the 1984 PASIC in Ann Arbor, MI.

Charlie Owen will be sorely missed by our society. His was a voice of wisdom and calm, respected by everyone. He was a consummate musician who had an extraordinary ability and willingness to explain and teach his art. He was a tireless contributor to the PAS in both time and talent. He was one of percussion's best friends.

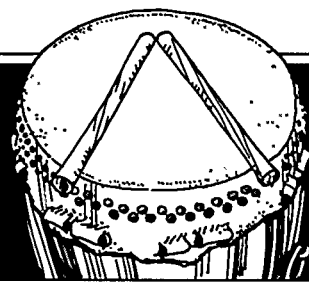
Frederick Fairchild
PAS Historian





Ethnic Percussion

Norbert Goldberg, editor



William Malm: Japanese Music

Interviewed by Don R. Baker

Dr. William P. Malm is one of the leading scholars in Japanese music. His specialty area of theater music grew out of his Ph.D. work in Japanese music while he studied there from 1955 through 1957. He recently returned from lecturing in Japan under the auspices of the Japan Foundation. He is noted for his many writings on Asian music of which his Japanese Music and Musical Instruments, Nagauta, and Music Cultures of the Pacific, the Near East and Asia are highly acclaimed.

Don Baker: The readership would be interested in knowing a little about you as many have not studied ethnomusicology and know Japanese music only through people like Keiko Abe and recent articles in the *Percussive Notes*¹ Magazine. You also have a broad background in all Asian music and we would be interested in knowing what this means to percussionists. When was your first year in Japan?

William Malm: I first went there as a Ph.D. student in 1955-57, two years, on a Ford Foundation Grant. I first went to Japan as a pianist/composer. I was not a percussionist. I worked in Kabuki music; it has a melodic *shamisen* [three-stringed plucked lute] and singing, but the heart of this music uses a great deal of percussion. That is where I first became intrigued with percussion music, the percussion music of the Kabuki theatre. I became intrigued primarily with three drums, *o tsuzumi*, *ko tsuzumi* and *taiko*. In the first place, the structure of the music was simply so much more interesting than any other kind of rhythmic devices I knew of at the time. It is much more subtle and more mature as a system of rhythm manipulation. I became intrigued as a composer, but perhaps more than that, I became totally intrigued by the sure beauty of the sound, particularly the *ko tsuzumi*. This instrument has only four sounds, but to get them right offers a very special kind of challenge. You don't do a lot, but you do it right, and that appealed to me very much. The trouble with this kind of music is that you can't play it alone. Therefore, if you want to continue with a hands-on experience you have to train someone else to do it. But I did find that the drum music was particularly rewarding, aesthetically, both to me and the people who took it.

DB: And you sang?

WM: Oh yes, I had to because the music is word oriented – that may be the bad part. As I showed in the demonstration, the drum rhythm is tied to the rhythmic syllables of the text. That is Noh drama, of course; even though there is a great difference in the various styles of Japanese music they still generally share this word orientation. Abstract instrumental music was more rare than it is today.

I tried to impart this concept of a very subtle sense of rhythmic flexibility when I had the privilege of talking with the group at the clinic [PASIC '84]. The concept of "MA," the space between things... it is not the distance between one place and another, it is the space in between.

DB: Is space more important in Japanese music than, say, our Western music?

WM: In general, yes; this is why I think Asian music has become so very interesting to contemporary music people – because there is more room for sounds. Handling the silence correctly, powerfully, is very difficult. There is a difference between silence and space, in a sense. I guess that is the difference between silence and "MA."

The one example I played at the clinic [where the drummer plays this cadential pattern all by himself, such as the space mentioned above] is incredibly powerful. There are only three sounds that occur, but to do them right and make it feel powerful against dead time is the real challenge. I think this has an appeal to a lot of Western composers. We have flexibility in Western traditional music, but on the whole, because we are more harmonically oriented, we tend to fill space and we fill sound. Western music in general (I'm talking about the traditional music, not the contemporary music) is based on a polarity system. We have a tune on top, bass in the bottom and you make sure you thicken it in the middle with the vertical structure called a chord – we call it harmony. That is what the second horns and second violins are for – to fill in to make sure it is full.

Japanese traditional music (again, I'm not talking about contemporary music) is linear and aharmonic. I said *aharmonic*, not *non-harmonic*; it has nothing to do with harmony. Harmony is not a part of its structure, its tune – it's not part of anything. Harmony is really not germane to Japanese music at all. But you have these other linear structures... particularly the rhythmic one – again, I think to be the most powerful one. As a musician with sensitivity toward percussion, I was intrigued by this rhythm as defined in Noh drama. Noh drama, as an incredibly famous theater art and respected text, is set only to

drums. Now, that is a real challenge. The concept that the drummers have to know the text is really something that intrigued me and, I hope, will intrigue other percussionists. We [Western music] don't have anything that even comes near that.

DB: Is it fair to break Japanese music into three or four areas for study?

WM: The history of Japanese music is the same length as Western music. We do not know a lot about Western music before the 8th century and the same is true with Japan. You can divide Japanese music into periods as we do in Western music – Medieval, Renaissance, and so on. You just wouldn't use the same words. Or you could break it into court music, church music, or temple music in this case, theater music, secular music and even folk music – I can break it up in dozens of different ways. What do you want?

DB: Theater music!

WM: My own field is theater music and it is more germane to the 18th and 19th century common practices. We [Western musicology] think the most famous pieces to play as performers are 19th century. In my particular genre of Japanese music all the composers are 19th century also. Yes! They all have names; you can name the date of the first performance – you get the whole schmeer.

I once went to a concert of some 30 pieces – 26 of which were from the 1840s and 1860s, I think. They have their Tchaikovskys, Brahms, and Schumanns – the same old war horses all the time. They've got their symphonies, only they happen to be *nagauta*. The major difference is that the music is more alive because it is a communal composition. The composer does create the piece and the tune, and there is a text, but how it is performed, how the drummer relates, how the shamisen relates and how the flute relates will depend on the given performer; they don't improvise. They are reorchestrating it. I hate to even use that, as they are rearranging without changing the structure of the piece. They are constantly reinterpreting the piece; there is no score. That is the hardest thing for the Westerners to get used to: "there is no score." There is a shamisen part and the text, but how it is interpreted depends on which guilds are playing it. In fact, in my next book², as written for Westerners, I have four recordings of the same piece and I compare performance practices of each; they are very different. In each concert there is no improvisation at all; it is really set. If you have been to South Asia this is the hardest thing to get used to. But at the same time in these guild performances there is a wonderful flexibility within that set composition – very intriguing.

DB: When I was in Japan I noticed there was support for traditional theater and music in national theaters. Is this a continuing governmental support?

WM: People say Japan has deserted its own field – it's all gone to the West. Anything you say about Japan is true and anything you say is false. It is a big country. Particularly since the war, their prosperity has increased and they can afford most everything. Certainly there exist symphony orchestras, ballets, and electronic music, but at the same time a certain amount of traditional music is fully supported as well. A good example is that within the past few years Japan has opened up a new national theater of Noh drama. You can't understand how radical that is as Noh drama is known by guilds and each guild has its own theater. They also have built a brand new national puppet theater, government supported, and they already had a national Kabuki theater. These are just the national theaters – we are not talking about the private ones, or the guild theaters.

DB: What is a guild theater? Is it a community theater?

WM: No. Examples of these are the Kanze School of Noh and the Hosho School of Noh. If you are going to do a Hosho performance you are going to put it in the Hosho Theater. There was a tradition carried on for quite a few centuries of acquiring a professional name. Your teacher has a name and you have to work under your teacher in a guild system and then you acquire his name. For example, when I was taking drumming from a man in the Tanaka School, I didn't take a professional name, but I was in the Tanaka School. My teacher was the head of the drummers of the Kabuki Theater. So only people in that particular troupe from the Tanaka drummers could play in the theater. A Suzuki drummer from a different guild could not play there. The tradition of the professional name, called *natori*, is still very strong and carries on, but today it is already mixing up.

DB: Is religion involved in the guilds?

WM: No religion – it is an aesthetic, financial and social organization.

DB: Was much of early traditional music really based on religious music?

WM: Well, historically, certainly, but the music we at the Tanaka school are dealing with is not. Religious music does exist in Japan, but I happen to deal with theater music and theater music is very secular, of course. The nomenclature of Japanese music came out of the Buddhist chant and Chinese tradition in general. Noh drama, historically, was done either in Shinto or Buddhist temples and outdoor theaters. In Noh drama theater the text in the pieces themselves are often very Buddhist in content. As a matter of fact, it was that strong ethical religious aspect that prompted Benjamin Britten to write the *Cerlew River*. He had gone to see a Noh drama in Japan and he was overwhelmed because to him it was like a mummer's play, it was so religious and so restrained.

DB: When did Western influence come into Japan?

WM: Percussionwise, there has been a military band in Japan for quite a long time. You would be surprised.

DB: For a hundred years?

WM: Yes, even more than that if you consider the really special Dutch drum and bugle music, but the real influence comes in 1868. In the 1850s the sound was there, but more accurately, it came in 1868 when they opened up the various foreign embassies. Actually when Perry came in 1852 he came complete with a band and a minstrel show to give the best of Western culture. They had a military band when they gave a big party for the folks. You will find very soon after the embassies opened up, the Japanese army did everything – formed an artillery corps and a cavalry corps and a band.

The band music was made up of Japanese marches; they had tons of their own marches and patriotic music during World War II. It all sounded like Western music, but it was Japanese.

DB: Had they readily accepted the harmonic structure to their music?

WM: If you really want to know, why don't you read the article I wrote on it: "Tradition in the Modernization of Japanese Culture"? The point is they had adopted the Dutch system of schooling, but they never went to Western music out of an interest in it; they went to it as a part of the table of organization. The public school system taught them Western notation and harmonization. They didn't get any Japanese music in the schools until around 1956. That is pretty late, you know.

DB: How does one learn traditional music?

WM: The same way one learns in the West, with lessons.

DB: One to one, or in a school?

WM: One could go to a school, but to truly benefit one ought to take private lessons. If you read Japanese you could read books on drumming, but eventually you have to get to that

teacher who gives you what that is really about.

DB: Japan has had a long history of notation. Could one find historical material and study this?

WM: Oh, yes. But the actual lessons would be aural, not reading notation. The patterns are written somewhere, but you don't sit and read them – they come at you and you do it. It is taught to you on the instrument as the case may be with a teacher sitting right across from you. On the whole, you learn it in the context of the piece; you don't learn abstractly.

DB: Do you learn when you are very, very young and is that, then, a lifelong career as is being a singer or an instrumentalist?

WM: That is the traditional approach, but I have met no less than two professional percussionists in Kabuki who began in their twenties. Traditionally the way to start is as a child, but most people of Japan, like those in the West, tend to start when they are teenagers.

DB: Suppose I were a beginner and interested in Japanese music because of your lecture. Would you recommend readings or studying with someone? How would I go about learning more and playing more? Is there really a way to play here in the United States?

WM: The easiest reading materials to find are the articles in *The New Grove Dictionary of Music and Musicians*³ or, of course, my books.⁴ *The New Grove* is a little specialized but might be available if the school has a department of music. The Prentice-Hall book [*Music Cultures of the Pacific, the Near East, and Asia* by William Malm]⁵ is fairly cheap to buy and it is a nice beginning text. And, of course, it has other reference readings – that is an advantage.

Those are all good ways to start, but any public library has the *Encyclopaedia Britannica*⁶ which has an article under "Music: East Asia." This is the most accessible reading.

In terms of Noh drama recordings, the one Caedmon record that came out that still exists is a good one, I think. It is *Noh Plays of Japan: Hagoromo and Kantan*.⁷ The labels on the records are on the wrong side – the only problem. It is an old, old RCA record that was really pretty good. The only company to really avoid is Lyrichord Records; they really botch things up very badly.

DB: Are other recordings available?

WM: The old UNESCO series⁸ on Japanese music comprised a lot of good things, but it is getting very scarce and very expensive. The Japanese themselves have brought out superior records, absolutely incredibly good records, but they are not terribly available in the United States. In Japan on my record shelf one volume out of twelve is traditional Japanese music. The publishing company Kodansha brought out an eight-volume set in Japan with English notes called "A Thousand Years of Traditional Music." It is great but unfortunately wasn't on the market very long.

DB: What series of records would you recommend to go along with your book on Asian music in general? The UNESCO series?

WM: That is the only one at the moment that is easily available.⁹

DB: Are there performances in the States?

WM: There is now a school of Japanese traditional music in San Francisco. Lessons are available in Los Angeles and, of course, here at the University of Michigan. The University of Hawaii has a very good ethnomusicological program. Various schools do have theater. The University of Illinois does Kabuki as do Universities of Kansas, Claremont and Hawaii. *Koto* [13-stringed plucked zither] and *shakuhachi* [five-hole end-blown flute] are very popular and found all over the United States.

Percussionists have a problem. Some of the Buddhist temples in California are having the folk festival kind of percussion for young people, but that is not what we were talking about

in terms of Noh drama. For Noh or Kabuki, I'll be very honest – I think the University of Michigan is the only place you truly can get lessons in drumming. I'm sure this would also be true at the University of Hawaii, but I am not aware of it.

DB: The gamelans have been coming into the universities along with Indian music from Asia. Do you think the Japanese music you know and have studied will finally make it to the same level?

WM: I don't think so. Koto and shakuhachi will, but gamelan has a singular advantage. No matter how badly you hit it the first day, it comes out at least with a pretty sound. But an out-of-tune shamisen is just as out of tune as an out-of-tune violin. In drumming the aesthetic aspect is not for the public schools. The festival music drumming will make it but not the taiko. That is like saying Monteverdi will make it in the public schools; somehow I just don't think so.

I do think there is some kind of Japanese music that is amiable, but it will be in the folk area. The appeal to gamelan is instantly beautiful and so is the appeal to the koto – instantly beautiful.

Endnotes

¹See *Percussive Notes*, Vol. 22, Nos. 2 and 4, for further information on Japanese drumming.

²William Malm, *The Six Hidden Views of Japanese Music*, to be published by the University of California Press in 1985.

³Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, Vol. 9 (London, MacMillan Publishers Limited, 1980).

⁴William Malm, *Japanese Music and Musical Instruments* (Rutland, Charles E. Tuttle Co., 1959); *Nagauta: the Heart of Kabuki Music* (Rutland, Charles E. Tuttle Co., 1963); *Music Cultures of the Pacific, the Near East, and Asia* (Englewood Cliffs, Prentice-Hall, Inc., 2nd Ed., 1977) and others.

⁵*Ibid.*

⁶Warren E. Preece, ed., *Encyclopaedia Britannica*, Vol. 12, Macropedia (Chicago, Encyclopaedia Britannica, Inc.).

⁷*Noh Plays of Japan: Hagoromo and Kantan* (New York Caedmon Records, TC 2019).

⁸UNESCO Collection: *A Musical Anthology of the Orient*, Vol. 1-6, "Japan" (Barenreiter-Musicaphon).

⁹*Ibid.*



Norbert Goldberg
editor
Ethnic Percussion

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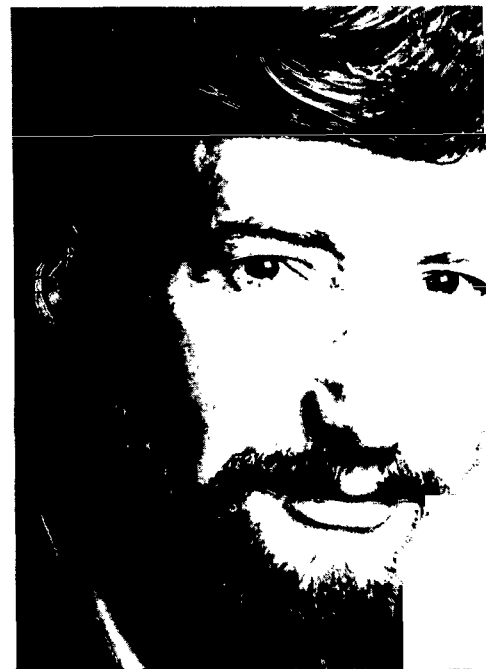
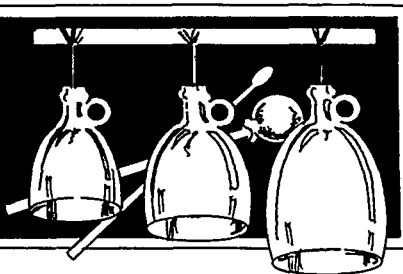
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Instrument Innovations

Jon Scoville, editor



Rich O'Donnell

Interviewed by Dave Satterfield

Rich O'Donnell is one of the "new pioneers" in music today. In addition to serving as principal percussionist with the St. Louis Symphony he builds many new percussion instruments each year. Some of these are related to existing instruments, while others are very different and explore many new facets of sound production. He also serves on the electronic music faculty at Washburn University in St. Louis.

Dave Satterfield: The concert you presented here at PASIC '84, that included two of your own works, was very interesting. Being a percussionist with the St. Louis Symphony you probably came from a traditional musical background. Could you tell us about your background, and about your transition to new instruments, techniques, and compositions?

Rich O'Donnell: First of all, I don't view it as so much of a transition. I don't view contemporary or avant-garde music as being something other than traditional or our older forms of music. It's just the latter day development of classical music. I'm very appreciative of Monteverdi, Beethoven, and Mozart; probably Debussy and Ravel are two of my most favorite composers. I don't draw a distinction there – I don't think it's any different.

My background as a young student was both in jazz and classical music simultaneously. When I went to North Texas and was in the lab band, I had already played as an extra with the St. Louis Symphony and made some recordings with them. I used to run from lab band rehearsals to orchestra, from one to the other. I then joined the St. Louis Symphony right after I got out of North Texas; as a matter of fact, I didn't graduate – I left school to play with the orchestra and have now been in it for 25 years.

It wasn't a matter of an either-or situation; I just don't view things that way. I view things more as a symbiosis, or one as an extension of the other. I'm very fond of and grateful for my jazz experiences. Although I don't get to play much jazz anymore, that background makes it much easier playing avant-garde. I think that jazz playing has a much closer relationship to avant-garde playing than it does to traditional classical music. Now with the trends in contemporary music it is hard to even make a distinction between what's classical and what's jazz. I think part of it is just the ability to be responsible for what you play. Sometimes I've noticed that students with no improvisational background have a terrible time doing *Zyklus* or something along that line. It's not easy for them because they have learned to be interpretive musicians and all of a sudden you present them with a situation where they have to make compositional decisions right on the spot, which is what jazz improvisors have to do all the time.

DS: In the first composition, *Microtimbre I* (1970), you

used only a tam-tam. Obviously you were very concerned with finding new sound sources. Could you explain what you did to the tam-tam and how that composition came about?

RO: The form of that piece is a gradual change in tessitura from dark sounds to bright sounds, or low pitch sounds to high pitch sounds. It starts with a very characteristic gong sound. If you strike a tam-tam in the middle very softly, you get almost no overtones and that would give it a gong-like quality, almost a sine wave. The transition to brighter sounds begins with the introduction of the squeaks in the back. They are made by the scraping of a cardboard tube with rosin on it. An accountant's rubber fingertip provides the friction, and it helps to clean off the back of the tam-tam with turpentine or alcohol (just a small amount of oil that transfers from the hands can reduce the friction).

The transition ends with the bow, a very high sound. The sounds in the middle are contrasts from short attacks and bow sounds to struck sounds both of a very dark nature, produced with either a mallet, your hand, or with something hard, such as a rattan end of a mallet or fingernails. At times I have to touch the mike and vibrate it to get some vibrato. As you increase the tension on the tam-tam you increase the contact, thus increasing the highs creating a vibrato.

Like anything else there are ten times the number of things you can do with a tam-tam and different implements – that is just what I choose to do for that piece. Much longer of a piece gets to be a little tedious so I choose to do just those things. The piece is open-ended in that I really don't know how long it lasted today. Most of the time it takes me five to six minutes to do. Sometimes it has taken me as long as ten and as short as four – it just depends on how I feel and how the hall is. Room acoustics have a lot to do with a piece like that.

I tend to prefer pieces that are "real time" events instead of something that is predetermined and a repetition of what I have done in the practice room. I've grown away from that sort of thing quite a bit. I do that in the orchestra anyway. Right now I like inventive music rather than interpretive; I would rather do something for my own pleasure that I improvise at the moment, or at least structurally improvise instead of reinterpret. I don't want to be a human tape recorder; computers do that much better, anyway.

DS: You have been experimenting with various ideas for a great while, but when did you build your first “new instrument”?

RO: The XR Drums, Sprong, and Petitetones all came from a period about 15 years ago.

DS: Could you explain some things about these instruments and their construction?

RO: The Petitetones, or as it translates, “Little Mountains,” actually were named by a singer because they look like a giant Brunhilda’s breastplate. They are bronze rods supported by two cardboard columns that act as amplifiers. They were built as a chamber music instrument as they are very soft. I originally built them for a chamber piece where people would sit very close to them and hear them, much like a string quartet. All of the instruments of that period were very soft so I amplify them for these newer works. They can be struck, bowed, and plucked; I did all three in this work. The Tubaluns are just my version of Boobams; I did not invent these. Mine are made of plastic tubes instead of wood, and their timbre seems much more stable. These have become a favorite instrument of mine – I use them constantly. They can be played with fingers, sticks, or mallets, all of which I did in this concert.

XR Drums is an abbreviation for Low Frequency Extended Range Drums. These take a drumhead that would vibrate normally at a high pitched tom-tom rate, drop it about three octaves, and increase its resonance time to 18-20 seconds – maybe more. These were developed by experimenting with tablas. The acoustic principle of the tabla is an overtone series that forces the head to vibrate in a particular way.

DS: Please explain how the head vibrates and the function of the string and the round ball mounted on the head.

RO: The round ball is the active part of the XR Drum. That’s why it drops down so low and rings so long – it’s a particular kind of weighting system. These instruments can be struck in the center just like a gong and will respond much the same way. They respond well to rim shots, almost like a timbale, and you can play them like a regular drum. You can also bow them, but since there are no protrusions to use a cello or bass bow on, string works very well as a bow – you just pull it. I view that as a long attack.

DS: You would bow these to create a harmony with the choir in some instances. What do you think about in regard to orchestration with your percussion sounds and the acoustic sounds of the choir?

RO: The original title, *Timbre de Morphism*, reflects just exactly that – trying to amalgamate the timbre more than the pitch. I don’t consider for my compositions that frequency or pitch is the most important aspect; timbre is much more important, and the pitches, although I have to work very hard to get what I got, are incidental to the timbral structure. That’s the reason I choose to write for chorus. I’ve never written for voices before, but those particular instruments seemed to offer the most possibilities and the most interesting ways to explore.

DS: You retitled the work today. What is the new title?

RO: *Ferrous Lilac*. *Timbre de Morphism* seemed too academic. Even though I’m on the faculty of Washburn University, I don’t consider myself that much a part of academia. *Ferrous Lilac* seems more poetic – more in the nature of my personality.

DS: You use the vibraphone in a unique way. Please explain what you do with the vibe and the treatment of it.

RO: The vibraphone actually was the way I controlled the synthesizer; I would rather the vibraphone wasn’t heard. It’s an interface I built using hardware and software to scan the vibraphone keyboard, detect which note was struck, and then issue to the synthesizer a gate telling the synthesizer when to play and what note to play. It works in the same way a poly-synthesizer does – my keyboard just happens to be a vibraphone. The notes I play on the vibraphone have nothing to do with

what is heard, other than I am controlling, sometimes, parameters other than frequency, depending on the patch. The synthesizer has a patching system built in that I can step through, just like on other poly-synthesizers, so that I can play something on the vibraphone, send it through a patch, and the sound will change coming from the synthesizer. I built this in 1974.

DS: You mentioned that you have some instruments lying around your house that just didn’t work out. Could you talk about the way you try to get new ideas for instruments?

RO: Like all of us, I got into this by tapping on things as a kid and being fascinated with the sound. After a while you figure out why certain things sound a certain way; you realize that some things will resonate and some will not. Also, striking things in different places produces different sounds and this begins my experimenting.

The Sprong is an example of this. It is a coil – a piece of piano wire that, in coming off the spool, maintained its circular form. Most piano wire won’t do that. It straightens out because it is stiff. If I lose this piece of wire I won’t be able to build another Sprong because I don’t know how to make piano wire bend that way. I discovered this quite by accident. I stretched it out and happened to touch it against a drawer of my workbench, and I heard it resonating with that funny “phlanging” sort of sound. At that point I began looking for a resonator. Had I been asleep or not paying attention for the split second it vibrated on the bar, I would have missed the whole thing.

You become intrigued with that sort of thing, almost anything that happens you want to be aware of. It’s like what Cage is trying to do – make us aware of everything all of the time. Ultimately I feel experimenting is an exercise in freeing yourself from your prejudices or preconceived ideas. You have to be able to fail. No failure is ever a complete loss – that is where you learn some of your best lessons.

DS: Is there anything else you would like to add?

RO: We live in a very exciting age, one that shows tremendous amounts of change. I think here [PASIC ’84] we see the results of the past 20-25 years of percussion experimenting. This is a very exciting thing, and it is commensurate that it should happen in the “Age of Percussion”, where I think we are right now. I’m struck by how many bows are being used and how often we rub things. Twenty years ago you would not have seen very much of that – now it is a standard technique. We are expanding the uses of percussion instruments just as composers are expanding the use of other instruments.

DS: Possibly some of your ideas may someday be viewed in the same light.

RO: If I could contribute I would be more than happy.

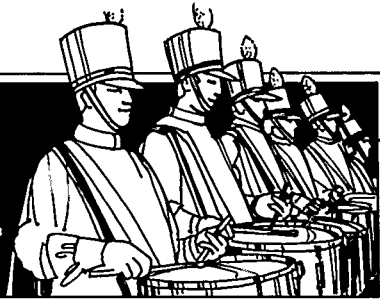
Dave Satterfield is currently serving as Assistant Director of Bands and Percussion Instructor at West Virginia University. He is the Assistant Conductor of Percussion ’80 and an active performer, clinician, and conductor around the four-state region. In addition to his duties at WVU, Dave is also the President of the West Virginia Chapter of the Percussive Arts Society.



Jon Scoville
editor
Instrument Innovations

Percussion on the March

Jay Wanamaker, editor

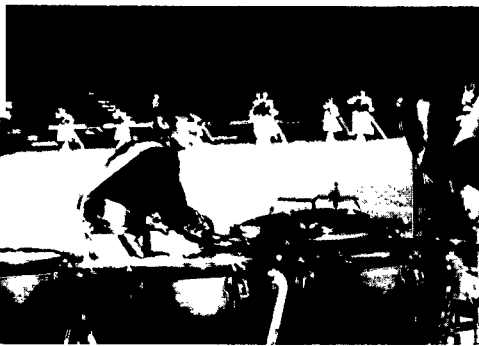


The Development of the Front Percussion Ensemble

by Robert Morrison

There has been an explosion of creativity in drum corps activity in the past five years. This has revolved around the evolution of the front percussion ensemble. This concept has swept the drum corps as well as band activity.

The evolution began during the 1980 season when the Blue Devils, from Concord, CA, used a set of four concert timpani on the field. Most other percussion sections used marching timpani and keyboards.



Taking the lead of the Blue Devils, a handful of other corps added concert timpani in 1981. This same year the Garfield Cadets placed their marching keyboards on stands by the front sideline, and thus, the inception of the front ensemble. During the 1981 Drum Corps International Rules Congress a new rule was passed designating a "front box" where corps could place stationary instruments so they would not interfere with the drill design. From this point on the front ensemble would grow beyond expectations.

1982

1982 was the first year of the new rule. With this new rule came new equipment. Garfield added concert mallet instruments to their "pit" (this is the term used to refer to the front percussion ensemble). Many corps placed their entire melodic percussion sections in this area. But, because of the expense of concert instruments, many corps chose to place their marching keyboards on stands.

The level of keyboard musicianship began to rise. During the 1970s many keyboard sections were made up of players who could not make the battery percussion section. Now corps are attracting quality college percussion majors to fill out the front ensemble.

With better percussionists becoming involved in the activity, it became a necessity to develop challenging programs for these new performers. The writing of music for the pit ensemble became a craft. No longer were the majority of the mallet charts just a doubling of the horn part. More research of original scores as well as a high level of creativity began to take place. Percussion instructors were now hiring mallet specialists to teach and orchestrate for these ensembles. As a result, many new instructors entered the activity, bringing their varied backgrounds and expertise to the activity.

1983

1983 was a year of transition for the front ensemble. Garfield stepped forward as a leader of the front ensemble generation. With the creative influences of Joey Gaudett, Bob "Chicky" Gross and myself, contemporary percussion techniques were utilized. All of the ensemble members were well versed in four-mallet technique (both Stevens and Burton grip), timpani technique, and proper cymbal and crotales techniques. The writing of the 1983 show consisted of careful study of the original manuscripts of Ron Nelson's *Rocky Point Holiday* and Leonard Bernstein's *Mass*. The search to find the appropriate textures and timbres needed was a long and endless one. These experiments paid off as we were able to introduce new instrumental combinations that generated sounds that had been foreign to drum corps. It was with this attention to detail that we were able to move the front ensemble to a new level.

1984

In 1984 the front ensemble became an entity unto itself. More corps added concert instruments to their ensembles. Just

as Garfield had found its own identity as a front ensemble in '83, many ensembles achieved their own identity in 1984.

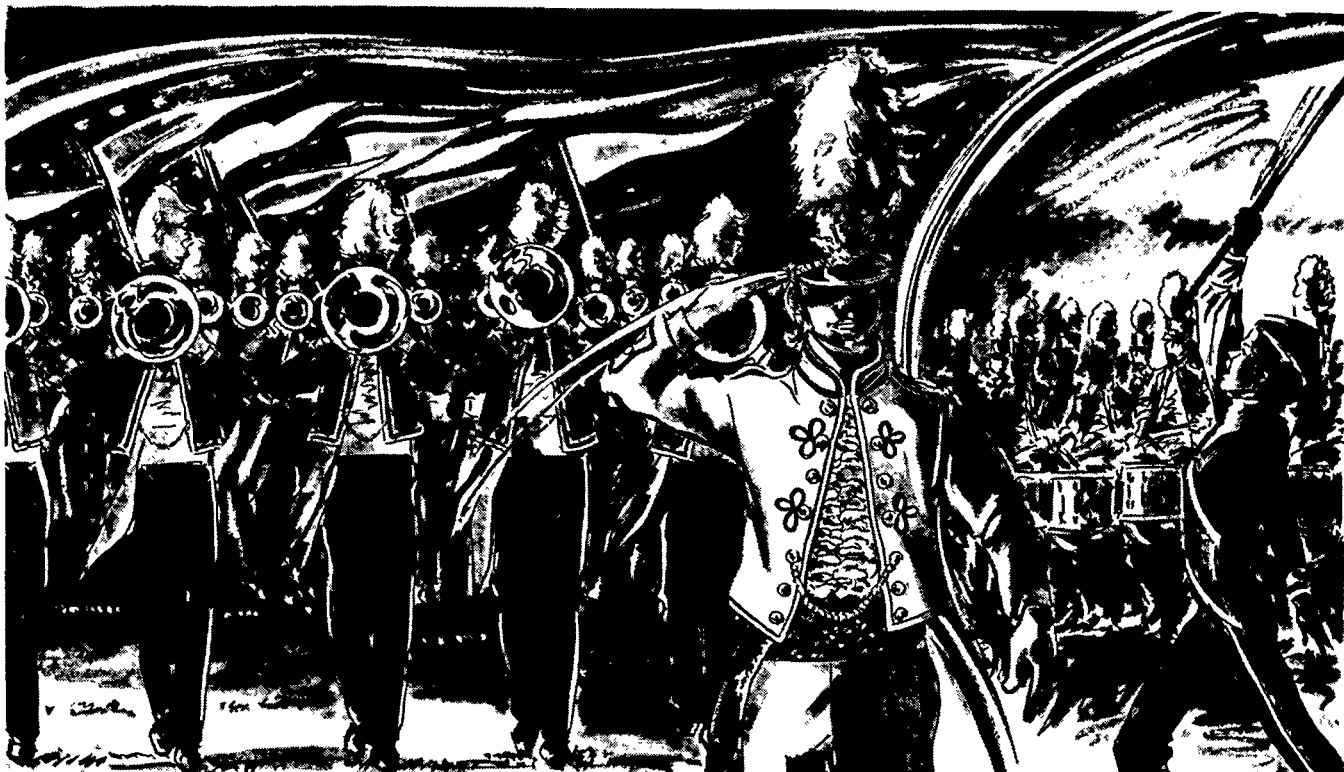
The Santa Clara Vanguard, under the direction of Ralph Hardimon, achieved the level of musicianship their marching mallet sections were known for. The beautiful melody and lush sound of a drum solo that shifted through different meters, never above a mezzo-piano, will always ring through my mind.

The Madison Scouts, under the direction of Marc Jacoby, achieved a role many thought impossible. Madison has always been known for its jazz style and big sounding horn line. The mallet sections have always been good, but this year they were great. Marc Jacoby's idea was to have the ensemble perceived pianistically. Using contemporary jazz harmonies and unique textures, Madison's pit became that piano player. They were relied on to change moods and feels throughout the show.

The Blue Devils front ensemble, under the direction of Kathrine Float, also handled a jazz show extremely well. Technically demanding parts and subtle nuances were the rule here. They were able to blend with the corps when needed, or take the lead when required. The use of tuned gongs during the drum solo was an interesting concept as was the virtuosic marimba cadenza played by Dave Brown, DCI two-time solo mallet champion, at the end of *Latin Implosion*.

The Phantom Regiment, under the direction of Mike Mann, won the "Junk Yard Award" for most equipment used by an ensemble. But, this ensemble was far from junk. The use of a special cymbal set-up played in unison by four players during the drum solo was one of the most creative sounds heard all year. They also used an array of sound plates and gongs, and even church bells were used to bring the *1812 Overture* to a climactic end. Phantom achieved one of the highest levels of musicianship ever seen from an ensemble.

Garfield's show, consisting of *West Side Story*, was a front ensemble dream. The pit percussionists were required to play different instruments during different points of the show, utilizing four different timpanists. The focus shifted from the full corps to the front ensemble many times. Three members marched xylophones during one section of the show for a solo, used to achieve the desired effect of three different stages on the field. The moods they created were many and their versatility was great. Melodies, counter-melodies, and support lines weaved in and out of one another to create different timbres. The ensemble members' own natural musical instincts



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But, GE is as important as execution. Even the best executed corps show or the most informative publication can be dry and boring without the little extras that add entertainment. Drum corps spark interest through spectacular drills and music, dazzling or humorous guard work and flashy soloists. At *DCW* we spice up the news with thought-provoking features, editorials and letters; top-quality photos; cartoons and quizzes; and all the latest corps tid-bits in our *Trivial* and *What's Happening* columns. We think drum corps is fun and reading about it should be entertaining as well as enlightening.

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helped to keep Garfield at the top as well as earning them the 1984 Drum Corps International Percussion Ensemble Title.

Future Trends

Everyone has now set their sights on the 1985 season. Just as 1984 was a banner year, 1985 should be an even better year. Here is a little of what we may expect.:

Ensembles will continue to grow in different directions. More and more instruments will be incorporated into shows. This will be an attempt to create music using authentic percussion instruments. The search in the next few years will be to use the sounds one would like to hear, not just to use an instrument for the sake of using it.

Another possible change in the future of the front ensemble will be the addition of electronics. Although they will not be allowed on the field for 1985, they will be allowed in the Drum Corps International solo and ensemble contest. The Blue Devils are also experimenting with Simmons drums, which they plan to use during exhibitions.

Speaking as an ensemble director, I have been gratified to see and be a part of this evolution in the marching percussion arena. However, I must put in one word of caution. We in the activity have

been fortunate to attract high quality percussionists. Many of these percussionists are college music majors who give up their summertime to be involved in drum corps, while their counterparts at school practice all summer. We at Garfield strongly believe in further developing these percussionists during the time they are with us, so that when they return to school in the fall they will be as good as (if not better than) they would have been had they practiced all summer at school.

It is our responsibility to help these young men and women with their education. Those groups that do not promote education will only drive these performers away. We have the opportunity to educate young people both as percussionists and as adults and must accept the responsibility.

Robert Morrison is currently a percussion instructor and arranger for the Garfield Cadets and the Ventures Drum and Bugle Corps. He is also a consultant with the Reading Buccaneers. He studied percussion at Memphis State University and the University of Massachusetts with Dr. Frank Shaffer and Dr. Peter Tanner. He has also studied vibraphone with Ted Piltzecker and Ed Saindon.

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Inaugural All-American College Band

In honor of the 50th American Presidential Inauguration, a 450-member All-American College Band was assembled to perform for President Ronald Reagan. The All-American Band consisted of college musicians that were selected from major universities across the country.

The band performed in concert with Mac Davis on the Presidential Gala TV Show and gave a sterling presentation at the Washington Ellipse. Due to the severe weather conditions, the Inaugural Parade was cancelled. In lieu of the parade, the All-American College Band staged a concert for President Reagan at the Capitol Center.

The band performed under the direction of Dr. Arthur C. Bartner, and the 48-member percussion section was directed by Jay Wanamaker, both of the University of Southern California. The Inaugural Committee would like to express their gratitude to the following



companies who donated percussion instruments for the Inaugural Band: Yamaha Drums, Avedis Zildjian Company, Remo, Inc., and Regal Tip/Calato.



Jay Wanamaker
editor
Percussion on the March



Lauren Shar

McDonald's Percussion Instructor, Jay Wanamaker working with members of the All-American Band.

directed by Jay Wanamaker, University of Southern California. Members of the 1984-85 McDonald's All-American High School Percussion Section included:

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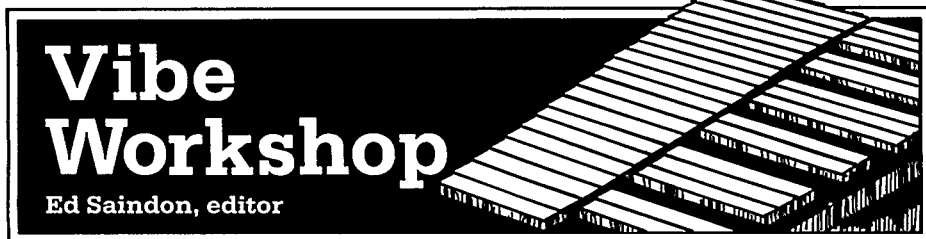
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Eclectic Mallet Virtuoso: Ed Saindon

Interviewed by Mike Blake

Through his Vibe Workshop column that began in 1977, Ed Saindon has authored and edited a multitude of vibraphone articles which run the gamut from technique to theory and jazz to 20th century music. As a result of his diverse educational activities (i. e. private instruction, clinics, publishing and articles) and professional performances and recordings (most notably Ed's latest album, "Different Strokes"), Ed Saindon has been and continues to be one of the most important contributors to the field of mallet percussion. A leading exponent in such mallet areas as solo vibraphone playing, advanced sticking concepts and innovative dampening techniques, he is equally versed and knowledgeable in such areas as jazz harmony and improvisational technique. As is evident in the following interview, mallet virtuoso Ed Saindon remains committed to developing and fostering the total spectrum of music and mallet playing.

Mike Blake: Ed, was the vibraphone your first instrument?

Ed Saindon: No, I originally began on drums and was into Buddy Rich, using the same drum and cymbal setup, copying his licks and playing along with his recordings. Upon entering Berklee, I started getting into players like Elvin Jones, Tony Williams, and Jack DeJohnette, among others.

MB: How did you become interested in the vibraphone?

ES: In 1972 I attended a Berklee Commencement Concert in which Gary Burton played. Gary did a solo interlude on a Keith Jarrett tune which blew me away. It was a very memorable experience. Consequently, that year I started studying with Gary on vibes and Alan Dawson on drums. I gradually made the change from drums to vibes, playing drums less and less. This all took place in a period of a few years. It was actually a tough decision that I made based on a variety of reasons.

MB: In such a short time you've developed your own sound and style. Were you comfortable right away going from drums to vibe?

ES: It was actually a very natural transition, although it took me a few years to reach what I thought was a satisfactory skill level on the vibes. What helped me considerably was that I studied piano for my Music Education degree as well as studying jazz piano with books and with Gary. While at Berklee, I practiced and gigged more on piano than on vibraphone. After that, I developed my interests in specific areas, such as solo vibe playing and developing a style and concept of playing. Actually, a lot of it was just imagining how I wanted to play the instrument.

MB: Much has been said about your pianistic style of vibraphone playing. What is your outlook on musical styles for the vibraphone?

ES: I'm trying to integrate all kinds of styles and techniques



on the vibes. For example, I'll play a Bach Sonata and try to adapt techniques like that into my style of jazz playing. I'll also incorporate legit marimba techniques, 20th century techniques, as well as jazz and classical piano techniques on the instrument, developing a pianistic sound as opposed to comping with four mallets and then improvising lines with two. I believe in using the whole range of the instrument, incorporating such factors as an extreme dynamic range, musical subtleties and a wide gamut of techniques.

MB: You seem to use technique to enhance your sound. Do you feel it is the most important aspect of vibe playing?

ES: Technique is very important, but many times technique can get in the way of the music. If you take someone like John

Lewis of the Modern Jazz Quartet, he might have a great deal of technique, although he doesn't show it if he does have it. However, what he plays is very musical and has as much musical integrity as something played by Oscar Peterson. The same is true of Count Basie. You just have to know your limitations and work within the parameters. Ultimately, your playing music and technique should not be the end. The music – specifically the playing process itself – is the end.

MB: Who are the jazz players you've listened to mostly?

ES: I haven't listened to many vibe players; I'm acquainted more with the music of other instrumentalists, such as Coltrane, Bill Evans and Keith Jarrett. I've listened to many keyboard players and guitar players, as well as sax and trumpet players. Like everyone else, I've gone through different periods, listening to certain players, gathering ideas from each period and person.

MB: In listening to and studying improvisation, what is your philosophy concerning transcriptions, creating lines with scale usage, and playing by ear?

ES: All of those ideas work. I did a lot of transcribing, but I really didn't play lick for lick the whole transcription. I more or less transcribed the solo or piece of the solo and analytically studied it. I deal mainly in concepts, like using pentatonic scales or upper structure triads, superimposition or bebop stylistic techniques. I try to deal more with concepts as opposed to stringing licks together. To me, improvisation should be spontaneous composition – you should not have any preconceived ideas of what you're going to play. It just flows; it's not premeditated.

MB: I have attended a number of your clinics and seminars, and the response has always been very enthusiastic and positive. In your clinic presentations, you usually cover the techniques and improvisational concepts we have talked about so far.

ES: Yes, my clinics are usually a grab bag of many techniques and concepts. A typical clinic might focus on solo playing, comping, improvisation, correct use of pedaling and dampening, sticking concepts, etc.

MB: Along with your clinics, are you engaged in other projects?

ES: Yes, I'm presently playing in a variety of projects – doing quite a lot of duo playing with various instruments, namely guitar, bass and flute. I have a duo album in the wind with a guitarist, as well as a solo vibraphone album. I'm also playing quite a few mainstream gigs around the city. However, the majority of my time and emphasis has been with my own group, Spectrum, and promoting our album, "Different Strokes."

MB: Tell us about your band. What direction are you going with Spectrum in terms of material?

ES: We are playing a very contemporary style of music that incorporates many musical elements taken from jazz, rock, classical... the list goes on. Within the context of the group, I'm using a wide range of mallet instruments: vibraphone, marimba, my customized Kelon marimba, electric bass marimba and glockenspiel. The group's personnel consists of some of the finest players on the East Coast. The material comprises mostly my original compositions, featuring the vibraphone and my style of playing as the main unifying thread throughout the music. The compositions incorporate metric modulations, polyrhythms and many more unusual devices that are generally not used in much of today's music.

I chose the name "Spectrum" to designate a wide range of sound and music. With that in mind, the potential is limitless. From a rock tune to a burning bebop tune and a Bach piece to a 20th century composition, it's all music to me and I want to do it all.



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MB: Then most of the compositions are more than just a head and bridge with improvisation played over the changes, and then out again?

ES: Right, it's not your typical bebop type of format, where you play the melody and solo on the changes. The compositions have many different changes and sections in each tune. Some of the improvisation is based on the changes, and some of it is based on other vamps or additional material within the compositions. For example, *Time Jive* contains a vamp where the marimba plays over it; the meter goes from 3/4, to 4/4, to 5/4, to 6/4 – within those modulations, every measure is cut in half by accents played by the rhythm section. I definitely tried to avoid the head-solo-head-type of format.

MB: "Different Strokes," your debut album as a leader, has received great reviews and is selling remarkably well. Did you produce it?

ES: Yes I did produce it myself. We recorded the album primarily via a 24-track remote mobile unit at my studio in New Hampshire. Depending on the compositions, some of the tunes were cut live and others were layered. I overdubbed the marimba tracks towards the end of the recording project. The vibraphone was recorded on five tracks – a direct line from my transducers and four microphone lines (two microphones close-up and two about ten feet away for more of an ambience). The mixing took a while because the tunes are so complex in a number of ways, and in addition, with my vibe style and the layered mallet keyboards and percussion, the overall sound is quite thick. With Bob Ludwig of Masterdisk doing the mastering, full color graphics done in Canada and pressing by Wakefield in Phoenix, we didn't skimp in any facets of the production.

MB: In your published articles in *Percussive Notes*, you

seem to have an emphasis on solo vibe playing. Could you comment on that?

ES: As I mentioned earlier, I like to integrate many techniques in my style of playing. Solo playing lends itself to that style of playing whereby there is a lot of room to do many things. In solo vibraphone playing, you cannot depend on anyone else. That's good and bad. On one hand, you have total freedom with regard to dynamic range, time feel and reharmonization. On the other hand, you have to create as much intensity by yourself as you would with a group performance. That's not easy.

Actually, on my album, the sound is based on a full vibe sound and my pianistic approach. What happens around my playing is primarily the complementing and filling in by the other mallet keyboards and rhythm section. So whether I'm playing solo vibes or playing with the band, I generally still play the same.

MB: You've just returned from a lengthy Midwest tour of college concerts and clinics and are back teaching at Berklee. You seem to have a nice balance between performing and teaching.

ES: Well, I really enjoy doing both. One without the other wouldn't work for me. I need and thrive on the balance.

MB: In the educational area of music you have become very involved doing clinics, writing articles, publishing your compositions and instructing at Berklee. Could you outline a typical day?

ES: First of all, there really is no typical day for me in that everyday at Berklee is unique. Presently, I have some very talented students and I get as much from them as they get from me. I have many lab classes with four or five mallet students, concentrating on such topics as solo playing, improvisation and technical development. At the end of the day, I'll probably do a session or do some writing.

In addition, I'm currently teaching a number of students via cassette correspondence and that might be accomplished late at night. On top of that, some of my "spare time" is taken up with promoting my new mallet line. So again it varies, with so many things to do, I have to set priorities and do them one at a time.

MB: Ed, what are your future plans?

ES: With my album doing extremely well, I have a busy fall scheduled with concerts and clinics as well as preparing material for the solo and duo album. In addition, I plan on adding compositions and books to the Ed Saindon Music catalogue and I'm setting up distribution for my mallet line. Teaching at Berklee will continue. As far as my personal playing is concerned, I'll continue to write and play as much as possible and be as eclectic as I can.

(Editor's note: Anyone interested in obtaining Ed's latest recording, "Different Strokes," may write for a free brochure to: World Mallet Records, 342 Island Pond Road, Derry, NH 03038.)

Mike Blake is an instructor of percussion, jazz ensemble and marching band at The University of North Dakota in Grand Forks.

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Ed Saindon
editor
Vibe Workshop

Programs

Wilber England, editor and compiler

Readers are invited to submit percussion programs to be printed in *Percussive Notes*. Please be sure to include the publisher or source of each work and check to make certain that the program clearly indicates the complete address and date of the performance. Because of space limitations, please avoid programs of studio recitals or class performances. Direct all materials to Wilber England, I.U. Dept. of Bands, 2116 Wimbleton Lane, Bloomington, IN 47401.

California

California State University, Northridge

Senior Recital 2/24/85

David Joseph Early, Percussion
Etude No. 3 for Marimba - Smadbeck
- Studio 4

Gebrauchsmusik for Dance - Margolis
- HaMaR

Four Bagatelles for Solo Vibraphone -
Steiner - SeeSaw

Drei Szenen für Vier Pauken - Joaquin
- Zimmermann

Humboldt State University

Recital 5/12/84

Wayne Goellner, Percussion
Inspirations Diabolique - Tagawa
- WIM

Wooden Music - O'Meara - MFP
Recitative and Moto Perpetuo - Carter
- AMP

The Doll's Burial - Tchaikovsky/
Stevens - MP

Yellow After the Rain - Peters - MP
Suite for Flute and Marimba - Wilder
Movement for Marimba - Tanaka -
Ongaku No Toma Sha

Percussion Ensemble 5/31/84

J. B. Smith, Director
Wu Shao Way, Marimba
Paul Roberts, Marimba
Suite Moderne for Marimba - Smith -
Permus

Theme and Variations - Peters - Peters
Hungarian Dance #5 - Brahms/
Quick - BM

African Welcome Piece - Udow -
UMMP

Tangents - Fink - Peters

Ritmica No. 6 - Roldan - SMPC
Three Days and Two Nights - Wu/
Hanrahan/Rosen - Manu.

Percussion Ensemble 11/26/84

J. B. Smith, Director
Great Performances - Creshevsky
- Broude

Toccata - Chavez - BM

Ballades - Joller - Billaudot

Trio Sounds - vonMoisy - Simrock
Ostinato Pianissimo - Cowell - Merion
Bali - Gordon - MFP

University of Southern California

Percussion Ensemble 11/13/84

Jay A. Wanamaker, Director and
Conductor
Gregg Field, Guest Soloist
Synchronisms No. 5 - (for 5 percussion
players and tape) - Davidovsky
- Marks

Toccata - Chavez - Mills Music
Gainsborough - Gauger - Southern
Turkish March - Mozart/Peters
- Peters

Xylophonia - Green/Becker - Nexus
Concerto for Drum Set - Beck - Kendor

Colorado

University of Northern Colorado

Summer Festival Wind Ensemble 7/17/84

Jack Stamp, Guest Conductor
Gray Barrier, Marimba Soloist
*Songs Without Words for Marimba and
10 Players* - Broege - Allaire
Pub. Co.

Percussion Ensembles I and II 1/23/85

Greg Carroll, Conductor
Gray Barrier, Conductor
Suite for Percussion - Kraft - Belwin
Mills

Greensleeves - arr. Peters - Manu.
Antiphon - Combs - Southern
Swords of Moda-Ling - Peters - Manu.
Polyphonies Cunningham -
Composers Facsimile Ed.

First Construction in Metal - Cage
- Peters

*Toccata for Marimba and Percussion
Ensemble* - Kelly - ACA

Geometrics - Bendrick - Manu.
The Black Page - Zappa - Manu.

Recital 2/12/85

Gregory Carroll, Marimba/
Vibraphone
Two Psalms for Marimba and Voices
- Kreutz - CMP

No. 30 (Unintitled) from *The Album
for the Young* - Schumann -
Marimba Prod.

*Theme and Variations for Percussion
Quartet* - Kraft - WIM

I've Touched Your Soul - Swartz/
Barrier - Manu.

April Joy - Metheny/Barrier - Manu.
Karen's Tune - Carroll - Manu.

I'm Sorry - Mainieri/Carroll - Manu.
Self Portrait - Mainieri - Manu.

Senior Recital 3/5/85
Phillip Brad Tarpley, Percussion
Invention #2 (3 Part) - Bach/Lang
- Adler

*Selections from The Album for the
Young* - Tchaikovsky/Stevens -
Studio 4

My Lady White - Maslanka - Marimba
Prod.

Pretty Scattered - Metheny/Tarpley
- Manu.

Peace - Silver - Manu.

Florida

Central Florida

Percussion Ensemble 2/3/84 Summer-Eve Concert

Scott McCord, Conductor
Firekay Fanfare - McCord - Manu.
Sabre Dance - Khachaturian/McCord
- Manu.

Arab Dance, Chinese Dance from

The Nutcracker Suite -
Tchaikovsky/McCord - Manu.
Peter and the Wolf - Prokofieff/
McCord - Manu.

Cantatelli - McCord - Manu.

Tango D'Oriental - Tobias - Adler

Relanpago - McCord - Manu.

Trepak from The Nutcracker Suite
- Tchaikovsky/McCord - Manu.

Florida State University

Recital 7/12/84

Steven R. Hemphill, Percussion
Suite No. 1 in G Major - Bach
- Barenreiter

Time for Marimba - Miki - Ongaku
No Tomo

Eight Pieces for Timpani - Carter -
Assoc.

*The Rite of Spring, Five Extracts for
Solo Timpani* - Stravinski/
Werdeshheim - Manu.

Goodbye - Kennedy - Manu.

Sweet Georgia Bright - Lloyd

Recital 10/13/84

Christopher Deviney, Marimba
Etude Op. 6, No. 10 and 9 - Musser
- Studio 4

Two Mexican Dances - Stout -
Studio 4

Composites for Marimba and Bassoon
- Witten - Southern

Percussion Ensemble 10/23/84

Gary Werdeshheim, Conductor
Steven Hemphill, Asst. Conductor
Synchronisms No. 5 - Davidovsky -
Belwin

Concerto for Percussion - Gaspard
- Manu.

A Literary Dinner - Mobley - Manu.

Georgia

Valdosta State College

Percussion Ensemble 11/15/84

Richard C. McLendon, Conductor
Fanfare for Double Percussion Trio -
Frock - Southern
Sonatina - Tull - Boosey & Hawkes

Illinois

Concordia College

Recital 11/28/84

David Koester, Snare Drum
Sandra Shephard, Snare Drum
Etude No. 1 - Coutelier - Elkan
- Vogel

Etude No. 2 - Coutelier and
Vandermaesbrugge - Elkan - Vogel

*Dedication of Ferguson Gallery and
McCormick Recital Hall 2/24/85*

Clayton Johnson, Marimba

Meditation - Creston - Schirmer

Instrumental Recital 2/27/85

Elizabeth Olsson, Snare Drum
Robert Williams, Marimba
A la Maniere de... No. 1 - Delecluse
- Leduc

Suite Ancienne - Jarre - Leduc

Percussion Ensemble 3/1/85
DuPage County Music Educators
Workshop

Ancient Military Aires - traditional
Rudimental Rock 'n' Rolls - Thamm -
Creative

Parade - Gould - Chappell
Cross Corners - Green/Becker -
Becker

Allegro from *Water Music* -

Handel/Moore - Permus
*Two Christmas Carols from The Carol
Book* - arr. Miller - Ludwig
Aria from The Telephone - Menotti/
Elias - manu.

Toccata Without Instruments - Meyer
- Kendor

Ogoun Badagris - Rouse - Helicon
Pontieo - Lobo/U'Fallon - Manu.

Eastern Illinois University

Recital 9/21/84

Brad Behrens, Percussion
Kurt Gartner, Percussion
Ballade for Vibraphone - Stabile - WIM
Suite for Marimba - Fissinger -
Perc. Arts

Sonata for Timpani - Beck - Boston
Ever Inward for Vibraphone - MacBride
- PPP

Water and Fire for Marimba - Skoog
- CMP

Improvisation for Four Timpani -
Carter - Assoc.

French Suite for Solo Percussion -
Kraft - WIM

*Quiet Celebration for Vibes and
Marimba* - Molenhof - Kendor

Recital 9/28/84

L. Scott Ney, Percussion
Tom McGowan, Percussion
Yellow After the Rain (for Marimba) -
Peters - Peters

Two Pieces for Unaccompanied Timpani
- McCormick - Studio 4

Drifts for Solo Vibraphone - Kastsuck
- PPP

Etude in B Major, C Major - Musser
- Studio 4

Waves for Solo Marimba - Peters -
Peters

Three Dances for Snare Drum - Benson
- Chappell

Variations on the Westminster Clock -
Latimer - Perc. Press

Sonata for Marimba and Piano - Tanner
- Cole

Saturday's Child Sings a Hopeful Song
- Molenhof - Kendor

Percussion Ensemble 10/16/84

Johnny Lee Lane, Director
Three Brothers - Colgrass - MFP
October Mountain for Percussion Sextet
- Hovhaness - Peters

Jazz Variants for Percussion Ensemble
- Beck - Boston

The Swords of Moda-Ling - Peters -
Peters

Toccata for Percussion Instruments -
Chavez - Belwin

*Witch Dance for Dancer and Two
Percussionists* - Biscardi - Manu.

Senior Recital 10/26/84

David M. Markgraf, Percussion
Two Movements for Marimba - Tanaka
- Ongaku No Tomo Sha

Two Pieces for Four Timpani - Carter
- Assoc.

Three Pieces for Vibraphone - Steiner
- SeeSaw

*Concerto for Percussion and Small
Orchestra* - Milhaud - Universal Ed.

Selections from Album for the Young
- Schumann/Stevens - Studio 4

Selections from Album for the Young
- Tchaikovsky/Stevens - Marimba
Prod.

"Blue Thunder" Marching
Percussion Section 11/30/84
Zappa - Zappa/Lang/Durrett - Manu.
Scherzo - Tchaikovsky/Peters/
Gartner - Manu.

- Skunk Funk – Brecker/Gartner – Manu.
- Virgil's Lament – Lindsey/Gartner – Manu.
- Percussion and Marimba Ensemble 12/4/84**
Johnny Lee Lane, Director
Fire for Percussion Ensemble – O'Gorman – Barnhouse
Discussion for Percussion – Rauschenberg – WIM
Prelude for Percussion – Del Borgo – Kendor
Nonet – McKenzie – MFP
Rondo – (from String Quartet Op. 33, No. 3) Haydn/Jeanne – Permus
Brandenburg Concerto No. 2 – Bach/Schaefer – Permus
Greensleeves for Marimba Ensemble – arr. Peters – Peters
We Are the Reason – Meece/Lane – Manu.
- Recital 3/1/85**
Brian Mell, Percussion
Brian Justison, Percussion
Two Pieces for Marimba – Peters – Peters
Variations on the Westminster Clock Theme – Latimer – Perc. Press
Corrente II for Solo Percussion – Kraft – Chappell
Prayer for Marimba – Gipson – Southern
The Cavalier for Solo Snare Drum – McCormick – Perc. Enterprises
Toccata for Solo Percussion – D'Angelo – MFP
Suite for Timpani – Peterson – MFP
Marie (A Four Mallet Rag) – Larrick – Permus
- Percussion Ensemble and Marimba Orchestra 3/5/85**
Johnny Lee Lane, Director
Traditional Rudimental Drum Solos – Unknown – Ludwig
Crescendo for Percussion Ensemble – Lepak – Windsor
Concerto for Percussion Quartet – Adney – Bramora
Quintet for Percussion and Clarinet – Stroud – SeeSaw
Closing Piece – Leonard – Leonard
Two Movements for Mallets – Steinhöhr – Lang
Processional for Marimba – Leonard – Leonard
Suite for Keyboard Percussion – Slater – O. U. Press
- Recital 3/8/85**
L. Scott Ney, Percussion
Thomas McGowan, Percussion
Suite for Solo Snare Drum – LaRosa – PPP
Ballade for Solo Vibes – Stabile – WIM
Two Mexican Dances – Stout – Studio 4
Prelude (Op. 11, No. 3) for Solo Marimba – Musser – Studio 4
French Suite for Solo Percussion – Kraft – WIM
- Effingham**
SMC Percussion Team Concert 4/10/84
Glenn Shaft, Teacher
Johnny Lane, Coordinator
Entrance Song: It's a Small World – Disney – Disney
Hand Clapping: Special Rhythms – Manu.
Rhythm #1: Cha Cha – Manu.
Rhythm #2: Bolero – Manu.
- Rhythm #3: Mambo** – Manu.
Rhythm #4: Bosa Nova – Manu.
- Concert 5/22/84**
Glenn Shaft, Teacher
Johnny Lane, Coordinator
#1: Billie Jean – Manu.
#2: Sesame Street – Manu.
#3: Blues – Manu.
#4: Bosa Nova, mambo – Manu.
- Northern Illinois University**
Faculty Recital 3/5/84
Robert Chappell, Percussion
Angklung – Chappell – Manu.
Styles for Marimba – Chappell – Manu.
Om-Gamaglaukenlon – Benford – Manu.
Failing – Johnson – Manu.
Minor Moment – Breuer – Alfred
Back Talk – Breuer – Alfred
Vistar – Chappell – Manu.
- Senior Recital 8/5/84**
Steve Bass, Percussion
Mexican Dance #2 – Stout – Studio 4
My Lady White – Maslanka – Marimba Prod.
The King of Denmark – Feldman – Peters
Michi – Abe – MFP
Rebus – Kowalski – Kowalski
The Whistler – Green – Becker
Aurora – Towner – Manu.
- Graduate Recital 9/17/84**
James Ray Roberts, Jr., Percussion
Two Mexican Dances – Stout – Studio 4
Canaries (from Eight Pieces for Four Timpani) – Carter – AMP
Etude for a Quiet Hall – Deane – CMP
Intentions – Novotney – Manu.
Envision – Roberts/Stevenson – Manu.
Straight – No Chaser – Monk/Roberts – Manu.
- Faculty Recital 10/1/84**
Rich Holly, Percussion
Chorale: Come Holy Ghost, Lord God – Bach – Schirmer
Three Preludes for Marimba – Penn – SeeSaw
Conversation – Miyoshi – Ongaku No Tomo Sha
Raga No. 1 for Timpani Cahn – Cahn
Aggressions – Serry – Manu.
No Mystery – Corea – Litha
Bob Buggert – Harr – Cole
Four Movements for Percussion Quartet – Udow – ACA
Variations on a Theme "Chopsticks" – Owen – Fischer
- Percussion Ensemble 11/13/84**
Robert Chappell, Director
Rich Holly, Director
Kotrab – Kvistad – Cole
Music for Pieces of Wood – Reich – Manu.
Toccata – Chavez – Belwin
Cross the Heartland – Metheny/Adamcik – Manu.
Geometrics – Bendrick – Manu.
Interactions – Bergamo – MFP
Credo in Us – Cage – Peters
Omujooni Balinserekerera Balinsala Ekyambe – trad. East African
Xylophone Music – Manu.
- Guest Artist Recital 11/15/84**
Keiko Abe, Marimba
Variations on Japanese Children's Songs – Abe – Manu.
- Itsuki No Komori Uta** – Japanese Folk Song/Abe – Manu.
Meniseus – Tsubonoh – Manu.
Dream of the Cherry Blossoms – Abe – Zimmermann
Puzzle – Geay – Manu.
Birdscape I for Solo Marimba – Yoshimatsu – Manu.
Fa Fa Fagonae – Nelson – Manu.
Marimba Spiritual Miki – Manu.
- Senior Recital 12/1/84**
William Carver, Percussion
Selections from Album for the Young – Tchaikowsky – Studio 4
Grand Fantasy in C Major – Helble – Studio 4
Duo for Percussion and Piano – Pillin – WIM
Childrens Song No. 1 – Corea – Litha
Tears for Flute and Vibraphone – Roberts – Manu.
Trio for Two Marimbas and Piano – Kreutz – Perc. Arts
Kaiso – Moses – Manu.
- Senior Recital 12/2/84**
Bill Miles, Percussion
Four Pieces for Timpani – Bergamo – MFP
Mexican Dance No. 1 – Stout – Studio 4
Seven Ages of Man – Miles – Manu.
Reflections – Knaack – Lang
Love, Speed, and Thrills – Miles – Manu.
Crystal Silence – Corea – Litha
Experiences – Miles – Manu.
Dill Pickles – Green/Becker – Becker
Nickles and Dimes – Cobham/Miles – Bilham Cobby Prod.
- Northwestern University**
Percussion and Marimba Ensembles 11/20/83
Terry L. Applebaum, Conductor
Mark Lutz, Graduate Asst. Conductor
Ionization – Varese – Kerby
Images II – Tanenbaum – PPP
Five Dream Sequences – Ross – Boosey & Hawkes
Intrusion of the Hunter – MacGregor – MFP
Octet for Mallet Instruments – Morris – Permus
Matona mia cara – Lassus/Boyd – FDS
Greensleeves – traditional/Boyd – FDS
Xylophonia – Green/Becker – Becker
Comedians Galop – Kabalevsky/Peters – FDS
- Percussion Ensemble 11/21/83**
Terry Applebaum, Conductor
"A Varese Sampler"
Ionization – Varese – Kerby
Integrales – Varese – Kerby
- Recital 12/3/83**
John Kennedy, Percussion
Recitative and Improvisation – Carter – AMP
Chaconne from Partita No. 2 – Bach – Permus
Crystal Canon for Edgard Varese – Tenney – Kerby
Time – Miki – Ongaku No Tomo Sha
Psappha – Xenakis – Salabert
- Percussion and Marimba Ensembles 2/19/84**
Terry Applebaum, Conductor
Mark Lutz, Graduate Asst. Conductor
Antiphon for Double Percussion Choir – Combs – Southern
- Double Quartet** – Myers – Manu.
Evanescence – Casey – Manu.
Toccata for Percussion Instruments – Chavez – Belwin
Sonata for Strings No. 1 in G Major – Rossini – Permus
Quintet for Mallet Percussion, Op. 39 – deGastnye – Fereol
Underdog Rag – Richards – Richards
Hungarian Dance No. 6 – Brahms/Gordon – Manu.
Heliopolis – Beckenstein/Riddle – Manu.
- Recital 4/10/84**
Karen Storey, Percussion
Tornado – Markovich – Creative
From Sonata VI in E Major – Bach – Permus
Variations for Solo Kettledrums – Willims – MFP
Variations on Lost Love – Maslanka – Maslanka
Inspirations Diabolique – Tagawa – WIM
- Recital 4/26/84**
Edwin A. Canning, Percussion
Pieces for Four Timpani – Carter – AMP
From Sonata II for Violin – Bach – Permus
Pieces of R – Boo – Permus
Rounds for Percussion Solo, Op. 28 – Redel – AMP
- Percussion and Marimba Ensembles 5/12/84**
Terry L. Applebaum, Conductor
Edwin Canning, Graduate Asst. Conductor
Markus Lutz, Graduate Asst. Conductor
Karen Storey, Graduate Asst. Conductor
Chamber Piece for Percussion Quintet – Colgrass – MFP
Double Music – Cage and Harrison – Permus
Synchronisms No. 5 for Five Percussion Players and Tape – Davidovsky – Belwin
Two Ritmicas – Roldan
Round – Hamm – Media
From Eine Kleine Nacht Musik – Mozart – Kalmus
Polka from the Golden Age Ballet – Shostakovich/Peters – FDS
From Bachianas Brasileiras No. 1 – Villa – Lobos/Petersen – Manu.
Quartet – Spivak – Lang
- Recital 5/18/84**
Dean Nobuaki Koba, Percussion
Donna Lee – Parker – Manu.
Percussion Music – Lang – Editio Musica Budapest
Etudes for Marimba, No. 1, 2, 4 – Stout – PPP
Four Pieces for Timpani – Bergamo – MFP
Invention 12 and 14, Prelude 2, from Well-Tempered Clavier – Bach – Permus
Three Movements for Bebop Drumset – Koba – Manu.
- Kroumata Percussion Ensemble 11/8/84**
A Concert of Swedish Music
Ingvar Hallgren, Anders Holdar, Jan Kellgren, Anders Loguin, Martin Steisner
Sisu – Lundquist
Sonata for Solo Vibraphone – Back – Hansen
Drums – Sandstrom – Manu.

Percussion and Marimba Ensembles
11/18/84

Terry L. Applebaum, Conductor
James W. Gordon, Guest Conductor
Eric Ruske, Horn Soloist
Vectors for Percussion Ensemble and Electronic Tape - Syverud - Manu.
Chamber Music for Horn and Percussion - Deason - Manu.
Ceremonial for Percussion Ensemble and Piano - Creston - Schirmer
Stuck Games for Mallet Ensemble - Riley - Southern
Recuerdos de Alhambra - Guatemalan Folk Song/Vincent - Vincent
Prélude from the Holberg Suite - Grieg/Gordon - Manu.
Ragtime Robin - Green/Becker - Becker
Pizzicato Polka - Strauss/Applebaum - Manu.
Chichi Chichi Samba - Traditional/Bethancourt - Manu.

Western Illinois University

Chamber Music Series 9/4/83
Dr. Richard D. Cheadle
Assisted by **David Fodor, Dr. Robert Sibbing, Dr. Tanya Carey**
Wellington 22 - Gauger - Gauger
Duettino for Marimba and Alto Saxophone - Yuyama - Ongaku
Numbers, Names - Sullivan - Sullivan
Singer of Songs, Weaver of Dreams - Baker - Frangipani Press

Recital 11/21/83
Scott Stulir, Percussion
Adam Brennan, Percussion
Morris Dance - Kraft - WIM
Indiscrepancies - Stulir - Manu.
Yellow After the Rain - Peters - Peters
Canticle - Leonard - Volkvien
Ballade - Stabile - WIM
Plinth - Stulir - Manu.

Percussion Ensemble and Drum Line 11/30/83
Richard D. Cheadle, David B. Fodor, Directors
Crescendo - Lepak - Windsor
The Most Fun In Life - Russell - Manu.

The Whistler - Green/Becker - Becker
Salute to Truckers - Combs - Manu.
Moonlight Sonata - arr. Cheadle - Manu.

Russlan and Ludmilla - arr. Campbell - Manu.

Mediterranean Holiday - arr. Mann - Manu.

Downwind - arr. Theo - Manu.
The Devil Went Down to Georgia - arr. Float - Manu.

Graduate Recital 3/29/84
David Fodor, Percussion
Ceremonial March - Calabro - Pro Art
Suite for Marimba - Fissinger - Perc. Art
All for One - Wyatt - Manu.
Waltz King - Molenhof - Kendor

Senior Recital 3/31/84
Steven G. Lyons, Percussion
Bugler's Dream from Charge Suite - Arnaud - Shawnee Press

Duality for Alto Saxophone - Russell - Russell
Improvisation del Quiche - Collins - NewTone

Concerto for Marimba and Orchestra - Basta - MFP
Children's Song #2, #15 - Corea - Litha Music
Stolen Moments - Nelson - Lyons

City Kids - Gyra - Reyes
Mexican Tune - Lyons - Lyons

Recital 4/1/84
Michael R. Link, Percussion
Four Pieces for Timpani - Bergamo - MFP
Concertino for Marimba and Orchestra - Creston - Schirmer

Off the Cuff, Link - Larson - Larson
English Suite - Kraft - Award
The Whistler - Green/Becker - Becker

Senior Recital 4/7/84
J. Douglas Kirby, Percussion
Inspirations Diabolique - Tagawa - WIM
Wellington 22 - Gauger - Gauger
Monograph IV - Gipson - Studio 4
Essay I - Kirby - Kirby
Sonata for Timpani - Beck - Boston

Graduate Recital 4/16/84
David Fodor, Percussion
Concerto in A Minor - Vivaldi - Belwin Mills
Three Episodes for Timpani - Beck - Kendor

Circus Parade - Dubois
Lullaby and Anything Goes - Fodor - Manu.
Inspirations Diabolique - Tagawa - WIM

Senior Recital 5/6/84
Kathleen L. Kivland, Percussion
Concertino for Timpani with Brass and Percussion - Colgrass - MFP
Grand Fantasy in C Major - Helble - Studio 4

Duet for Percussion and Keyboards - Serry - Studio 4
Suite for Violin and Jazz Piano - Bolling - Leduc
Xylophina - Green/Becker - Becker

Percussion Ensemble 5/9/84
Dr. Richard Cheadle, Director
Ogoun Badagris - Rouse - ACA
Sextet for Percussion - Carno - MFP
Fip Fop Fuppe - Spivack - Lang
Mardi Gras - Brown - Kendor
Lovely Lady - Brown - Kendor
Windfall - Brown - Kendor

Music for Trumpet and Percussion 9/11/84
William DeJong, Richard Cheadle
Fanfare and Allegro - Leonard - Simrock
Marimba Suite - Sifler - WIM

Three Bagatelles - Tull - Boosey & Hawkes
Animal Ditties - Plog, Nash - Wimpleton
Encounters III - Kraft - WIM

Wheaton Conservatory of Music

Percussion Ensemble
David O'Fallon, Director
Exclamation! - Karlen - Augsburg
Amores - Cage - Peters
Bachianas Brasileiras - Villa - Lobos/Elias - Manu.

Three Dance Movements - Russell - Presser
Everlasting to Everlasting - Camerer - Manu.

Lift Off! - Peck - Cole
Brandenburg Concerto No. 2 - Bach - Peters

Percussion Ensemble 11/30/84
Young Persons Concert
David O'Fallon, Director
Comedians Galop - Kabalevsky/Peters - Peters

Pentatonic Clock - Charkovsky - Creative
Parade - Gould - Chappell
Cross Corners - Green/Becker - Becker
Swords of Moda-Ling - Peters - Peters
Pontieu - Lobo/O'Fallon - Manu.

Indiana

Indiana State University

Percussion Ensemble 11/12/84
Doug Walter, Conductor
Comedians Galop - Kabalevsky/Peters - Peters
String Quartet in D Major, K. 155 - Mozart - Peters

Green Hill - Frazier - Kendor
String Quartet in F Major, Op. 12, No. 1 - Beethoven - Kalmus
KOTRAB-Rhythmic Development of a Theme by Bartok - Kivistad - Contemporary Percussion Library
October Mountain - Hovhaness - Peters
Sextet for Percussion - Carno - MFP

Steel Drum Ensemble 12/5/84
Tim Peterman, Director
Jamaican Farewell - arr. Meyers - Manu.
Marianne - arr. Meyers - Manu.
Au Soleil Avec Toi - arr. Barrus - Manu.

El Montuno - att. Barrus - Manu.
Baja Humbug - arr. Siwe - Manu.
Merangue - arr. Marone - Manu.
Sloop John B - arr. Harris - Manu.
Everybody Loves A Saturday Night - arr. O'Connor - Manu.
Hedigan's Fancy - arr. Gibson - Manu.
Trepak from the Nutcracker Suite - arr. Bohnert - Manu.
Oyelo - arr. Narell - Manu.
Matilda - arr. Zuber - Manu.

Recital 1/20/85
Dave Jaeger, Percussion
Duet in Two Movements - Mancini - Manu.
Ballad for the Dance - Goodman - Mills
My Lady White - Maslanka - Marimba Prod.
Corcovado - Jokim - Manu.
Au Privane - Parker - Manu.

Graduate Recital 1/27/85
Daniel J. Lauby, Percussion
Six Allegro Duets - Colgrass - Lawson - Gould
Album for the Young, Op. 68 - Schumann/Stevens - Marimba Prod.

Four Preludes for Marimba - Penn - SeeSaw
The Everglades - Hatch - Hatch
Intercurrence - Kessner - Manu.
La Samba - Carey - Galaxy

Indiana University

Recital 10/31/84
Janet Tower Pemberton, Percussion
My Friend Norman - Pratt - Belwin Mills
Fantasy on Japanese Wood Prints - Hovhaness - Peters
Diversions for Flute and Marimba - Tanner - MFP
Concertino for Timpani - Kaufmann - Invention Press

Percussion Ensemble 2/11/85
William Roberts, Conductor
Stuart Marrs, Conductor
Three Brazilian Miniatures - Lacerda - Schott
Gainsborough - Gauger - Southern
Five Miniatures - McCauley - Leeds Music
Ionisation - Varese - New Music Orchestra Series

Kentucky

Western Kentucky University

Recital 10/6/84
Bruce W. Smith, Percussion
Frogs - Abe - Studio 4
Suite No. 1 in G Major - Bach - Schirmer
Due Miniature - Tanner - MFP
English Suite - Kraft - Award Music
Etude for a Quiet Hall - Deane - CMP

Percussion Ensemble 11/7/84
Emery E. Alford, Director
Bruce W. Smith, Asst. Director
Antiphon for Double Percussion Choir - Combs - Southern
Cataphonics - Weiner - Univ. of Miami Music Pub.
Lasciatemi Morire - Monteverdi/Gipson - OU Percussion Press
Adagio from Symphony No. 3 - Saint - Saens/Gipson - OU Percussion Press
Toccato - Chavez - Mills Music
Introduction and Rondo - Del Borgo - Southern
The Shadow of Your Smile - Mandel/Alford - Manu.
The Jolly Caballero - Frosini/Cahn - Cahn

Louisiana

Louisiana State University

Percussion Ensemble 10/30/84
John Raush, Conductor
Eric A. Chandler, Asst. Conductor
Kanon - Pachelbel - Peters
Brandenburg Concerto No. 2 - Bach/Schaefer - Permus
Precious Time for Flute and Three Percussionists - Radek - Manu.
Duettino for Piano and Percussion - Flagello - MFP
Carmen Fantasy for Percussion - Bizet/Farberman - Cortelu Pub.
Mirage - Robnett - Permus
Portico for Percussion Orchestra - Gauger - Gauger

Marimba Ensemble 11/27/84
Eric A. Chandler, Director
Jolly Caballero - Frosini/Cahn - Cahn
Prelude XXII - Bach/Peters - Peters
Allegro from Water Music - Handel/Moore - Permus
Can Can - Offenbach/Jeanne - Permus
Golliwog's Cakewalk - Debussy/Vincent - Vincent
Minuet from Symphony No. 40 - Mozart/Vincent - Vincent
Jovial Jasper - Green/Becker - Becker
Bolero - Rosales/Musser
Scherzo from Symphony No. 4 - Tchaikovsky/Peters - Peters
Chicken Reel - Daly/Cahn - Cahn
Farandole - Bizet/Peters - Peters

Louisiana Tech University
Faculty Recital 4/24/84
William C. Freeman, Percussion
Etude for a Quiet Hall—Deane—CMP
Suite for Solo Guitar—Wilder/Stout—
Studio 4
Interlude for Oboe and Vibraphone—
DeBeradinis—SeeSaw
Intercurrence for Solo Percussion
and Tape—Kessner—Manu.
Four Pieces for Timpani—Bergamo
—MFP

Percussion Ensemble 4/29/84
Bill Freeman, Conductor
A La Nanigo—Peters—KSM Pub. Co.
Bravura for Percussion Ensemble—Faini
—Accura
Three Pieces for Percussion Quartet—
Benson—Schirmer
Piece for Percussion—Peters—Peters
The Girl With the Flaxen Hair—
Debussy/Robinson—Manu.
Three Asiatic Dances—Frock—
Southern
Sonatina—Tull—Boosey & Hawkes

Maine

Bowdoin Summer Music Festival

Faculty Recital 7/2/84
Christopher Deane, Percussion
Kerry Meads, Percussion
Etude for a Quiet Hall—Deane—Manu.
Mourning Dove Sonnet—Deane—
Manu.
A Ring of Eyes—Shaffer—Manu.
Eclipse—Massella—Manu.
Pieces for Timpani—Carter—Assoc.
Cronaxis III—Cortese—Manu.
Renaissance Music for Hammer
Dulcimer—Anon.—Manu.
By Shade of Starry Night—Shaffer—
Manu.
Music of G. H. Green—Green—Green

Student Concerts 7/22,30,31/84
Kerry Meads, Percussion
Fantasy on Japanese Woodprints—
Hovhaness—Peters
Diversions for Flute and Marimba—
Tanner—MFP
Illegible Canons—Bergsma—Galaxy

Gamper Contemporary Music Festival

Bowdoin College
Christopher Deane, Percussion
Kerry Meads, Percussion
7/25/84
Visions of Time—Shabatai—Manu.
7/27/84
Ephemeron—Barker—Zacco
Cantos II—Cortese—Manu.
7/28/84
Music for a Summers Evening—Crumb
—Peters

Massachusetts

New England Conservatory of Music

Recital 4/18/84
Joseph Aiello, Percussion
Sonate—Debussy/Aiello—Editions
Durand & Cie
Variations for Four Drums and Viola
—Colgrass—MFP
Sarebar, for Tuba and Percussion—
Boyadjian—Manu.
Timpani Duet Q plus Two—Aiello
—Manu.

Percussion Ensemble 12/10/84
Frank Epstein, Director
The Kiss of Anima Mundi—Wallach
—AMP
Double Play—Hoffman—Manu.
Dance of the Sylphs—Berlioz—Pro Perc.
Press
Entracte—Shostakovitch—AMP
Tambuco (for 6 percussion players)—
Chavez—Mills Music
Don't That Beat All—Brown—Belwin
Mills

Reverie—Brown—Belwin Mills
Mardi Gras—Brown—Belwin Mills

University of Lowell

Mallet Ensemble 11/27/84
Donald E. Miller, Director
Brandenburg Concerto No. 2—Bach/
Schaefer—Permus
Fugue in C minor—Bach/Moore—
Permus
Caprice Valsant—Green/Becker—
Manu.
Remembrance of Times Past—LaPorta
—Kendor

Morning Dance—Beckenstein/
Jennings—Jenson
There and Back Again—Prosperi—
Manu.
The Aging Process—LaPorta—Kendor
Busy Signal—Molenhof—Kendor
Lovely Lady—Brown—Belwin Mills
Carnaval—Wall/Foley/Miller—
Jenson

Percussion Ensemble 12/2/84
Gary J. Spellissey, Conductor
Bayport Sketch—Spears—Barnhouse
Parade—Gould—Chappell
A La Samba—Peters—Peters
Toccata—Chavez—Belwin Mills
Connecticut Overtime—McMahan—
Studio P. R.
Six Little Indians—Firth—Fischer
Mosaic—Spears—Barnhouse
Encore in Jazz—Firth—Fischer

Michigan

Aquinas College

Day of Percussion 10/13/84
Aquinas Percussion Group
African Welcome Piece—Udow—
Univ. of Miami Press

Randy Marsh, with Alan Applegate,
Rupert Kettle, Tim Klooster, Peter
Siers, and Michael Sweeney
Marshes/Not Marshes—Kettle—Manu.

Equilibrium
Nancy and Michael Udow, Dance/
Percussion Duo

Tacit—Manu.
Six American Indian Children's Poems
—Manu.

Figures—Manu.
Oh My Ears and Whiskers—Manu.

Guest Recital 11/7/84
Keiko Abe, Marimba

Improvisation on Two Movements—
Tanaka—Manu.

Wind in the Bamboo Grove—Abe—
Manu.

Dream of the Cherry Blossoms—Abe
Manu.

Itsuki No Komori Uta—Japanese Folk
Song/Abe—Manu.

Variations on Japanese Children's Songs
—Abe—Manu.

Birdscape I for Solo Marimba—
Yoshimatsu—Manu.

Fa, Fa, Fagonae—Nelson—Manu.

Danny Boy—arr. Abe—Manu.
Frogs—Abe—Studio 4

Terrestrial Theater: Dunes & Woods

Muskegon, Mich., 8/5/84
Rupert Kettle, with T. Johnson, T.
Klooster, M. Sweeney, K. Wells
Single Stroke Roll Meditation—
Oliveros—Smith Pub.
Wood, Stone, Metal, Skin—Goldstein—
Manu.

Minnesota

MacPhail Center for the Arts

Percussion Ensemble 3/9/85
Robert Adney, Director
Ashland High—Abel—Ludwig
March for Percussion Quartet—Adney
—Bramora

Characters Three—Moore—Ludwig
This Old Man—Roy—Barnhouse

MacPhail High School

Percussion Ensemble 11/29/84
Robert Adney, Conductor
Connecticut Overtime—McMahan—
Studio Publications

Prelude No. 20—Chopin/Lepper—
Studio Publications

A La Samba—Peters—Peters

Five Drums in Drive—Butts—
Barnhouse

Rumanian Folk Dances—Bartok/
Adney—Manu.

Jingle Bells—Pierpont/Adney—
Manu.

Silent Night—Gruber/Adney—Manu.
The Little Drummer Boy—Davis,
Onorati, Simeone—Manu.

Northwestern College

Percussion Ensemble 10/30/84
Robert Adney, Director
Busy Signal—Molenhof—Kendor
Song for the New Year—Molenhof
—Kendor

Ostinato Pianissimo—Cowell—
Merion Music

Rumanian Folk Dances—Bartok/
Adney—Manu.

Faculty Recital 2/5/85
Robert Adney, Percussion
Etude Op. 6, No. 8 and 10—Musser
—Studio 4

Sonata VII—Bach—Elkan—Vogel
Saeta—Carter—Assoc.

Rhapsody for Marimba—Fluegel—
Kendor

Two Mexican Dances—Stout—
Studio 4

Etude Op. 6, No. 9—Musser—
Studio 4

Mississippi

Delta State University

Percussion Ensemble 10/25/84
Douglas Wheeler, Conductor
Three Brothers—Colgrass—MFP
Symphony for Percussion—Leonard—
Leonard

Night Music for Percussion—Starer—
Mills Music

Three Studies in Fours—Finney—
Peters

Ritmicas No. 5, No. 6—Roldan—
Southern

Senior Recital 1/10/85
Jeff Terry, Percussion
Variations for Percussion and Piano—
Barraine—Lucien de Lacour
Sonata—Pitfield—Peters

From Eight Pieces for Four Timpani,
March—Carter—Assoc.

Recital Suite for Marimba—Watson
—MFP

Die Zwitschermachine—Payson—
Creative

Mississippi Collegiate All-Star
Percussion Ensemble 1/28/85
Gordon Stout, Marimba Soloist
Conductors: Sherman Hong, Douglas
Wheeler, Michael Gill, Jeff Pellaton
Octet for Mallet Instruments—Morris
—Permus

Chamber Music IV—Suderburg—
Presser

Astral Dance No. 3—Stout—Manu.
Two Mexican Dances—Stout—
Studio 4

Gainsborough—Gauger—Southern
Farandole from L'Arleisienne Suite

No. 2—Bize/Jeanne—Permus

Scherzo—Tchaikovsky/Peters—
Forster

Faculty Recital 2/26/85
Douglas Wheeler, Percussion
Chorale "O Dearest Jesus, What Law
Hast Thou Broken?"—Bach—
Schmitt, Hall, & McCreary

Duetto Concertante—Dahl—Broude
Elegy—Stout—Studio 4

Concerto for Marimba and Vibraphone
—Milhaud—Enoch

Two Mexican Dances—Stout—
Studio 4

Etude Op. 6, No. 9 and 10—Musser
—Studio 4

Mallet Ensemble 2/28/85
Douglas Wheeler, Conductor
Processional—Leonard—Leonard
The Swords of Moda-Ling—Peters—
Frank's

Finale from String Quartet Op. 33,
No. 3—Haydn/Vincent—Studio 4

The Little Lame Girl—Villa—Lobos/
Vincent—Vincent

Brookhollow—Vincent—Vincent
La Bernardina—desPres/Vincent—
Vincent

Danserye—Susato/Vincent—Vincent
Scherzo—Leonard—Leonard

Two Contemporary Scenes—Leonard
—Leonard

Bolero—Rosales/Musser—Forster

University of Mississippi

Recital 12/3/84
Enrique Cotelo, Percussion
Concerto for Marimba and Orchestra
—Creston—Schirmer
Sonata for Timpani—Beck—Boston
Variations for Multiple Percussion and
Flute—Frock—Southern

University of Southern Mississippi

Faculty Recital 11/12/84
Sherman Hong, Percussion
Lovers: a Narrative in Ten Scenes
for Harpsichord, Oboe, Cello, and
Percussion—Rorem—Boosey &
Hawkes

Doctoral Composition Lecture
Recital 11/15/84

James Phillip Robbins
Michael Gill, Piano-Percussion
Music for Two Pianos and Percussion
—Robbins—Manu.

Percussion Ensemble 11/18/84
Sherman Hong, Conductor

Michael Gill, Asst. Conductor
Lasciatemi morire—Monteverdi/
Gipson—OU Press

Ritmo Jondo—Surinach—Assoc.

Song of Quetzalcoatl – Harrison – MFP
Gainsborough – Gauger – Southern
Adagio from *Symphony No. 3* – Saint – Saens/Gipson – OU Press
Misty – Garner/Schinstine – Schinstine
Medley from *My Fair Lady* – Loewel/Tardiff – Manu.

Missouri

Washington University

Percussion Ensemble 12/9/84
Rich O'Donnell, Director
Music for Multiple Keyboards – Hunt – Manu.
Polytymbe III – O'Donnell – Manu.
Take That – Albright – Jobert, Paris
Half-Lite – Clark – Manu.
Triplum – Rubright – Manu.

Nevada

University of Nevada – Reno

Percussion Ensemble 11/28/84
Terry Shingler, Conductor
Three Pieces for Percussion Quintet – Benson – Schirmer
Duo I – Pleyel – Belwin Mills
Three Episodes For Percussion Ensemble – O'Reilly – Schirmer
Ronda Ala Turk – Mozart/Moore – Permus
The Whirlwind – Green/Shingler – Shingler
A La Samba – Peters – KSM

New Jersey

Galdwell College

Concert Series 10/3/84
New York Percussion Quartet
John Leister, Peter Cooper, Barry Centanni, Edward Metzger
Three Pieces for Drum Quartet – Tenney – Kirby
Tres Estudios Para Percussao – Lacerda – Price
Inventions On a Motive – Colgrass – MFP
Back Talk – Breuer/Beck – Manu.
The Entertainer – Joplin/Leister – Manu.
Log Cabin Blues – Green/Beck – Manu.
Xylophonia – Green/Beck – Manu.
Un Misterio – trad. Guatemalan/Cahn – Cahn
Ragtime Robin – Green/Beck – Manu.
Jovial Jasper – Green/Becker – Becker
Yes! We Have No Bananas – Silver/Leister – Manu.
Nola – Arndt/Becker – Becker
La Bamba – trad. Mexican/Cahn – Cahn
Cross Corners – Green/Beck – Manu.
Stop Time – Green/Beck – Manu.

Glassboro State College

Percussion Ensemble 11/19/84
Dean Witten, Director
Introduction and Rondo – Del Borgo – Southern
Forest Rain – De Ponte – MFP
Stick Games – Riley – Southern
Diptych No. 2 – Stout – OU Press
Toccata for Percussion Instruments – Chavez – Belwin Mills

New Mexico

New Mexico State University

Percussion Ensemble 1/24/84
Scott Cameron, Director
Toccata – Chavez – Mills
Two Miniatures – Missal – Creative
Suite for Percussion – Kraft – Belwin Mills
Danse Macabre – Saint – Saens/Vincent – Manu.
Sonatina – Tull – Boosey & Hawkes
Suite for Tambourine and Percussion Ensemble – Elias – Opus
A La Samba – Peters – Peters
Graduate Recital 2/13/84
Scott Cameron, Percussion
Two Mexican Dances for Marimba – Stout – Studio 4
Theme and Variations for Four Timpani – Floyd – Manu.
Torse III for Marimba – Miyoshi – Manu.
XL Plus One – Etlar – Southern
Marimba Suite – Sifler – Brightstar
Percussion Ensemble 4/2/84
Scott Cameron, Director
Theme for Part III – Carlson – Cosmos
Joplin Rag Medley – Joplin/Holmgren – Manu.
Spectrum No. 1, Green – Lauer – Opus
Los Dioses Aztecas – Read – Cole
Percussion Ensemble 12/4/84
Scott Cameron, Director
Symphony for Percussion – Parchman – Elkan Vogel
Musica Battuta – Schiffman – Assoc.
Inventions on a Motive – Colgrass – MFP
Triptych – Cirone – Cirone
Gainsborough – Gauger – Southern

University of New Mexico

Faculty Recital 8/21/84
Christopher L. Shultis, Percussion
Sonata for Timpani – Beck – Boston
Conversation – Suite for Marimba – Miyoshi – Ongaku No Tomo Sha
Schreuw van deze Aarde (for tape and percussion) – Boehmer – Donemus
Concertino for Vibraphone and String Orchestra – Fink – Wrede
Concertare I for Brass Quintet and Percussion – Reynolds – Fischer
Valse Brillante – Green – Manu.
Percussion Ensemble and Marimba Band 10/22/84
Christopher Shultis, Director
Equal VI for Marimba Ensemble – Kessner – Manu.
Charleston Capers – Green/Becker – Becker
Caprice Valsant – Green/Becker – Becker
Ragtime Robin – Green/Becker – Becker
Jovial Jasper – Green/Becker – Becker
Valse Brillante – Green/Becker – Becker
Dill Pickles – Johnson/Becker – Becker

New York

Crane School of Music

Senior Recital 10/12/84
Brian Clancy, Percussion
Drum Corps on Parade – Pratt – Belwin Mills
Presto from Sonata in G Minor – Bach/Moore – Moore

Sonata for Three Unaccompanied Timpani – Ramey – MFP

Percussion and Marimba Ensembles

11/15/84

James Petercsak, Director/
Conductor

Jesus Christ Sueprstar Medley – arr. Kennedy – Manu.

Symphony for Percussion – Parchman – Elkan Vogel

4/4 for Four Percussion Quartet – Cirone – Belwin

Rondo for Mallets – Frackenhohl – Manu.

Bit o' Rhythm – Breuer/Clancy – Manu.

Cross Corners – Green/Clancy – Manu.

Indian Story – Green/Becker – Manu.

Rhythmtron for Percussion Ensemble – Nobre – Tonos

Los Dioses Aztecas – Read – Cole

Senior Recital 11/16/84

John Immerso, Percussion

Monograph IV – Gipson – Studio 4

Trichorama for Marimba – Immerso – Manu.

Sonatina for Timpani – Ridout – Boosey & Hawkes

Senior Recital 12/5/84

Cynthia Symanski, Percussion

Three Settings for Timpani – Houllif – Studio 4

Two Part Inventions in F Major and C Major – Bach – Manu.

Divertimento – Yuyama

Sources III – Burge – Manu.

Sonata in B Minor – Bach – Manu.

Back Talk – Brewer – Alfred

Workshop Performance 12/13/84

Percussion Ensemble and Marimba Band

Jeff Corigliano, Conductor

Cynthia Symanski, Conductor

Prelude for Percussion – Miller – MFP

Polyphonies – Cunningham – Manu.

Concert for Pieces of Wood – Reich – Manu.

Rondo for Mallets – Frackenhohl – Manu.

On the Go – Frackenhohl – Manu.

Wooden Whirl – Frackenhohl – Manu.

Jovial Jasper – Green/Becker – Manu.

Cross Corners – Green/Becker – Manu.

Recital 2/22/85

George Barrett, Percussion

Chop Buster – Wanamaker – Potsdam Pub.

Etude Op. 6, No. 9 – Musser – Studio 4

Sonata for Timpani – Beck – Boston

Etude No. 1 – Houllif – Potsdam Pub.

Back Talk – Breuer – Alfred

Guest Composer Recital 2/26/85

Music by Donald Knaack

... for John Cage – Knaack – Manu.
(Three Pieces for the Prepared Vibraphone)

Dance Music I and II – Knaack – Manu.
(For Solo Percussion, Tape, Film, and Inflatable Objects)

Inside the Plastic Lotus – Knaack – Manu.
(For Performer, Tape, Film, and Slide Projections)

Percussion Ensemble 3/7/85

Two Movements – Steinohrt – U. of OK Press

Triptych for Percussion Quartet – Cirone – Belwin

Canticle No. 3 – Harrison – MFP

Synchronisms No. 5 – Davidovsky – Marks

Back Talk – Breuer – Manu.

Log Cabin Blues – Green/Becker – Manu.

Bolero – Rosales/Musser – Manu.

Portico for Percussion Orchestra – Gauger – Gauger

Eastman School of Music

Percussion Ensemble 5/8/84

Ruth Cahn, Director

Quartet No. 10 – Brown/Musser – Kendor

3 Pieces for Percussion Quartet – Benson – Schirmer

Motif for Percussion – Latimer – Cole

Study in 3/8 – Peters – KSM Pub.

Japanese Impressions – Cirone – Cirone

Ritmo – Fink – Simrock

Toccato – Chavez – Mills

Preparatory Department Recital 1/19/85

Aaron Oppenheimer, Percussion
Gigue – Kraft – Adler

Percussion Ensemble 7/31/84

Percussion at Work

Ruth Cahn, Director

Soliloquy and Scherzo for Flute, Celeste, and Percussion – Moore – Moore

Skirmish – Rapp – Try

Ritmo Jondo – Surinach – Assoc.

In Ancient Temple Gardens – Cahn – Manu.

Country Variations – Spears – Barnhouse

Jakarta – Snow – Manu.

African Welcome Piece – Udow – Manu.

Music Horizons Concert 8/3/84

Richard Gillam, Xylophone

Tom Maloy, Marimba

J. Scott Jackson, Timpani

Nola – Arndt – Cahn

Concertino for Marimba – Creston – Schirmer

Sonata for Timpani – Beck – BMC

Percussion Ensemble 10/17/84

John Beck, Conductor

Mallory Thompson, Guest Conductor

Joseph Clark, Grad. Asst. Conductor

Tracy Davis, Grad. Asst. Conductor

Introduction and Rondo – Del Borgo – Southern

First Construction in Metal – Cage – Peters

Percussion Music – Colgrass – MFP

Extremes – Mancini – Manu.

Concerto for Timpani and Percussion Ensemble – Beck – Kendor

Portico – Gauger – Gauger

Contemporary Percussion Group 11/6/84

John Beck, Conductor

Ward Hartenstein, Soloist

Third Construction – Cage – Peters

Drawings: Set No. 1 – Hodkinson – MFP

Intentions – Novotney – Manu.

Claycussion – Beck – Manu.

Mallets Aforethought – Peterson – Manu.

Recital 11/12/84

Carl Vermilyea, Percussion

Mood Piece for Timpani, Vibes, and

Timbales – Frazeur – Manu.

Fugue in G Minor – Bach – Schirmer

Three Episodes for Timpani – Beck – Kendor

Suite for Marimba – Fissinger – Perc. Arts.

Recital 12/1/84
Julie Spencer, Marimba
Ballet in II Parts – Spencer – Manu.
Gliere Suite – Gliere/Becker – Manu.
Marimbaudes #2 & #4 – Harsh – Manu.
Children's Suite – Spencer – Manu.
Sonata Op. 49, No. 1 – Beethoven – Schirmer
Two Trees – Spencer – Manu.

Recital 12/13/84
Tracy Davis, Percussion
Recitative and Improvisation – Carter – Assoc.
Intentions – Novotney – Manu.
Ahania – Hachimura – Ongaku No Tomo Sha
One for T. A. D. II – Werking – Manu.
Psappha – Xenakis – Salabert

Recital 12/14/84
Michael James Burrirt, Percussion
Variations on Lost Love – Manslanka – Manu.
Modulations – Beck – Manu.
Suite for Flute and Marimba – Wilder – Margun Music
Sticks of Eloquence – Burrirt – Manu.

State University of New York at Binghamton
Faculty Chamber Ensemble
11/18/84
October Light Festival (in memoriam to John Gardener)
David Bolson, Marimba
Songs for the End of the World – Benson and Gardener – Manu.

Percussion Ensemble 12/3/84
David Bolson, Conductor
Overture for Percussion Ensemble – Beck – Kendor
Trio for Percussion – Benson – MFP
Three Pieces for Percussion Quartet – Benson – Schirmer
Rondino – Benson – Marks
Songs for the End of the World – Benson and Gardener – Manu.
Jazz Variants – Beck – Boston

State University of New York at Buffalo

Percussion Ensemble 12/8/84
Jan Williams, Director
Bruce Penner, Asst. Director
Toccata – Chavez – Mills Music
She is Asleep – Cage – Peters
Percussion Music – Strang – Presser
Suite – Harrison – MFP
Continental Divide – Rosenboom – Manu.
Under the Umbrella – Kondo – Manu.

Syracuse University

Percussion Ensemble 12/5/84
Ernest Muzquiz, Conductor
Michael Bull, Conductor
Elizabeth Easson, Marimba Soloist
Ritmica No. 5 – Roldan – Southern
Streams – Benson – MCA
Quaternion – Delp – Southern
Pulse – Cowell – MFP
Rhythmic Etude No. 1 – Muzquiz – Manu.
Pursuit – Jenny – Permus

North Carolina

Brevard Music Center

Chamber Music, Artist Faculty of the Center 7/18/84
J. Massie Johnson, Snare Drum
Quartet – Martinu – General Music Pub.

Campbell University

Faculty Recital 10/9/84
Jack Stamp, Marimba and Xylophone
"Vigorous" from Concertino for Marimba – Creston – Schirmer
"Madrigal" from My Lady White – Maslanka – Marimba Prod.
"Hobby Horse" from Album for the Young – Tchaikovsky/Stevens – Marimba Prod.
Log Cabin Blues – Green – Meredith Music

Marimba Ensemble 11/15/84
Jack Stamp, Conductor
Two Hymns – arr. Moore – Permus
Bouree – Handel/Moore – Permus
Daybreak – Stamp – Manu.
Excerpts from "Carmen" – arr. Musser – Forster Music

Percussion Ensemble
Closing Piece – Leonard – Manu.
October Mountain – Hovhaness – Peters

Sabre Dance – arr. Moore – Permus
Fire – O'Gorman – Barnhouse
The Pink Panther – arr. Akins – Kendor

Charlotte Symphony

Concert 10/10/84
Christopher Deane, Cimbalo
Hary Janos Suite – Kodaly

Governor's School of North Carolina – West

Faculty Recital 7/19/84
David Morris, Percussion
Recitative and Improvisation – Carter – Assoc.
Madrigals, Book I – Crumb – Peters
Variations for Four Drums and Viola – Colgrass – MFP

North Carolina School of the Arts

Percussion Ensemble 11/5/84
J. Massie Johnson, Director
Preludio for Percussion – Del Borgo – Kendor

Le sentier de la riviere – Marvin – Berklee Press

Percussion Suite Number One – Bellson – WIM
Quaternion – Delp – Southern
Sonatina for Percussion Ensemble – Tull – Boosey & Hawkes
A La Samba – Peters – Peters

Percussion Ensemble 2/25/85
J. Massie Johnson, Director
Drawings: Set No. 1 – Hodkinson – MFP

Streams – Benson – MCA Music
Triptych – Cirone – Cirone
Three Brazilian Miniatures – Lacerda – Schott
Particles – Brown – Southern

North Carolina Symphony

Concerts 1/24, 25, 26/84
Christopher Deane, Cimbalo
Hary Janos Suite – Kodaly

Salisbury Symphony Orchestra

Concert 5/6/84
Christopher Deane, Marimba
Concertino Op. 21 – Creston – Schirmer

Western Carolina University

Faculty Recital 10/25/84
Mario Gaetano, Marimba
Conversation – Miyoshi – Ongaku No Tomo Sha

Percussion Ensemble 10/30/84
Mario Gaetano, Director
Three Episodes – O'Reilly – Schirmer
Three African Sketches – Williams – Ludwig
Crystals – Miloneaux, Geminder – HaMaR
Nola – Green – Manu.
Triplets – Green – Manu.
Sabre Dance – Khachaturian/Moore – Permus

Senior Recital 12/28/84
Jennifer L. Jones, Percussion
French Suite – Kraft – WIM
Four Verses for Timpani – Houllif – PPP
Time for Marimba – Miki – Ongaku No Tomo
Sonatina, Op. 36, No. 3 – Clementi – Schirmer
Trellis for Solo Marimba – Jones – Manu.
Triplets – Green – Manu.

Ohio

Miami University

Senior Recital 12/8/84
Amy JoAnne Stuck, Percussion
Children's Song – Corea/Stuck – Manu.
Scherzo for Four Timpani and Piano – Graeffe – MFP
Mexican Dance No. 1 – Stout – Studio 4
French Suite – Kraft – WIM
Meditations – Creston – schirmer
Minuet and Trio from Six Duets for Two Violins – Viotti/Litolf – Manu.
What Games Shall We Play Today – Corea/Smith – Manu.

Percussion Ensembles 12/11/84
William Albin, Director
Rob James, Director
What? – Rauschenberg – TRY
Symphony for Percussion – Parchman – Elkan – Vogel
Cataphonics – Weiner – U. of Miami Press
Three Brazilian Miniatures – Lacerda – Schott
Ragtime Robin – Green/Becker – Nexus
Stoptime Rag – Green/Becker – Nexus
Xylophonia – Green/Becker – Nexus
Devil Went Down to Georgia – Daniles/James – Manu.
Six Invocations to the Svava Mandala – Mays/James – Manu.
Hoe-Down – Copeland/James – Manu.

Senior Recital 12/15/84
Albert R. Kohn, Jr., Percussion
Sonatina for Marimba, Four Hands – Kohn – Fischer
Konzert fur Pauken – Therichen – Bote & Bock
Hors-Doeuvre pour Instruments – Petit – Leduc
West Side Story Medley Bernstein/Olcott – Manu.

Oberlin College Conservatory of Music

Guest Recital 11/23/84
Keiko Abe, Marimba
Improvisation on Two Movements for Marimba – Tanaka – Ongaku No Tomo Sha
Wind in the Bamboo Grove – Abe – Manu.
Dream of the Cherry Blossoms – Abe – Manu.

Itsuki no Kumuri uta – Japanese Folk Song/Abe – Manu.
Variations on Japanese Children's Songs – Abe – Manu.
Birdscape I for Solo Marimba – Toshimatsu – Manu.
Fa, Fa, Fagonne – Nelson – Manu.
Puzzle – Geay – Manu.
Marimba Spirituals – Miki – Manu. (featuring on percussion: Bruce Berg, Kerry Meads, Michael Rosen)

Senior Recital 11/30/84
James Rich, Percussion
Bell Pairings – Becker – Becker
Two Mexican Dances – Stout – Studio 4
Encounters III – Kraft – WIM
Agamemnon – Loudova – Schirmer
Marimba Spirituals – Miki – Manu.
End Piece – Rich – Manu.

College Music Major Senior Recital 12/16/84
Zoe Carey Sherinian, Percussion
Clapping Music – Reich – Manu.
Suite No. 3 in C Major for Violoncello – Bach
Clandestine Dialogues – Bergsma – Galaxy
Bog Music – Udow – ACA

The Ohio State University

Graduate Recital 3/30/84
Mary Fahrenbruck, Piano
James Moore, Percussion
Machine Music for Piano, Percussion, and Two-Channel Tape Recorder – Hiller

Marimba/Vibe Camp 7/15-20/84
Faculty Quartet 7/15/84
Eine Kleine Nachtmusik – Mozart/Moore – Permus
Fugue in C minor – Bach/Moore – Permus
La Llorona – Mexican/Jeanne – Permus
Ice Cream Suite Rag – Dauwalder – Permus

Faculty recital 7/16/84
Toccata in D minor – Bach/Moore – Kendor
Rhapsody for Marimba – Fluegel – Kendor
Estudio #1, #2 – Houllif – Permus
Etude in C Major – Musser – Alfred
Yellow After the Rain – Peters – Peters
Two Mexican Dances – Stout – Alfred
Pentagonals – Jenny – Manu.
Paquita – Mexican/Jeanne – Permus
Concerto Grosso – Vivaldi/England – Pro Art
Little Fugue in G Minor – Bach/Moore – Permus
Espani Cani – Mexican/Jeanne – Permus

Faculty Recital 7/17/84
My Lady White – Maslanka – Mar. Prod.
Concerto pour Marimba et Vibraphone – Milhaud – Enoch
Suite Moderne – Smith – Permus
Estudio #3 – Houllif – Permus
Music of the Day – Molenhof – Kendor
Grand Fantasy in C Major – Helble – Alfred

Vibe Combo 7/18/84
Country Roads – Burton/Swallow
Falling in Love With Love – Rodgers/Hart
Yesterday – Lennon/McCartney
The Real Guitaist – Kuhn
Sugar – Turrentine
Crystal Silence – Corea

Blue Bossa – Dorham
 Funk Tune #2 – Carey
Student Recital 7/19/84
 Estudio #1 – Houllif – Permus
 Kom Susser Tod – Bach/Moore – Kendor
 Tambourin Chinois – Kreisler/Green – Foley
 Malaquena – Lecuono – Marks
 Finlandia – Sibelius/Moore – Permus
 Concertino for Marimba – Creston – Schirmer
 Etude in B Major – Musser – Alfred
Final Concert 7/20/84
Small Ensembles:
 Merry Widow Waltz, Skaters Waltz – arr. Jeanne – Manu.
 The Entertainer – Joplin/Moore – Permus
 Trio Sonata #1 – Haydn/Moore – Permus
 Baja – Wechter/Moore – Manu.
 The Mill – Raitt/Jeanne – Permus
 Rondo – Haydn/Jeanne – Permus
 Agnus Dei – Palestrina/Moore – Permus
 Canon in D – Pachelbel/Farbermann – Cortelu
 Amparito Rosa – Texidor/Moore – Manu.
Massed Ensemble:
 Star Spangled Banner – Key/Moore – Manu.
 2001 Fanfare – Strauss/Moore – Manu.
 Two Hymns – arr. Jeanne – Permus
 Bourree – Handel/Moore – Permus
 Jazz Pizzicato – Anderson/Moore – Manu.
 Cielito Lindo – Mexican/Jeanne – Permus
 Espani Cuni – Mexican/Jeanne – Permus
 Hang On Sloopy – arr. Moore – Manu.
 Buckeye Battle Cry – arr. Moore – Manu.
Recital 8/11/84
Dan Thress, Percussion
 Idiomatic Studies for Marimba, 1 and 2 – Thress – Manu.
 Improvisation, March – Carter – Assoc.
 The King of Denmark – Feldman – Peters
 Ludus Americanus – Schmidt – WIM
 Etude #3 for Marimba – Smadbeck – Alfred
 October Mountain – Hovhaness – Peters
Percussion Ensemble 11/14/84
James L. Moore, Director
Cary Dachtly and Jeffery Long, Grad. Asst. Directors
 Anthem for Double Percussion Choir – Combs – Southern
 The Swords of Moda-Ling – Peters – FDS
 Cade – Bollinger – Kendor
 African Welcome Piece – Udow – Manu.
 O' Sacred Head – Bach/Moore – Permus
 Brandenberg Concerto No. 2 – Bach/Schaefer – Permus
 Tocatta Without Instruments – Meyer – Kendor
 Dueling Percussion – arr. Moore – Manu.
 Loops – Erickson
Recital 1/12/85
John R. Evans, Percussion

Eight Pieces for Four Timpani – Carter – Assoc.
 Concertino for Marimba, Op. 21 – Creston – Schirmer
 Mayflower for Solo Vibraphone – Molenhof – Kendor
 Untitled Piece for Piano – Evans – Manu.
University of Akron
Percussion Ensemble 12/6/84
Larry Snider, Director
 Raspberries – Boone – Salabert
 Continuum – Serocki – PMW
 Intentions – Novotney – Manu.
 Portico – Gauger – Gauger
Faculty Recital 1/30/85
Larry Snider, Percussion
 Meditation Preludes – Duckworth – Manu.
 Five Episodes for Solo Vibraphone – Smolanoff – SeeSaw
 The Journey – Duckworth – Cole
 Xoe – Zonn – Media Press
Steel Drum Band 2/14/85
 with Andy Narell and David Samuels
 All Night Long – Ritchie/Butcher – Manu.
 Tropical Allusions – Narell – Manu.
 Dacapo Polypso – Israel/Paolucci – Manu.
 No Pan – Kitchener – Manu.
 Oyelo Quite Conviene – Mieri/Narell – Manu.
 Rosalinda's Eyes – Joel/Miller – Manu.
 Mo Pan – Kitchener – Manu.
 Warehouse Jump Up – Miller – Manu.
 Mas In May – Kitchener – Manu.
 Yellow Bird – Belafonte/Bohnert – Manu.
 Bahia de to das Contas – Giberto – Manu.
Wright State University
Senior Recital 2/15/84
Robert Chadwick, Percussion
 Partita – Cahn – Cahn
 Mexican Dance No. 1 – Stout – Studio 4
 Impression No. 1 for Flute and Vibraphone – Fink – Simrock
 Eight Pieces for Four Timpani – Carter – Assoc.
 Sonata Piccola – Hofmann – Zimmermann

Oklahoma

Cameron University
Senior Recital 3/4/84
David C. Anderson, Percussion
 Partita in G Minor for Violin – Bach/Anderson – Schirmer
 Concerto for Marimba and Orchestra – Kurka – Weintraub
 Two Movements for Marimba – Tanaka – Ongaku No Tomo Sha
 March for Unaccompanied Timpani – Carter – Assoc.
 French Suite – Kraft – WIM
 Movie – Highie – Manu.
Percussion Ensemble 3/11/84
Dr. Jim Lambert, Conductor
 Prelude – Del Borgo – Kendor
 Fanfare – Frock – Southern
 Ceremonial for Percussion Ensemble and Piano – Creston – Schirmer
 Eine Kleine Nachtmusik – Mozart/Moore – Permus
 Chromatic Fox Trot – Green/Becker – Manu.
 Dill Pickles – Johnson/Becker – Manu.

Giving What You Need – Molenhof – CMP
 Memory – Webber/Gipson – Manu.
 Encore in Jazz – Firth – Fischer
Percussion Ensemble 4/8/84
Dr. Jim Lambert, Conductor
 Charlie's Samba – Lambert – Manu.
 La Llorona – trad. Mexican Folk Song/Jeanne – Permus
 Eine Kleine Nachtmusik – Mozart/Moore – Permus
 Giving What You Need – Molenhof – CMP
 Soho Saturday Night – Molenhof – CMP
 Chromatic Fox Trot – Green/Becker – Becker
 Dill Pickles – Johnson/Becker – Becker
 Sailing – Cross/Robinson – Manu.
 Cantina Band from "Star Wars" – Williams/Gipson – Warner
 Memory – Webber/Gipson – Manu.
 Corea Suite – Corea/Lambert – Manu.
 Encore in Jazz – Firth – Fischer
Percussion Ensemble 11/6/84
James Lambert, Conductor
Bill Molenhof, Composer and Jazz Marimbist
 The Winding River – O'Connor – Barnhouse
 Prelude and Allegro – Volz – Bourne
 Amores – Cage – Peters
 Percussion Pops – Brown – Belwin Mills
 Soho Saturday Night – Molenhof – CMP
 Variations on a Handmade Theme – Benson – Fischer
 Learning – Molenhof – Bil Mol Music
 Marimba Blues – Molenhof – Bil Mol Music
 P.B. – Molenhof – Bil Mol Music
 New Hope – Molenhof – Bil Mol Music
 Sandwich Papers – Molenhof – Bil Mol Music
 Grey View – Slow Moves – Molenhof – Bil Mol Music
 I'm Still Here – Molenhof – Bil Mol Music
 Between Two Minds – Molenhof – Bil Mol Music
 An American Sound – Molenhof – Bil Mol Music
Oklahoma City University
Percussion Ensemble 4/3/84
K. Dean Walker, Conductor
 Snous of La Serena – Brown – Belwin Mills
 Rumanian Folk Dances – Bartok/Jenny – Permus
 Two Impressions – Missal – Creative
 Dill Pickles – Johnson/Becker – Becker
 The Four Horsemen – Markovitch – Creative
 Two Miniatures – Missal – Creative
 Symphony No. 94 – Haydn – Permus
 Cross Corners – Green/Becker – Becker
 Theme From Fantasy – Brown – Belwin Mills
Oral Roberts University
Senior Recital 10/15/84
Tami Lee Zeffers, Percussion
 Inspirations Diabolique – Tagawa – Try
 Album for the Young – Tschaikowsky/Stevens – Studio 4

Three Dances for Solo Snare Drum – Benson – Chappell
 Music for Timpani and Brass – Yasui – HaMaR
 My Funny Valentine – Rodgers & Hart/Magnano
 Nola – Arndt/Green
 Fluffy Ruffles – Green/Cahn – Cahn

Pennsylvania

Indiana University of Pennsylvania
Percussion Ensemble 11/16/84
Gary J. Olmstead, Conductor
Michael Cirno, Marimba Soloist
Jay Brown, Bass Drum Soloist
 Overture for Percussion Ensemble – Beck – Kendor
 Prelude for Percussion – Del Borgo – Kendor
 Bachiana for Percussion – Leonard – Simrock
 Diptych Number 2 – Stout – OU Perc. Press
 Ku-Ka-Ilimoku – Rouse – Helicon
 Two Movements for Mallets II – Steinhohrt – OU Perc. Press
 A Flight of Virtuosity for Six Handclappers – Steinke – HaMaR
 Stick Games – Riley – Southern
 Concertino for Bass Drum – Tonsing – Manu.
 Spectrum No. 1, Green – Lauer – Opus
 Street Song – Orff – Schott and Co., Ltd.
Master's Recital 12/8/84
Michael John Cirno, Percussion
 Africano for Solo Snare Drum – Cirno – Manu.
 Two Chorales: Was bist du doch, O Seele, so Bet ruhet Wach auf, mein Herz, und singe – Bach/Houllif – MFP
 Children's Song – Corea – Real Book
 March and Scherzo – Leonard – Manu.
 Diversion for Two – Erb – Merion Music
 Concerto for Marimba and Orchestra, Op. 34 – Kurka – Weintraub
Senior Recital 2/9/85
Jay C. Brown, Percussion
 Furioso and Valse in D minor – Hatch – Marimbas Unlim.
 Three Episodes for Timpani – Beck – Kendor
 Recombination – Gray – Manu.
 Song for Solo Vibraphone – Huesgen – Manu.
 Etude for Suspended Cymbal – Brown – Manu.
 Concertino for Marimba and Orchestra, Op. 21 – Creston – Schirmer
Senior Recital 2/16/85
Richard L. Zamperini, Percussion
 Reasons – Zamperini – Manu.
 Two Chorales: O Haupt voll Blut und wunden – Bach/Houllif – MFP
 Kom susser Tod – Bach/Moore – Kendor
 Concertino for Xylophone and Orchestra – Mayuzumi – Peters
 Variations for Solo Kettledrums – Williams – MFP
 Busy Signal – Molenhof – Bil Mol Music
 Root Beer Rag – Joel/Holly – Manu.
Pennsylvania State University
Percussion Ensemble 11/14/84
Dan C. Armstrong, Director
Robert T. Stroker, Asst. Conductor

Suite for Percussion – Kraft – Belwin Mills

Drawings: Set No. 1 – Hodkinson – MFP

Polka from the “Golden Age” – Shostakovich/Peters – Peters

Keep Movin’ – Green/Becker – Becker

Tarantella, Op. 102, No. 3 – Mendelssohn/Tanner – Studio 4

Prelude for Percussion – Miller – MFP

Timepiece – Houllif – Permus

Gainsborough – Gauger – Southern

Temple University

Percussion Ensemble 12/1/83

Glenn Steele, Director

The Song of Quetzacoatl – Harrison – MFP

African Sketches – Williams – Cole

Bacchanale – Hovhanness – Peters

Weird Sisters – Hazzard – SeeSaw

Interplay – Horvit – Southern

Third Construction in Metal – Cage – Peters

Ostinato Pianissimo – Cowell – Presser

Music for Percussion Ensemble and Conductor – Steinke – HaMaR

Senior Recital 2/6/84

Linda Cade, Percussion

Partita No. 3 – Bach – Schirmer

Sonata – Jones – Peters

Frogs – Abe – Studio 4

For Percussion – Kopytman – Manu.

Lover – Rodgers, Hart/Owen – Manu.

Masters Recital 3/12/84

Brian A. Del Signore, Percussion

Etude Op. 6 No. 2 – Musser – Studio 4

Clair de Lune – Debussy – Manu.

Prelude Op. 11 No. 3 – Musser – Studio 4

Peaceful Triggers (for Microprocessed Synthesizer and Player) – Del Signore – Manu.

Makrokosmos III for Two Amplified Pianos and Percussion – Crumb – Peters

Masters Recital 3/19/84

Carol Buehler Bauman, Percussion

Asturias from Suite Espanola – Albeniz – Ricordi

Three Preludes – Ponce – Schott

Variations for Four Drums and Viola – Colgrass – MFP

Makrokosmos III for Two Amplified Pianos and Percussion – Crumb – Peters

Peaceful Triggers (for Microprocessed Synthesizer and Player) – Del Signore – Manu.

Makrokosmos III for Two Amplified Pianos and Percussion – Crumb – Peters

Senior Recital 3/27/84

Gregory Meany, Percussion

Sarabande – Bach/Davis – Barnhouse

Solos for Timpani – Hinger – Boonin

Concertino Op. 21 – Creston – Schirmer

For Percussion – Kopytman – Manu.

Solo No. 1 for Drum Set – Meany – Manu.

Percussion and Marimba Ensembles 4/3/84

Glenn Steele, Director

Douglas Walter, Guest Soloist

Greg Zuber, Asst. Conductor

Discussion – Rauschenberg – WIM

Night Music for Percussion – Starer – Mills

La Bamba – trad. Mexican/Cahn – Cahn

Rondo Scherzando – Dotson – Southern

Interactions for Vibraphone and Percussion – Bergamo – MFP

La Negra – trad. Mexican/Cahn – Cahn

Ku-Ka-Ilimoku – Rouse – Helicon

South Carolina

Limestone College

Percussion Ensemble 11/1/84

David Morris, Conductor

Forest Rain – DePonte – MFP

Sextet for Percussion – Carno – MFP

First Suite – Boo – Ludwig

Concerto for Drum Set and Percussion Ensemble – Beck – Kendor

Recital 11/26/84

Danny Leonard, Percussion

Sarah Riley, Flute

David Morris, Vibraphone

3 Solo Pieces for Vibraphone – Steiner – SeeSaw

Recitative and Improvisation – Carter – Assoc.

One Notch Higher – Molenhof – Kendor

Duetтино Concertante for Flute and Percussion – Dahl – Tetra

South Dakota

University of South Dakota

Senior Recital 1/13/84

Dave Hall, Percussion

Concertino – Creston – Schirmer

Preludes – De Gastyne – Fereol

Espisodje – Beck – Studio 4

Four Verses – Houllif – Price

Danny Boy – Feldman – Gwyn

Senior Recital 2/29/84

Fred Evans, Percussion

Concerto – Beck – Kendor

Duo Concertante – Fink – Wrede

Sonata Allegro – Peters – Peters

Etude No. 25 – Friedman – Berklee

March – Carter – Assoc.

Closer – Feldman – Gwyn

Some Other Time – Bernstein – Manu.

Alice in Wonderland – Fain/Hilliard – Manu.

Sonar – Wiggins/Clarke – Manu.

Tennessee

Memphis

Lindenwood Concert 4/29/84

Resident Artist Concert

Stan Head, Conductor

Sabre Dance – Khachaturian/Moore – Permus

Hoe Down – Missal – MFP

Concerto in A minor – Bach/Goldenberg – Chappell

Pentatonic Clock – Charkovsky – Creative

Bossa Nova – Davis – Barnhouse

Bayport Sketch – Spears – Barnhouse

Sing Hallelujah to the Lord – Strassen/Head – Manu.

The Downfall of Paris – Bruce and Emmett – Ludwig

Camptown Races – Bilik – Ludwig

Oriental Mambo – Davis – Creative

Memphis State University

Graduate Recital 8/10/84

Mario Gaetano, Marimba

Lecture Recital

Suite for Marimba – Fissinger – Perc. Arts

Conversation – Miyoshi – Ongaku

No Tomo

Tennessee Technological University

Percussion Ensemble 11/13/84

Joseph Rasmussen, Director

Musica Battuta – Schiffman – Assoc.

Percussion Music – Strabog – Presser

Dance Suite – Leonard – Leonard

Three Brothers – Colgrass – MFP

Marimba Quartet 11/13/84

Edward Nagel, Director

Espani Cami – Marquina/Jeanne – Permus

Prelude Op. 28 No. 4 – Chopin/Jeanne – Permus

Texas

Del Mar College and Corpus Christi State University

Guest Artist Recital 10/12/84

Ryszard Pusz, Percussion

Kangaroo Hunt – Lumsdaine – Peters

Sonata – Sculthorpe – Manu.

Recuerdos de la Alhambra – Tarregal/Pusz – Manu.

Voyage into Solitude – Morgan – Manu.

Guest Recital 11/10/84

Keiko Abe, Marimba

Variation on Japanese Children's Songs – Abe – Manu.

Itsuki No Komori Uta – Japanese Folk Song/Abe – Manu.

Birdscape I for Solo Marimba – Yoshimatsu – Manu.

Dona Dona – arr. Abe – Manu.

Wind in the Bamboo Grove – Abe – Manu.

Michi – Abe – MFP

Dream of the Cherry Blossoms – Abe – Zimmermann

Puzzle – Geay – Manu.

Fa, Fa, Fagonae – Nelson – Manu.

Percussion Ensemble 11/12/84

Norman Weinberg, Director

Arhus Etude No. 7 – Lylloff – Wilhelm Hansen

Tres Estudios para Percussao – Lacerda – Paul Price

Discussion – Rauschenberg – Try

Two Pictures for Percussion – Sutcliffe – MFP

Music for Pieces of Wood – Reich – Universal

The Swords of Moda-Ling – Peters – Franks

Slava – Bernstein/Cockarell – Manu.

East Texas State University

Graduate Recital 8/11/84

Dale Powers, Percussion

Concerto for Marimba and Orchestra – Basta – MFP

Fusions – Weiner – Southern

Movement for Marimba and Harpsichord – Helble – Studio 4

Cadenza for Flute and Percussion – Ptasynska – Lang

Toccata Fantasy in E-Flat minor – Helble – Marimba Prod.

Lamar University

Summer Youth Percussion Program 9/6/84

Walter Parks, Director

Roy C. Wood, Asst. Director

Statements for Percussion – Muczynski – Schirmer

Bouree – Handel – Permus

Evening Prayer – Humperdinck – Permus

Paquita – Trad./Jeanne – Permus

Beaumont Percussion Trio 10/16/84

Taryn Coleman, Walter Parks, Neil Quinn

Trio – Cage – Peters

Seven Variations on a Palindrome – Haebich – CW Pro.

Trio Sonata No. 1 – Haydn/Moore – Permus

Drawings: Set No. 4 – Hodkinson – MFP

Episodes for Percussion Trio – Beck – Wimbledon

Paquita – trad. – Manu.

Lamar Percussion Group 11/27/84

Walter Parks, Director

Uhuru – Frazier – Kendor

4 Nocturnes – Franchetti – MFP

Symphony for Percussion – Parchman – Elkan Vogel

Crescendo – Lepak – Windsor

North Texas State University

Percussion Ensemble 3/10/84

Robert Schietroma, Director

Robert Ledbetter, Director

Ibby It Is – Happy the Man/Wylie/Davila/Schietroma – Manu.

3 Things for Dr. Seuss – Hutcheson – HaMaR

Daniel – Harrison – Manu.

Hephaestus – Manu.

Deena – Schmidt – Manu.

Morning Sun – Happy the Man/Schietroma/Schietroma – Manu.

Intro & Rondino – Del Borgo – Southern

Crispy Critters – Bridwell

Ragtime Robin – Green – Becker

Nola – Arndt – Cahn

Doty Dimples – Green – Cahn

Mouse March – Serry – Manu.

Gahu – traditional

War Suite – Vanelli – Manu.

Marianne – traditional – Manu.

Mister Magic – McDonald/Ledbetter – Manu.

Como Una Estrella – traditional – Manu.

Late in the Evening – Simon/Robins – Manu.

Percussion Ensemble 3/11/84

Robert Schietroma, Director

New Warrior – Lyle/Barrus – Manu.

Antiphon – Combs – Southern

Three Brothers – Colgrass – MFP

Reno-Reno – traditional – Manu.

Udan Mas/Ricik Ricik – traditional – Manu.

Moon – Happy the Man/Durick/Schietroma – Manu.

Pieces of Wood – Reich – Universal Edition

Canadian Capers – Chandler/White/Cohen/Cahn – Cahn

Chicken Reel – Breuer/Brough – Manu.

One of a Kind – Bruford/Heath – Manu.

Ceremonial – Creston – Schirmer

Queen of the Bands – traditional/McCormic/Barrus – Manu.

William Tell Overture – Rossini – Manu.

Mr. Mirror's Reflection On Dreams – Happy the Man/Durick/Schietroma – Manu.

Percussion Ensemble 3/12/84

Brad Hawkins, Director

Neil Rutland, Director

Ron Fink, Director

Keith Slisher, Director

Drawings No. 1 – Hodkinson – MFP

Percussion Quartet – Tower – MFP

Suite for Percussion – Russell – MFP

Ist Symphony – Parchman – Elkan Vogel

Octagonal Ostinato – Schinstine –
S & S School of Music
Swords of Moda-Ling – Peters – Frank's
Reverie – Debussy/Schinstine –
Schinstine
Syncopations – Berkowitz – Schinstine
Fantasia in C Minor – Bach/Schinstine
– Southern
The Erlking – Schubert/Rencher –
Manu.
New Country – Ponty/Schietroma –
Manu.
Percussion on the Prowl – Anslinger
– Pro Art
Life is Just a Game – Clarke/Gelber
– Manu.

Percussion Ensemble 11/18/84
Robert Schietroma, Director
Sky Pirates – Johnson/Babelay/
Schietroma – Manu.

Toccata for Percussion Instruments –
Chavez – Belwin Mills

Daniel – traditional – Manu.

Night Dance/Udan Mas – traditional
– Manu.

Open Book – Happy the Man/Harris/
Slisler – Manu.

Rondino – Meyer – HaMaR

Dance of the Octopus – Norvo – Manu.

Steppin' Round – Anderson – Manu.

Stumpy Meets the Firecracker – Durick/
Myers – Manu.

Ionisation – Varese – Ricordi

Turot Eszak A Cigany – Kodaly/
Ledbetter – Manu.

Mister Magic – McDonald/Ledbetter
– Manu.

We Are Not Alone/Maggio – Zappa/
Ledbetter/Schietroma – Manu.

Percussion Ensemble 11/19/84

Gary France, Conductor
Paul Durapau, Conductor
Ron Fink, Conductor
Keith Slisler, Conductor
Adagio for Strings – Barber/Bridwell
– France – Manu.

African Welcome Piece – Udow – U.
of Miami Press

Five Pieces for Orchestra, Op. 16, II
– Schoenberg/Maltz – Manu.

Septet No. 2 – Griffin – HaMaR

Suite for Keyboard Percussion – Slater
– OU Percussion Press

Two Movements for Mallets II –
Steinohrt – Lang

The Flat Earth – Dolby/Slisler
– Manu.

Cumulus – Schietroma – Manu.

Duel for the Jester and Tyrant –
Corea/Schietroma – Manu.

Percussion Ensemble 3/11/85

Gary France, Conductor
Paul Durapau, Conductor
Ron Fink, Conductor
Keith Slisler, Conductor
Intrusion of the Hunter – MacGregor
– MFP

Pentagons for Percussion – Kraft –
Southern

Adagio from Symphony No. 3 –
Saint – Saens – U. of Ok.

Habanera from Rhapsodie Espagnole –
Ravel/Fink – Manu.

Crystal Silence – Corea/Pandolfo –
Manu.

Sea Journey – Corea/Hartig – Manu.

Minuetto Grazioso – Zappa/Slisler –
Manu.

Cook Out – Fier/Slisler – Manu.

Allegro Assai – Zappa/Slisler – Manu.

Brand X Suite – Jones/Slisler/Pollard
Manu.

Texas Wesleyan College

Percussion Ensemble 3/12/85
Amy L. Barber, Director
Third Annual Concert of Music for
Percussion Instruments
Music for Pieces of Wood – Reich
– Universal

Mysteriose Horse before the Gate –
Hovhaness – Peters

Toccata for Percussion Instruments –
Chavez – Belwin

March Militaire – Schubert/Brand –
Bramora

Spanish Dance – Granados/Fink –
Studio 4

Suite for Sideman and Handclappers –
McKenzie – Media

The Swords of Moda-Ling – Peters –
Peters

Faculty Recital 3/31/85

Amy L. Barber, Percussion
Diverse Musiks for Horn and Percussion
– Thompson – Manu.

Lanterns and Candlelight for Marimba
and Soprano – Childs – Smith

Composites for Marimba and Bassoon
– Witten – Southern

Marimbulations – Lavenda – Manu.

Duet for Percussion and Keyboards –
Serry – Studio 4

University of Texas at El Paso

Percussion Ensemble 1/23/84

Larry White, Director

Three Brothers – Colgrass – MFP

Three Dances – McKenzie – MFP

La Llorona – Jeanne – Permus

Swords of Moda-Ling – Peters –
Peters

Lift Off – Peck – Permus

Three Poems for Handicapped Children
– Lacina – Studio 4

Bouree – Bach/Tull/Oddis – Manu.

Marimba Ensemble 3/26/84

Larry White, Director

Cabaret – Kandor, Ebb – Manu.

My Funny Valentine – Rodgers –
Manu.

Nola – Arndt/Cahn – Cahn

Saturday in the Park – Chicago
– Manu.

The Lady is a Tramp – Rodgers
– Manu.

Maple Leaf Rag – Joplin/Houllif –
Studio 4

Frivolity – Green/Cahn – Cahn

Percussion Ensemble 4/23/84

Larry White, Director

Judith Klinger, Mezzo-Soprano

Septet No. 2 – Griffin – HaMaR

The Good News – LaRosa – HaMaR

Crystals – Molineux – HaMaR

"Sherzo" from Symphony No. 9 –
Beethoven – White

Marimba Ensemble 10/22/84

Larry White, Director

Bolero – Rosales/Musser – Hathaway

Trio No. 9 – Haydn/Workman – Time
Zone Pub.

Trio No. 31 – Haydn/Workman –
Time Zone Pub.

Five Foot Two, Eyes of Blue – Gibb
– Time Zone Pub.

Ragtime Robin – Green – Time Zone
Pub.

Butterflies in Spain – Dorn/Herman
– Manu.

Faculty Artist Series 12/3/84

Larry White, Percussion

Chris Shultis, Percussion

Joseph and Joanne Zins, Duo-
Pianists

Sonata for Two Pianos and Percussion
– Bartok – Boosey & Hawkes

Percussion Ensemble 12/10/84

Larry White, Director

Epic of Western Man – Prentice –
Belwin Mills

Four Bach Pieces – Bach/Neff – Neff

Introduction and Rondo – Del Borgo
– Southern

March to the Scaffold – Berlioz/
Farberman – Cortelu

Allegro can Spirito di San Niccolo –
Schiffman – Assoc.

West Texas State University

Percussion Ensemble 11/20/84

Susan Martin, Conductor

Overture for Percussion Ensemble –
Beck – Kendor

October Mountain – Hovhaness –
Peters

Three Brothers – Colgrass – MFP

Drawings: Set No. 1 – Hodkinson
– MFP

Summer Mood – Dutton – Perc. Arts

String Quartet Op. 33 No. 3 –
Vincent – Studio 4

Utah

Brigham Young University

Faculty Recital 10/16/84

Ron Brough, Percussion

Four Pieces for Solo Vibraphone –
Spivack – Lang

Raga No. 1 – Cahn – Wimbledon

An Entertainment – Hervig
– Manu.

Jig – arr. by Narell – Manu.

My Lady White – Maslanka –
Marimba Prod.

Illegible Canons – Bergsma –
Galaxy

Percussion Ensemble 11/20/84

Ron Brough, Conductor

Inmates Lullaby – arr. Brough – Manu.

Suite for Percussion – Kraft – Mills

El Nontano – Beluse/Barrus – Manu.

Back Talk – Breuer/Brough – Manu.

African Welcome Piece – Udow –
UMMP

Quartet for Paper Bags – Spivack –
Lang

Cross the Heartland – Metheny/
Rutland – Manu.

University of Utah

Percussion and Marimba

Ensembles 2/9/84

Douglas J. Wolf, Conductor

Overture for Percussion Ensemble –
Beck – Kendor

Triptych – Cirone – Cirone

Three Asiatic Dances – Frock –
Southern

Agnus Dei – Palestrina/Moore –
Ludwig

O' Sacred Head – Bach/Moore –
Ludwig

Trio Sonata No. 1 – Haydn/Moore –
Permus

Chromatic Fox Trot – Green/Becker
Becker

Xylophonia – Green/Becker – Becker

Percussion Ensemble 5/16/84

Douglas J. Wolf, Conductor

March to the Scaffold – Berlioz/
Farberman – Cortelu

Canon in D – Pachelbel/Farberman
– Cortelu

Gypsy Dance – Bizet/Farberman –
Cortelu

Sonata – Davis/Junkroski – Manu.
Spirits in the Material World – Sting/
McGurk – Manu.

Vermont

University of Vermont

Percussion Ensemble 4/25/84

D. Thomas Toner, Musical Director

Introduction and March – Whaley –
Kendor

African Sketches – Williams – Ludwig

Soliloquy for Percussion – Gilbert –
Southern

Particles – Brown – Southern

Three Play – Ervin – Peters

Contrapuntos III – Alford – Southern

Sextet – Olson – MFP

Bomba – trad. – Manu.

Latin Piece – Toner – Manu.

Faculty Recital 5/6/84

D. Thomas Toner, Percussion

Mexican Dance #1 – Stout – Studio 4

Partita II in D minor – Bach – Schirmer

The King of Denmark – Feldman –
Peters

Conversations – Miyoshi – Ongaku

No Tomo

Concerto for Marimba – Basta – MFP

Virginia

James Madison University

Senior Recital 10/19/84

James B. Wilmoth, Percussion

Solo Suite for Snare Drum –
McCormick – HaMaR

Fantasy on Japanese Wood Prints –
Hovhaness – Peters

Morris Dance – Kraft – WIM

Samba – Houllif – Studio 4

Sonata for Timpani – Beck – Boston

Prelude, Op. 11 No. 7 – Musser –
Studio 4

Thanksgiving – Winston – Manu.

Senior Recital 11/16/84

William Maxwell Derrickson,
Percussion

Recitative for Four Kettle Drums –
Carter – Assoc.

Etude No. 1 for Marimba – Smadbeck
– Studio 4

*Six Unaccompanied Solos for Snare
Drum* – Colgrass – Schirmer

Siete Canciones populares Espanolas
– de Falla – Manu.

Sonata in B Minor – Bach/Stevens –
Marimba

Concerto for Five Kettle Drums –
Parris – Peters

Percussion Ensemble 12/4/84

C. William Rice, Director

Guest Soloists Brian Sachlis and
Dr. Robert Ashby

Prelude and Fugue – Wuorinen – MFP

Soliloquy and Scherzo – Moore –
Ludwig

Trio for Percussion – Kraft – MCA

Mirage – Robnett – Permus

Gainsborough – Gauger – Southern

Log Cabin Blues – Green – Manu.

Symphony for Six, Op. 34 – Russell
– Price

Roanoke Youth Symphony

Summer Workshop

Faculty Chamber Music Recital

6/12/84

John Floyd, Percussion

Beverly Floyd, Clarinet

*Drawings: Set No. 3 for Clarinet and
Drums* – Hodkinson – MFP

Percussion Ensemble
John Floyd, Conductor
Duet I from *12 Little Duets* – Mazas – Fischer
Interiors – Moran – Peters
March for Two Pairs of Kettledrums – Philidor – Marx

Virginia Commonwealth University

Senior Recital 12/14/84
Lee Wilson, Percussion
Sonata II, Op. 1, No. 10 – Handel – Schirmer
Suite for Solo Vibraphone – Lepak – Windsor
Partita for Solo Unaccompanied Percussion – Cahn – Cahn
Images – Kraft – New Music West
My Lady White – Maslanka – Marimba Prod.
Concerto for Timpani – Traugh – OAME

Percussion Ensemble 12/16/84
Donald Bick, Conductor
Celebration and Chorale – DePonte – MFP
Cataphonics – Weiner – U. of Miami
Symphony for Percussion – Serebrier – Southern
Moon Step – Bleuse – Elkan Vogel
Concerto for Timpani and Percussion Ensemble – Traugh – OAME
Coincidences, Op. 65 – Kersters – CeBeDeM

Senior Recital 12/17/84
Isaac Bernard Edgerton, Percussion
Sonata in F Major – Corelli – International
Four Solos for the Virtuoso Timpanist – Hinger – Jerona
Episode for Solo Percussion – Beck – Studio 4
Reverie – Stout – Studio 4
Three Dances for Vibraphone – Kastuck – HKS
Pas de Deux – Russell – MFP

VPI and State University

Percussion and Marimba Ensembles
Virginia Music Educators Assoc.
12/3/83
John Floyd, Conductor
Kent Holliday, Guest Pianist
Mixtures – Long – Manu.
Fluffy Ruffles – Green/Cahn – Cahn
Inventions on a Motive – Colgrass – MFP
Amores – Cage – Peters
Fip Fop Fuppe – Spivack – Lang
Anaglyphos – Kersters – CeBeDeM

Faculty Chamber Music Recital 1/27/84
John Floyd, Percussion
Beverly Floyd, Clarinet
Emergence for Clarinet and Percussion – Rimmer – Manu.

Faculty Chamber Music Recital 2/24/84
BEaP Brass Trio and Faculty Chamber Winds
Harry Price, Conductor
John Floyd, Guest Percussionist
Four Little Dances – Walker – Polyphonic Reproductions
Little Threepenny Music – Weill – Universal

Percussion and Marimba Ensembles 3/7/84
John Floyd, Conductor
David Milburn, Assistant Conductor
Zeitgeist – Smith – Manu.

October Mountain – Hovhaness – Peters
Chicken Reel – Daly/Cahn – Cahn
Six Reflections – Frank – Boosey & Hawkes
Balalaika – trad./Cahn – Cahn
Fragments – Berlin – Manu.

Faculty Chamber Music Recital 5/4/84
Faculty Chamber Ensemble
James Sochinski, Conductor
John Floyd, Percussion Soloist
Gerald McBoing Boing – Kubik – Southern

Bach's Lunch Concert 5/16/84
BEaP Brass Trio and Faculty Woodwind Quintet
John Floyd, Guest Percussionist
Parade – Rathburn – Canadian Music Centre

Percussion and Marimba Ensembles 5/28/84
John Floyd, Conductor
David Milburn, Assistant Conductor
Nonet – McKenzie – MFP
Dotty Dimples – Green/Arden/Cahn – Cahn
Toccata Without Instruments – Meyer – Kendor
4/4 for Four – Cironne – Belwin Mills
La negra – trad./Cahn – Cahn
Uhuru – Frazeur – Kendor

Student Recital 6/27/84
Jack Schmidt, Percussion
Assisted by William Ray, Percussion, and Beverly Schmidt, Piano
Yellow After the Rain – Peters – Peters
French Suite – Kraft – Wolf – Mills
March for Two Pairs of Kettledrums – Philidor – Marx
Eight Pieces for Four Timpani – Carter – Assoc.
Sonata for Marimba and Piano – Tanner – Cole
Eli Green's Cake Walk – Koninsky/Eyles – Meredith
Yankee Land – Hoffmat/Eyles – Meredith

Washington

Cornish Institute
Percussion Ensemble 12/12/84
Matthew Kocmierski, Director
Canticle No. 1 – Harrison – MFP
Three Dance Movements – Russell – New Music Edition
Music for Pieces of Wood – Reich – Universal
A Figure in the Pass – Morris – Manu.

Washington, D. C.

United States Navy Band 5/11/84
Commander Joseph Phillips, USN, Leader
Musician First Class Robert Snider, Percussion
Rhapsody for Percussion and Band – Beck – Kendor
Freckles Rag – Buck/Eyles – Meredith Music
United States Navy Band 9/11/84
Commander Joseph Phillips, USN, Leader
MUI Bob Snider, Marimba
Sonata for Marimba – Tanner/Boyd – Cole
Lady of Spain – Manu.
United States Navy Band 9/20/84
Commander Joseph Phillips, USN, Leader

Percussion Section Feature:
MUCM Gary Elliott, MUC
William Thomas, MUI Guy Leslie, MUI Robert Snider, MUC
Gregory MacDonald, MUCS
Ronald Chiles
Freckles Rag – Buck/Eyles – Meredith Music

West Virginia

Marshall University

Faculty Recital 10/9/84
Donald Williams, Clarinet
Ben Miller, Percussion
Toccata for Clarinet, Trombone, and Percussion – Kroeger – Broude
Prelude and Licks for Clarinet and Marimba – Mais – MFP
Percussion Ensemble 11/6/84
Ben Miller, Conductor
David Samuels, Guest Artist
Body Music – U Dhat Hertz – Manu.
Afro-Amero – Faini – Manu.
Zorba the Greek – arr. Davis – Manu.
Concerto in G Major – Vivaldi/Miller – Manu.
Concertino on a Well Known Rustic Air – arr. Tousing – Manu.
La Bamba – arr. Cahn – Manu.
Joy – Niewood/Dobreff – Manu.
Georgia – Carmichael/Puerling – Manu.
Song for My Father – Silver – Manu.
Blue Bossa – Dorham – Manu.
All the Things You Are – Kern/Davis – Manu.
Claire's Yune – Ferrante/Miller/Shriver – Manu.
Unsquare Dance – Brubeck – Manu.

West Virginia University

Percussion Ensemble and Percussion '80' 10/26, 27/84
Phil Fiani, Conductor
Dave Satterfield, Asst. Conductor
James Miltenberger, Piano Soloist
John Beck, Timpani Soloist
A Ram Sam Sam – Green – Manu.
Afro-Amero – Faini – Manu.
Concerto for Timpani and Percussion Ensemble – Beck – Kendor
Marketplace – Ritenour/Thomas – Manu.
Joy Comes in the Morning – Glad/Lloyd – Manu.
Birdlands – arr. Miltenberger – Manu.
It Can Happen – Yes/Thomas – Manu.
Human Nature – Jackson/Gonzales – Manu.
All Night Long – Richie/Vealy – Manu.
Never Gonna Let You Go – Mendez/Berry – Manu.
Why Not – Manhattan Transfer/Menkemeller – Manu.
I Got Rhythm – Yellowjackets/Vealy – Manu.
Graduate Recital 11/27/84
Keith D. Lee, Percussion
Partita No. 2 from Six Sonatas and Partitas for Violin – Bach – Schirmer
Concerto for Timpani and Percussion Ensemble – Beck – Kendor
Concertino for Marimba and Orchestra – Creston – Schirmer
Recital 12/4/84
Mike Leu, Percussion
Partita No. 2 in D Minor – Bach – Schirmer
Preparatory Percussion Ensemble
Chip Buck, Kevin Lloyd, Conductors
Jive Interlude – Lefevre – Southern

Pieces of Eight – Schinstine – Southern
99 Red Balloons – Nina/Cannon – Manu.
Sleigh Ride – arr. Cappellini – Manu.
Oye Mama – Santana/Faini – Manu.

Wisconsin

University of Wisconsin – Green Bay

Faculty Recital 9/23/84
Lonni Ann Ackerman, Percussion
Piper's Pavan – Dowland/Ackerman – Manu.
Theme and Variations for Four Timpani – Floyd – Studio 4
Grand Fantasy in C Major – Helble – Studio 4
Inspirations Diabolique – Tagawa – WIM
Variations on Lost Love – Maslanka – Marimba Prod.

University of Wisconsin – Madison

Recital 5/4/84
Mark Luhning, Percussion
The Badger Strut – Collins – Creative
Sonata for Timpani – Beck – Boston
Morris Dance – Avant Music
Invention No. 372 in G Major – Luhning – Manu.
Sonata for Marimba and Piano – Tanner – Cole
Chop City – Keezer – Kendor

University of Wisconsin – Milwaukee

Percussion Ensemble 5/4/84
Pavel Burda, Conductor/Director
Synchronisms No. 5 – Davidovsky – Belwin Mills
Liaisons – Haubenstock – Ramati – Universal
Three Dance Sketches for Percussion – Husa – Assoc.

Senior Recital 5/13/84
Robert Wege, Percussion
Suite for Timpani – Whettam – Meriden Music, England
Percussion Music for Three Players – Stang – Presser
Cello Suite #1 for Solo Marimba – Bach – Fournier, International Music Co.
5th Symphony, 1st Movement, for Marimba Duet – Beethoven/Shadd – Manu.
Fantasia – Zelenka – Manu.

University of Wisconsin – River Falls

Recital 2/19/84
David Niebuhr, Percussion
Somna – Kurek – SeeSaw
Perpetual Motion – deGastyne – Fereol
Etude Op. 6 #10, Op. 6 #9 – Musser – Studio 4
Brigg Fair – arr. Davis – Barnhouse
Sonata – Helble – Studio 4
Concertino for Marimba – Creston – Schirmer
Untitled – Niebuhr – Manu.
Brass Choir and Percussion Ensembles 5/16/84
Fisher Tull, Commissioned Composer 1984
James Gauthier, Conductor
Colloquy – Tull – Manu.
Sonatine for Percussion – Tull – Boosey & Hawkes

Quodlibet for Brass and Percussion – Tull – Manu.

Percussion and Marimba Ensembles 5/24/84

J. Michael Roy, Director
Sabre Dance – Khachaturian/Moore – Permus

Ceremonial – Creston – Schirmer
The Swords of Moda-Ling – Peters – FDS

Fuga VII – Bach/Hyslop – Manu.
Scherzo – Mendelssohn/Roy – Manu.
Gainsborough – Gauger – Southern
Champagne Rag – Lamb/Roy – Manu.
Symphony #1 for Percussion – Cirone – Cirone

Percussion Convocation 11/8/84

J. Michael Roy, Director
Celebration and Chorale – DePonte – MFP

Pulse – Cowell – MFP
Forest Rain – DePonte – MFP
Inventions on a Motive – Colgrass – MFP

Five Dream Sequences – Ross – Boosey & Hawkes

Pineapple Rag – Joplin/Roy – Manu.
Sacrificial Dance – Roy – Manu.

New Music Ensemble 11/8/84
Conrad De Jong, Director
Peter O'Gorman, Percussion
The King of Denmark – Feldman – Peters

Senior Recital 1/22/85

Peter O'Gorman, Percussion
Monograph IV – Gipson – Studio 4
The King of Denmark – Feldman – Peters

Images – Kraft – New Music West
Clapping Music – Reich – Universal
Night Music I – Crumb – Belwin Mills

University of Wisconsin – Stevens Point

Percussion Clinic 11/17/84
UWSP Percussion Trio: Mike Feltes, John Gutsch, Tracy Whitrock

Scherzo – Goodman – Mills
Three Dances – McKenzie – MFP
Dawn Patrol – Heney – Barnhouse
Crab-Canon – Songer – MFP
Toccata Without Instruments – Meyer – Kendor

Percussion Clinic 11/17/84
Jazz Quartet, with Steve Zenz, Drums

Ray's Blues – Larrick – Manu.
Blue in Green – Davis – Real Book
All of Me – Simons & Marks – Real Book
High Heel Sneakers – Hugginbotham – Manu.

The Girl From Ipanema – Jobim – Real Book

One Note Samba – Jobim – Real Book

My Funny Valentine – Rodgers/Hart – Real Book

My Romance – Rodgers/Hart – Real Book

My Favorite Things – Rodgers – Real Book

Take the 'A' Train – Ellington/Strayhorn – Real Book

Recital 11/17/84

"The Timpani"
Geary Larrick
Four Pieces for Timpani – Bergamo – MFP

Sonata for Timpani – Beck – Boston
Raga No. 1 – Cahn – Wimbledon

Wyoming

Casper College

Percussion and Marimba Ensembles 12/6/84
Terence S. Gunderson, Director
Protoplasm – Proto/Akins – Kendor
Hungarian Dance #5 – Brahms/Houllif – Permus
The BR Syndrome – Bakker – Manu.
Bob Meets Bill – Reed – Manu.
Soliloquies and Celebration – Spears
Spanish Waltz – Green/Becker – Nexus
It Happened One Night – Reed – Manu.
The Hummingbird – Green/Becker – Nexus
Concertino for Marimba – Creston – Schirmer
All Blues – Davis – Manu.
Sonata for Timpani – Beck – Boston
Joy – Niewood – Avid

Canada

British Columbia

University of British Columbia

Wednesday Noon Hour Concert 10/17/84

John Rudolph, Percussion
Concerto for Percussion – Milhaud – Universal

Clandestine Dialogues – Bergsma – Galaxy

Concertino for Marimba and Piano – De Ponte – Studio 4

Prelude for Marimba – Musser – Studio 4

Percussion Ensemble 12/3/84

John Rudolph, Director
African Sketches – Williams – Ludwig

Chamber Piece for Percussion Quintet – Colgrass – MFP

Suite for Tambourine and Percussion Ensemble – Elias – Opus Music
La Negra – traditional Mexican/Cahn – Cahn

Can Can from Orpheus in the Underworld – Offenbach/Jeanne – Permus

Cross Corners – Green/Becker – Becker

Recital 2/25/85

Vernon Shewchuk, Percussion
Concertino for Xylophone and Orchestra – Mayuzumi – Peters

French Suite for Percussion Solo – Kraft – WIM

Sonata III for Violoncello – Bach – Peters

Shiny Stockings – Hendricks/Foster/Shewchuk – Manu.

Variations for Four Drums and Viola – Colgrass – MFP

Triplets – Green/Becker – Becker

New Brunswick
Universite de Moncton

Percussion Ensemble/Acadia University, Mount Allison University, Universite de Moncton 3/11/83

David O. MacRae, Director
Lift Off – Peck – Cole
Three Pieces for Percussion Quartet – Benson – Schirmer

Canticle No. 1 – Harrison – MFP
Morning Glory – Delp – Kendor
Conflict of Interest – Delp – Kendor
Pulse – Cowell – MFP
Music for Pieces of Wood – Reich – Universal

Ogoun Badagris – Rouse – Helicon

Mount Allison University

Percussion Ensemble/Acadia University, Mount Allison University, Universite de Moncton 3/12/84

David O. MacRae, Director
Lift Off – Peck – Cole
Three Pieces for Percussion Quartet – Benson – Schirmer

Canticle No. 1 – Harrison – MFP
Morning Glory – Delp – Kendor
Conflict of Interest – Delp – Kendor
Pulse – Cowell – MFP
Music for Pieces of Wood – Reich – Universal

Ogoun Badagris – Rouse – Helicon

Nova Scotia

PAS Maritime Chapter Day of Percussion
Percussion Ensemble/Acadia University, Mount Allison University, Universite de Moncton 3/24/84

David O. MacRae, Director
Lift Off – Peck – Cole
Three Pieces for Percussion Quartet – Benson – Schirmer

Canticle No. 1 – Harrison – MFP
Morning Glory – Delp – Kendor
Conflict of Interest – Delp – Kendor
Pulse – Cowell – MFP

Ogoun Badagris – Rouse – Helicon

Acadia University

Percussion Ensemble/Acadia University, Mount Allison University, Universite de Moncton 4/3/84

David O. MacRae, Director
Lift Off – Peck – Cole
Three Pieces for Percussion Quartet – Benson – Schirmer

Canticle No. 1 – Harrison – MFP
Morning Glory – Delp – Kendor
Conflict of Interest – Delp – Kendor
Pulse – Cowell – MFP

Music for Pieces of Wood – Reich – Universal

Ogoun Badagris – Rouse – Helicon

Germany

Ahlen

Konzert fur Schlaginstrumente 5/6/84

Bernd Kremling
Tangents – Fink – Zimmermann

March for Four Timpani – Carter – Assoc.

I com el cant del rossiniyol... – Soler – Zimmermann

Percussion movie fur Percussions – quartet – Fink – Zimmermann
Rounds for Percussion Solo – Redel – Bote & Bock

Schritte, ganz leise – Rompf – Manu.

Fulda

Drums in Concert 6/5/84
Siegfried Fink, Director
Les Echanges – Liebermann – Simrock
Laura Soave – Caroso – Simrock

Divertimento – Haydn – Zimmermann
Suite I, G-dur – Bach – Zimmermann

Cabo Frio – Schmitt – Zimmermann

Ragtime Dance – Joplin – Zimmermann

Chuck – Mangione – Manu.
Ostinati machina – Fink – Zimmermann
Sonate C-dur – Hassler – Zimmermann
Samba – Rosauo – Manu.

Blue Rondo a la Turk – Brubeck – Manu.

Plaisanterie – Fink – Wrede

Hammelburg

Konzert 4/18/84
Martin Amthor, Percussion
Trommel-Suite – Fink – Zimmermann
Variantes – Brouwer – Schott
Suite III for Violoncello – Bach/Amthor – Zimmermann

Orion M. 42 – Smith – Brindle – Peters

Two Mexican Dances – Stout – Studio 4

Musik fur Percussion und Klavier 5/23/84

Duo Gunter und Evelyn Kamp
Sonata – Allegro – Peters – Peters

Blues for Gilbert – Glentworth – Zimmermann

Zapateado – Padros – Manu.

Song – Haubenstock – Ramati – UE – Wein

Poem – Babadjanian – Manu.

Suite I G – dur – Bach/Kamp – Zimmermann

Concertino – Fink

Nurnberg

Schlagzeugklasse Hermann
Schwander

2/29/84

Galloway Drumcall – von Moisy – Simrock

Swing and Latin – Heinlein – Heinlein
Suite Moderne – Smith – Permus

Cenas Brasileiras – Rosauo – Heinrichshofen

Conversation – Miyoshi – Ongaku No Tomo

Scherzo Without Instruments – Schinstine – Kendor

Tangents – Fink – Zimmermann

Vibracussion – Fink – Wrede

Gang zum Hochgericht – Berlioz – Cortelu Pub. Co.

Ravensburg

Lehrerkonzert 5/6/84

Gunter Kamp, Percussion
Evelyn Kamp, Klavier
Sonate – Allegro – Peters – Peters
Blues for Gilbert – Glentworth – Zimmermann

Conversation – Miyoshi – Ongaku No Tomo

Song – Haubenstock – Ramati – UE
Concertino – Fink – Wrede

Suite I fur Violoncello – Bach/Kamp – Zimmermann

Alternances – Casterede – Leduc

Wilhelmsdorf

Konzert 3/27/84

Gunter Kamp, Percussion
Evelyn Kamp, Klavier
Sonata – Allegro – Peters – Peters
Blues for Gilbert – Glentworth – Zimmermann

Conversation – Miyoshi – Ongaku

Song – Haubenstock – Ramati – UE
Concertino – Fink – Wrede

Suite I fur Violoncello – Bach/Kamp – Zimmermann

Alternances – Casterede – Leduc

Wurzburg

Perkussions-Ensemble 7/11/83

Prof. Siegfried Fink

Percussion Movie – Fink – Zimmermann

Two Movements for Marimba – Tanaka – Ongaku

Rounds for Percussion Solo – Redel – Bote & Bock

Matinee 12/18/84

Markus Hauke und Eckhard Kopetzki, Vibrafon und Marimba
Allegro aus op. XIII – Telemann/Fink – Zimmermann

Invention F – dur – Bach – Manu.

Prelude BWV 1007 – Bach – Zimmermann

Sunset Bell – Burton

Mexican Dances – Stout – Studio 4

Blues for Gilbert – Glentworth – Zimmermann

Divertimento – Haydn/Fink – Zimmermann

Perkussionskonzert 1/24/84

Klasse Prof. S. Fink

Les Echanges – Liebermann – Simrock

Sonidos de la Noche – Soler – Schott

Sonata C – dur – Hassler – Zimmermann

Plaisanterie – Fink – Wrede

Rounds for Percussion Solo – Redel – Bote & Bock

Toccata for Percussion Instruments – Chavez – Mills

Matinee 5/20/84

Gunter Kamp, Marimba

Evelyn Kamp, Klavier

Sonata – Allegro – Peters – Peters

Conversation – Miyoshi – Ongaku

Suite I für Violoncello – Bach/Kamp – Zimmermann

Temptation Revamp – Breuer – Manu.

Meisterklassendiplom 5/25/84

Gunter Kamp, Percussion

Sonata – Allegro – Peters – Peters

Blues for Gilbert – Glentworth – Zimmermann

Conversation – Miyoshi – Ongaku

Song – Haubenstock – Ramati – UE

Concertino – Fink – Wrede

Suite I für Violoncello – Bach/Kamp – Zimmermann

Alternances – Casterede – Leduc

Konzert 7/7/84

“Historische und zeitgenössische Musik für Schlaginstrumente”

Leitung und Kommentar:

Prof. Siegfried Fink

Les Echanges – Liebermann – Simrock

Laura Soave – Caroso – Simrock

Menuett ½ und Gigue – Bach – Zimmermann

Ostinati Machina – Fink – Zimmermann

Zulu Welcome – Fink – Simrock

Cabo Frio – Schmidt – Zimmermann

Ragtime Dance – Joplin – Zimmermann

Plaisanterie – Fink – Wrede

Kammerkonzert 7/17/84

Perkussion: Matthias Schmitt, Achim von Bassen

Menuett ½ und Gigue aus der Suite

Nr. 1 G – dur – Bach – Zimmermann

Blues for Gilbert – Glentworth – Zimmermann

Sonate für zwei Klaviere und Schlagzeug – Bartok – Boosey & Hawkes

Meisterklassendiplom 7/18/84

Paul Mootz, Percussion

Miniaturen für Marimba und Vibraphon – Tiedemann – Manu.

Dialog für Bassposaune und Percussion – Lenners – Manu.

Conversation – Miyoshi – Ongaku

Essai II pour un percussionniste – Mootz – Manu.

Suite IV en Es – dur – Bach/Mootz – Zimmermann

5 Szenen für zwei Schlagzeuger – Hummel – Zimmermann

Italy

Florence Conservatory of Music

1984 Festival of Music in the 20th Century 9/30/84

Timothy Kotowich, Percussion

Improvisation for Timpani – Carter – Assoc.

Duettino Concertante – Dahl – Broude

Amores – Cage – Peters

Zyklus No. 9 – Stockhausen – Universal

Crystal Silence – Corea – Manu.

Take That – Albright – Jobert

Puerto Rico

Universidad Interamericana de Puerto Rico

Recital 3/13/84

Douglas Velazquez, Redoblante

Concert Snare Drum Solos (El Tamburo Trommel) – Combs – Kendor

Senior Recital 3/26/84

Peter Louis Roman, Marimba

Sonata Num. V – Handel – Peters

Sonata Allegra para Marimba – Peters – Peters

Yellow After the Rain – Peters – Peters

Etudes No. 1 and 2 – Stout – Price

Tranquilidad para Vibrafono – Houllif – HKS Press

Flight of the Bumblebee – Rimsky-Korsakov – Mar. Unlim.

Recital 12/11/84

Conjunto de Percussion UI

Jose L. Martin, Jr., Director

Overture in Percussion – Cirone – Cirone

Introduction and Samba – Smith – MFP

Soho Saturday Night – Molenhof – CMP

Spain

Barcelona

Concert de Guitarra i Percussio 4/8/84

Jordi Codina

Xavier Joaquin

Serie – Braun – Zimmermann

French Suite – Kraft – WIM

Musica per a galarina – Codina – Manu.

Minis – Balada

Sons al son – Turull – Manu.

Divertiment No. 2 – Montsalvatge – Manu.

Duo Concertant – Fink – Wrede

Grup de divulgacio musical 5/17/84

Xavier Joaquin, Percussion

Carme Undebarrena, Piano

Sonata Breve – Amargos – Manu.

Quatre Preludes per vibrafono i piano – Ptaszynska – PWM

Simil per marimba i piano – Codina – Manu.

Concertino per vibrafono i piano – Fink – Wrede

Konzert per piano i percussio – Genzmer – Peters

Musica als quatre vents 5/25/84

Duet de Vibrafon-Marimba i Piano

Xavier Joaquin, Vibrafon-marimba
Carme Undebarrena, Piano

Concertino per a vibrafon i piano – Fink – Wrede

Sonata per a marimba i piano – Tanner – Cole

Quatre preludis per a vibrafon i piano – Ptaszynska – PWM

Scherzo per a marimba i piano – Ptaszynska – PWM

Concertino per a marimba i piano – Creston – Schirmer

Duo de Percussion 6/6/84

Xavier Joaquin, con la colaboracion de Arturo Sala

Divertimento – Haydn/Fink – Zimmermann

Vibraphone I – Beck – Zimmermann

Two on One – Fink – Wrede

Sonate en se bemol mayor – Telemann/Fink – Simrock

5 Szenen para dos percussionistas – Hummel – Zimmermann

Concert 6/30/84

Xavier Joaquin, Percussion

My Lady White – Maslanka – Marimba Prod.

Three Concert Studies for Percussion Solo – Moszumanska – PWM

Psappha – Xenakis – Salabert

Sonata per a dos pianos i percussio – Bartok – Boosey & Hawkes

Percussionistes de Barcelona 7/21/84

Xavier Joaquin, Director

Triplets – Green – Zimmermann

Cenas Brasileras – Rosauero – Simrock

Repercussion – Metral – Tonos

Top-Kapi – Rosauero – Zimmermann

Etudes Choreographiques – Ohana – Schott

Percussions de Barcelona 7/26/84

Xavier Joaquin, Director

Triplets per a quartet de percussio – Green – Zimmermann

Cenas brasileiras para quarteto de percussao – Rosauero – Simrock

Repercussion: Ballet pour instruments a percussio – Metral – Tonos

Top-Kapi – Fink – Zimmermann

Etudes choreografiques – Ohana – Schott

Sweden

Kroumata Percussion Ensemble

Program for recording at Westkutscher Rundfunk, Cologne, West Germany, and Concert at Witten Festival for new music
Abgesang einer Feldlerche – Wulff – Swiss Radio

Suite en concert – Jolivet – Billaudot

Conductus – Dohl – Moeck

Drums – Sandstrom – Hansen

Stockholm

Kroumata, Percussion Ensemble 9/22/84

Festival of Electronic Music

Andromeda – Mandolini

Synchronism No. 5 – Davidovsky

Rytmer – Karkoff

Yan – Parmeurd

Norwegian Tour Program

10/6-13/84

Arvika Olso Karlstad

Kroumata, Percussion Ensemble

Responses III – Nordheim

Drums – Sandstrom

Hiérophonie V – Taira

West Germany

Wurzburger Percussions Quartett
Concert 1/16,17,18/84

Frieburger Philharmonisches

Orchester

“Amerikanische Musik”

Concerto for Percussion and Orchestra – Cowell

Concert – Herzogenaurach 5/6/84

Sonatina for Percussion Ensemble – Tuill – Boosey & Hawkes

Invention a-moll – Bach – Zimmermann

Divertimento – Haydn – Zimmermann

African Sketches – Williams – Ludwig

Toccata – de Vlioger – Donemus

Baiao – Rosauero – Heinrichshofen

She is asleep – Cage – Peters

Fresken 70 – Hummel – Simrock

Percussion Ensemble of the
Musikhochschule Lubeck 4/4/84

William Zien, Director

Teamwork – Markovich – Creative Music for Pieces of Wood – Reich – Universal

5 Aphorismen – Viegl – Doblinger

Variations on a Ghanaian Theme – Levitan – Studio 4

Mit Musik für Sprecher und Instrumente – Regner/Jandl – Schott

Kreuzspiel – Stockhausen – Universal

Log Cabin Blues – Green – Becker

The Ragtime Robin – Green – Becker

Suite en Concert pour Flute et Percussion – Jolivet – Billaudot

Percussionsensemble Hermann
Schwander 11/8/84

Klaus Hashagen, Gesamtleitung

Karl Schicker, Flöte

Jo Barnichel, Klavier

Werner Heider, Dirigent

Hermann Schwander, Schlagzeug

Rendezvous – Schilling – Manu.

Mobile Szenen IV – Hashagen – Manu.

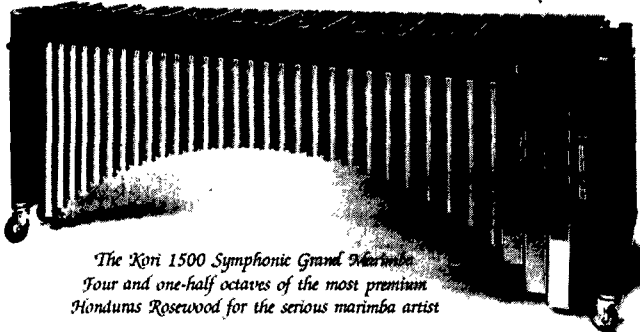
Galerie – Heider – Moeck

Fresken 70 – Hummel – Simrock

Suite en concert – Jolivet – Billaudot

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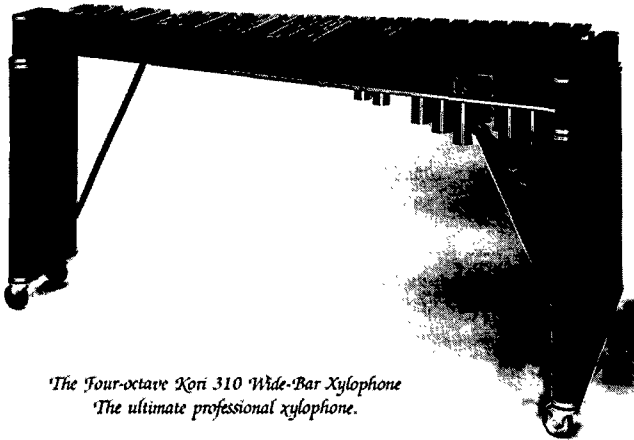
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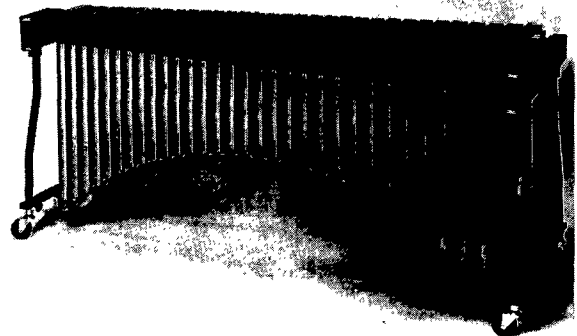
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North Texas State Univ., Denton, TX
University of Michigan, Ann Arbor, MI
Northern Illinois Univ., DeKalb, IL

University of Arizona, Tucson, AZ
West Texas State Univ., Canyon, TX
Univ. of New Mexico, Albuquerque, NM
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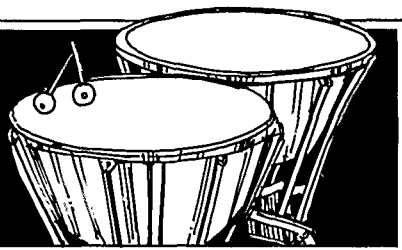
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Focus on Timpani

Kalman Cherry, editor



In Search of a Multiple Timpani Repertory: A Response

by Harrison Powley and Jonathan Haas

Dr. Edmund A. Bowles, in his article in the January 1985 issue of *Percussive Notes*, raised several issues concerning the early repertory for the timpani. At the Dallas PASIC 1982, Dr. Powley gave a lecture on this subject. As part of that discussion, John Beck performed excerpts from multiple timpani works by Graupner, Molter, and Fischer and performed a complete concerto for six timpani by Druschetzky. Since then Dr. Powley has discovered several other works by Druschetzky and has edited them for performance. On April 10, 1985, Jonathan Haas performed Druschetzky's Partita in C Major for Six Timpani and Orchestra at the Merkin Concert Hall in New York City as part of his "Percussion Today" recital.

Tim Page, of the New York Times, wrote the following review of Mr. Haas' performance: "The most enjoyable selection on the program was Georg Druschetzky's Partita in C for Six Timpani and Orchestra. This formulaic but attractive work in Haydnesque manner called to mind a concerto for thunder and orchestra."

Mr. Haas will perform the Fischer Concerto for Eight Timpani and Orchestra with the Y Chamber Symphony of New York conducted by Maxim Schostakovich next November. This article discusses some of the problems in locating this repertory and its modern performance.

Harrison Powley: I would like to begin by explaining that several works using multiple timpani have been known and mentioned in musicological literature since the end of the 19th century. Dr. Bowles, in his article in the last issue of *Percussive Notes*, suggests several important areas for further research. One of these is the appearance of several works using more than the usual two timpani during the second half of the 18th century. For several years Dr. Bowles and I have corresponded and discussed this repertory. At the 1983 national meeting of the American Musicological Society in Louisville, I read a paper, "A Little-Known Repertory: 18th-Century Symphonic Music Using Multiple Timpani." I am presently preparing an expanded version of this paper for publication.

My interest in this music was first kindled when in 1970 I read about some of these works in James Blades *Percussion Instruments and Their History*. Over the years I tried to locate these for further study. After meeting Dr. Bowles in the summer of 1977, we began our mutual sharing of materials and ideas. For many years he has been collecting iconographic sources on the timpani. In fact, at the New York PASIC 1979 he shared many of his unique pictures with some of the membership. We all await the publication of his new book, *The Timpani: A History in Pictures and Documents*, to be published this year by Frits Knuf.

In the spring of 1982 I was asked by Michael Combs to revise the timpani listing for the Society's *Solo and Ensemble Literature for Percussion*. As part of that project, I became acquainted with Jonathan Haas who had given a timpani recital in 1980 at Carnegie Recital Hall. Our many late-night phone calls led to his performing Druschetzky's Partita in C Major for Six Timpani at the Knoxville PASIC in 1983. This performance with piano

and the recent one in New York with orchestra have been the result of a desire by performer and historian to collaborate and bring to light some new and exciting works for the timpani which have been forgotten for some 200 years.

Jonathan Haas: The interesting aspect of our collaboration is that in preparing for my 1980 recital, I went to the Lincoln Center Performing Arts Library in hopes of finding some unknown gem in the percussion literature. In my research attempts, I came across a brief notice of a timpani concerto by Johann Wilhelm Hertel for eight timpani and orchestra. I found out that this work was in an East German library. I attempted to buy a microfilm and their answer was twofold: first, they would be happy to send me a film, but I would have to proceed through a long bureaucratic process, and second, that the work was not by Hertel but by Johann Carl Christian Fischer. Because of the red tape involved and my need to fix my recital program, I gave up attempts to get the piece. But when Harrison called in the spring of 1982 I was overjoyed that he not only had already made an edition of "my" concerto but had several more by Druschetzky, Molter, and Graupner. We are now in the process of preparing to make a recording of many of these works. The Fischer (Hertel) piece has been recorded by Werner Tharichen (see his record, *Virtuose Paukenkonzerte*, Musica Mundi LC 1083, recorded in 1981). He evidently has had access to the East German manuscript. Harrison, how did you manage to get this music?

HP: Dr. Bowles was kind enough to loan me films of the timpani parts which he had obtained several years earlier as part of his research on the early history of the timpani. He has compiled a very interesting manuscript of historically important timpani parts which he hopes soon to publish. But it was through

my association with the Garland Press History of the Symphony Series that I was able to obtain more films of the complete orchestral parts. The difficulties in obtaining scholarly sources from eastern Europe are very complex and often involve third parties and friends of friends. Payment usually cannot be made in our currency, so trades are often made.

It is enough to say that Dr. Bowles and I have primary source materials for all the multiple timpani works thus far identified and we hope to be able to publish them in the near future. For the present, I have made manuscript editions of them all and they are available from me on a rental basis. Dr. Bowles may, indeed, be correct when he suggests "that there may well have been an entire body of music for multiple timpani which lies buried in the archives or lost to posterity." As the truly vast body of 18th-century symphonic music becomes more well known, more of these works may well surface.

JH: As a timpanist, I feel that these works are compositionally strong enough to become a part of the modern timpanist's repertory. In our discussions we both agreed that Druschetzky should be considered the "Hungarian Haydn." Could you give us insight into the basic compositional styles of these pieces?

HP: The Graupner and the Molter sinfonie are relatively uncomplicated works; the timpani parts basically reinforce the harmonic bass line. These works would seem to be best performed as part of a concert featuring 18th century instrumental music. They really are not of the level of solo concerti. They consist primarily of the dance movements so characteristic of many mid-18th century instrumental works.

The *Sinfonia* is more properly a concerto since the timpani are used rather soloistically. The composer of the *Sinfonia* is Johann Carl Christian Fischer (1752-1807). Reinhard Diekow, in his 1977 dissertation, "Studien über das Musikschaffen Johann Christian und Johann Wilhelm Hertels," "convincingly places the *Sinfonia* in the camp of Fischer. The music is bound with the symphonies by both Hertels, but because of calligraphic and internal evidence, the work is certainly not by either Hertel. The musical style is far from the baroque-styled works of the Hertels. The orchestral parts are in Fischer's hand, but do not cite any composer. Fischer was a music copyist, a musician, and a theater director at the Schwerin court and was responsible for ceremonial pageantry at the Ludwigslust palace. It is, indeed, possible that he arranged for a performance of the work, requiring four pairs of timpani, for some court function. The work was written before 1792, the year Fischer retired from the employ of the court. This work is certainly a major addition to the modern timpanist's repertory since it is quite soloistic and demands a mature technique. Musically it is in the style of the 1780s, much like that of Haydn and Mozart.

But the works by Druschetzky are even more suited to the concert stage of today. All told there are about a dozen or two works that use more than two timpani in soloistic ways from this period. There may be more such works, but most court orchestras had but two timpani so it would seem that finding a larger body of music may be unlikely. What little we do know about the training of timpanists in this period would suggest that much has been lost because so little of the improvised tradition was ever written down. Druschetzky's works may, indeed, be unique because he was a timpanist, evidently trained in the military tradition, including all the various *Schlagmanieren*. While it would seem that these works are somewhat atypical of timpani writing for their day, one must realize that there are not that many solo works for brass or woodwinds from this period either. Concerti written at that time were often for specific soloists. This seems also to be true for works requiring multiple timpani.

JH: Just who was Druschetzky and why did he write for multiple timpani?

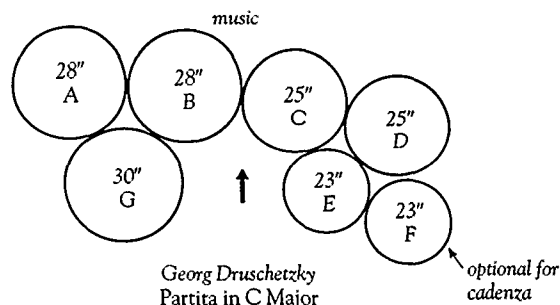
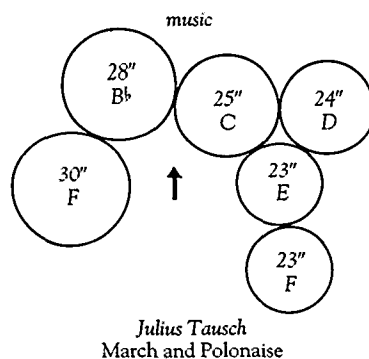
HP: He is one of the few virtuoso timpanists identified in the late 18th century. He was born in western Bohemia in 1745 and died in Buda in 1819. After a long career in the Austrian military beginning as early as 1762, he settled in Linz by 1776. There he became a *bestallter Landschaftspauker*, a certified regional timpanist, and was in charge of music for public occasions. It is quite possible that some of his multiple music was written while he held that post. But in 1783, the Austrian emperor reformed the regional system and abolished the post. Druschetzky was then forced to seek employment in Vienna, then in Pressburg (1787), and finally in Buda and Pest by perhaps as early as 1795. Several of his multiple timpani works seem to come from the last part of his life while he was in Hungary. He probably wrote the works for himself to play, although as yet no documents can be cited to support this view.

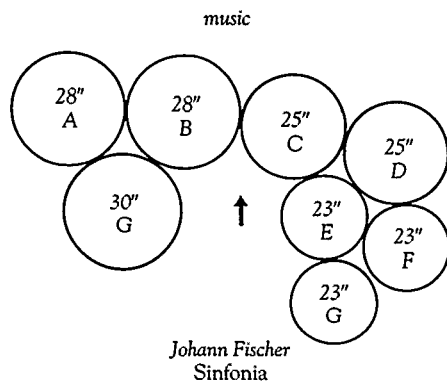
JH: What type and size of timpani would the 18th century performer have used to play these works?

HP: Generally speaking, the timpani of the 18th and early 19th centuries were significantly smaller in diameter than those in normal use today. The typical pair often measured about 18" and 21" in diameter, with a shallow depth of about 12 to 15". The quality of sound was less resonant and "inharmonic;" that is, the overtones did not ring true. The slackness of the rather thick calf or goat skin heads played by very hard wooden sticks gave a rather different sound, less resonant and generally softer in dynamic impact than what is heard today. There are a number of good illustrations of the timpani and sticks in the Blades text. I should also mention that Blades has recently authored a new and expanded article on the timpani for *The New Grove Dictionary of Musical Instruments* (1984).

For the modern timpanist who attempts to perform these works on our larger-sized timpani there can be some difficult problems. One solution may be to use longer sticks or to be more acrobatic. From a diagram on the score to the Fischer work we see that at least one player arranged the eight drums in a semicircle. Jonathan, as you've worked these pieces out, what has been your solution?

JH: I have experimented with many arrangements of multiple timpani and have arrived at the following solutions:





This manner of arranging the timpani allows me to keep the beating spot in my field of vision at all times and to move from one timpano to another very quickly. I approach these pieces as though the multiple timpani setups are large keyboard instruments.

In order to create a musical phrase, I try to maintain alternating stick patterns (R,L,R,L), as opposed to doing a lot of double sticking (RR,LL,RR,LL). The double stickings eliminate many cross sticking problems but, I feel, this convenience inhibits one's ability to create a musical line. *Cross stickings are not a technical hindrance but the solution to making a phrase. I use timpani sticks that are 15" long. I find this length, in relation to my height and arm span, gives me the ability to reach and maintain a consistent beating spot with a minimum of arm movement and unnecessary acrobatics. The movements of the sticks and body need to be smooth and graceful.

HP: I know that you've gone to calf skin heads. Do you feel that you have better tonal and dynamic control when playing these solos?

JH: For many years Gerard Schwarz, conductor of the Y Chamber Symphony of New York, tried to persuade me to use calf heads. When I recently had calf heads put on my timpani, not only did Maestro Schwarz notice, but many of the musicians came to me to inquire about the new, rich, full and subtle sound emanating from the timpani. There is no substitute for the real thing and I feel that my performance, as a soloist, is greatly enhanced by calf heads. I would also welcome an opportunity to perform on authentic instruments; however, I feel the quality of sound that I get with my timpani affords me the greatest opportunity for artistic expression.

I feel that a modern day technique and style of performing these pieces is emerging. The discovery of these pieces has added a whole new dimension to the art of timpani performance. One of the most rewarding aspects of working on the multiple timpani pieces is the actual collaboration between Dr. Powley, Dr. Bowles (the musicologists) and myself (the performer). As a timpanist, I feel indebted to their work which must be credited as a major addition to the solo timpani repertory.

*Cross sticking occurs when one moves from one timpano to another allowing one stick to cross over or under the other.



Harrison Powley is professor of music at Brigham Young University, Provo, UT. He is currently chairman of the PAS Research Committee. He is a graduate of the Eastman School of Music (B.M., M.A., Ph.D.), having studied timpani and percussion with William G. Street. As a Fulbright scholar he also studied with Richard Hochrainer in Vienna and has translated a number of Professor Hochrainer's articles for the Society's journals. Dr. Powley brings a scholarly approach to the study of percussion. He is currently working on the symphonic music of Druschetzky, two of whose symphonies will appear later this year in the History of the Symphony Series published by Garland Press, New York. After having taught both percussion and musicology at Brigham Young University for the past sixteen years, he is now devoting his time to historical research and writing and the teaching of graduate musicology classes.



Jonathan Haas has established a unique career as a Solo Timpanist and Percussionist, performing repertory ranging from concerti of the 18th century to contemporary works, many of which have been written for him. He received his Master of Music degree from the Julliard School where he studied with Saul Goodman and was awarded the Roland Kohloff Scholarship. Mr. Haas presented his New York debut recital in 1980 at Carnegie Recital Hall under the auspices of the Martha Rockefeller Foundation. This was the first time that a solo timpani recital was presented at the hall. He is timpanist of the Y Chamber Symphony of New York and percussionist for the "Music Today" series both under the direction of Gerard Schwarz. He also has performed and recorded with the New York Philharmonic, St. Louis Symphony, and The American Symphony. Mr. Haas is on the faculty of the Aspen Music Festival and the Peabody Conservatory where he is currently preparing a recording of 18th century timpani concerti.



Kalman Cherry
editor
Focus on Timpani

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Major executive figure
in the recording industry

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Percussion Education

Garwood Whaley, editor



Percussion Problems from the Podium

by Robert C. Snider

EDITOR'S NOTE: It gives me great pleasure to introduce Robert C. Snider, a new member of the PAS Education Committee. Robert Snider is a percussionist with the United States Navy Band in Washington, D.C. Bob attended Wichita State University studying percussion with Dr. J.C. Combs. He then transferred to the University of Nebraska where he studied with Albert Rometo and earned a bachelor's degree in music education. Continuing his education, Bob attended Indiana University of Pennsylvania where he studied with Gary Olmstead. After receiving his master's degree in performance, Mr. Snider was employed as assistant director of bands and percussion instructor at the University of Wisconsin in Green Bay.

"If I could just get my section together for a few rehearsals, they'd play so much better and I wouldn't have so many problems with them during full band."

How many times have we thought: if only... For every much needed percus-

sion sectional, up pop the conflicts: track meet, orthodontist appointment, soccer practice; the list is endless. But many problems can be solved during rehearsal without it becoming a "get with it, drummers!" horror story.

PROBLEM	IS CAUSED BY	WHAT TO DO
Simple tambourine rhythms are cluttered with extra jingle sounds	Swinging the tambourine outward before moving it inward to strike against the other hand	Hold the tambourine still in one hand at about a 30° angle and strike with the fingertips or knuckles of the other hand
Tambourine shake rolls fail to have a definite start and/or stop	Rolls are played with just a simple shake	Start and stop each shake roll with a light tap at the indicated dynamic for a precise attack and release
Tambourine jingles ring on after a tap or roll	Tambourine is being held in a vertical position allowing the jingles to ring freely	End the tap or shake with the tambourine in a horizontal position so the jingles lie flat
Calfskin tambourine sounds "flat"	Worn out head or high humidity	Place tambourine over a music stand light before and in between passages or tighten head while playing by squeezing head tighter between thumb and fingers of the holding hand
Triangle has a metallic buzz while played from a music stand	Sympathetic vibrations of the stand from the triangle via the triangle clip	Hold triangle from hand, if it must be hung from stand; place a cloth between the clip and stand to insulate
Triangle sound is more <i>clang</i> than "dting"	Striking hard on the center of one of the triangle sides	Play closer to the closed corners with lighter touch
Triangle has a woody or clickish sound	The old notorious "hit the triangle with the drumstick" trick	Have suitable triangle beaters near the instrument at all times
When quickly dampened, a "whoop" sound comes from the triangle	Muffling the triangle too quickly	Let the triangle "speak" its initial sound, then dampen by quickly rolling the fingers of the holding hand onto the instrument
Triangle roll sounds rhythmic or too agitated	Roll too slow if a rhythm is audible and too fast if very agitated	Play roll from either closed corner at a speed just fast enough to not produce an audible rhythm
Claves have a dead sound	Improper grip	Hold clave in left hand like the traditional right hand snare drum grip. Turn hand over and slide out clave. Slightly lower finger tips closer to palm. Place clave over opening on top of the thumb and fingers. Strike with other clave.

Step one is to organize your section into five areas, or "stations": I. Timpani, II. Bass Drum - Cymbals; III. Snare Drum; IV. Miscellaneous Percussion; and V. Mallet Percussion. Divide the music into the corresponding folders, write the folder number on the part and they'll always be at the appropriate station. This should instantly halt the problem of "lost" music and more than six players reading off the same stand.

Step two is to provide carpet squares or towels that are placed on leveled music stands to be used at each station for trap tables. Noise and commotion from dropped sticks and instruments and the use of the floor as a trap table should be eliminated by using this step.

Step three is to have your percussionist position hand held instruments (triangle, tambourine, etc.) at a height so that they can see the instrument, music and conductor all in the same line of vision. Besides helping the players to focus their concentration on the instrument, the audience is given a chance to see and hear the instruments being performed.

Step four is up to you. By using your eyes and ears and the following hints, you can solve many of your percussion problems from the podium.

PROBLEM	IS CAUSED BY	WHAT TO DO
Latin guiro parts lack that proper "Latin Feel"	Playing all notes as short scrapes	Read the given rhythms as is by playing quarter notes with a long scrape towards the player and eighth notes as short scrapes away from the player
Wood block has a bright but thin note	Playing with tips of wood snare drum sticks	Play wood blocks (and temple blocks) with a hard rubber mallet such as a Musser M-3
Floppy hand castanets	Loose or stretched clapper cords	Tighten and retie as soon as possible, but for a quick fix pull the knot toward you with the first finger and play normally
With motor off, vibraphone tone seems muffled	Resonator disks are in a horizontal position	With the fingers, move disks to a verticle position
Suspended cymbal stand rattles during rolls	Top section of stand is rattling inside middle section	Extend the top section out of the middle as far as possible and adjust the stand height between the middle and lower sections
Suspended cymbal "crashes" sound thin and pingy	Striking the cymbal with the tip of a drum stick between the edge and crown	Strike the edge of the cymbal at about 45° angle with the shoulder or butt end of the drum stick
Suspended cymbal roll sounds cluttered	1) Mallets too hard or too soft 2) Rolling too close to the crown 3) Rolling too fast or with double bounce or buzz strokes	1) Try a medium yarn mallet like a Musser M-5 2) Play at the edges with the left stick at "9:00" and the right at "3:00" 3) Use a single stroke "roll" just fast enough so that a rhythm isn't noticeable
Bass drum rolls sound thin	Using lightweight timpani sticks for rolls	Use two bass drum beaters of similar size and weight or a pair of factory matched bass drum beaters

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Michael Rosen, Professor of Percussion. Formerly principal percussionist with Milwaukee Symphony. Solo recitalist and clinician in U.S. and Europe.



PROBLEM	IS CAUSED BY	WHAT TO DO
Uneven bass drum rolls	1) One handed roll with a double ball beater (heads are different sizes) 2) Beaters not hitting in the same head area 3) Double bounce bass drum rolls	1) See above 2) Play rolls with the beaters making contact with the head the same distance from the rim 3) Use a single stroke "roll" method with the stroke speed just fast enough to not produce a rhythmic pulse
Snare drummer producing uneven sounds from the drum	1) One stick hitting near the center and the other hitting near the edge of the drum heads 2) One hand playing from a different stick height than the other 3) Cracked and/or taped-up sticks	1) Align the drum so the snare strainer faces your belt buckle and play "over the snares" with the sticks the same distance from the edge and striking within a half inch of each other 2) The stick height of both sticks should be the same unless accents or embellishments are performed 3) Replace sticks
Snares buzzing when drum is not being played	Snares left on during periods of rest	Release snares whenever possible to avoid the sympathetic vibrations
Thin sound coming from a well tuned snare drum	Sticks too light and thin	Use a snare drum stick of a "5A" weight or more for general performance
Mallet parts are being played but are not heard clearly	Mallets used are too soft or light	Try the following types: Bells: hard plastic (Musser M-5) Xylophone: hard plastic or hard rubber (M-5 or M-4) Marimba: semi-hard yarn (M-7) Vibes: hard yarn (M-6)
Chimes don't cut through a full band passage	Chimes sounding much louder near the player and not projecting to the audience	In any passage above a mezzo forte, suggest the player perform the part at least one dynamic stronger
Mallet part being well played with correct mallets but tones are inconsistent	Striking the bar over the nodal points (over the "strings")	Strike near the center of the bars and/or at the extreme near edge of the "black keys"
Crash cymbals and bass drum parts don't enhance a full ensemble entrance	Dampening the sounds before the ensemble release often due to incorrectly notated parts	Encourage players to match the attack and release of the ensemble regardless of what the written note values are
Certain percussion instruments lack their characteristic sound	Students don't have a concept of the sounds some percussion instruments produce	Imitate the following sounds: Bass drum: boom (not thud) Cymbals: crash (not pow) Triangle: dting (not clang) Tambourine: wild folk dancers Xylophone: dancing skeletons Bells: church handbells Chimes: huge church bells

(Reference to mallets by brand name is made only as an example of a type of mallet recommended. The author acknowledges that many suitable mallets are available from different companies and encourages you to try them.)



Robert Snider



Garwood Whaley
 editor
 Percussion Education

From The Publishers Of **MODERN DRUMMER** Magazine

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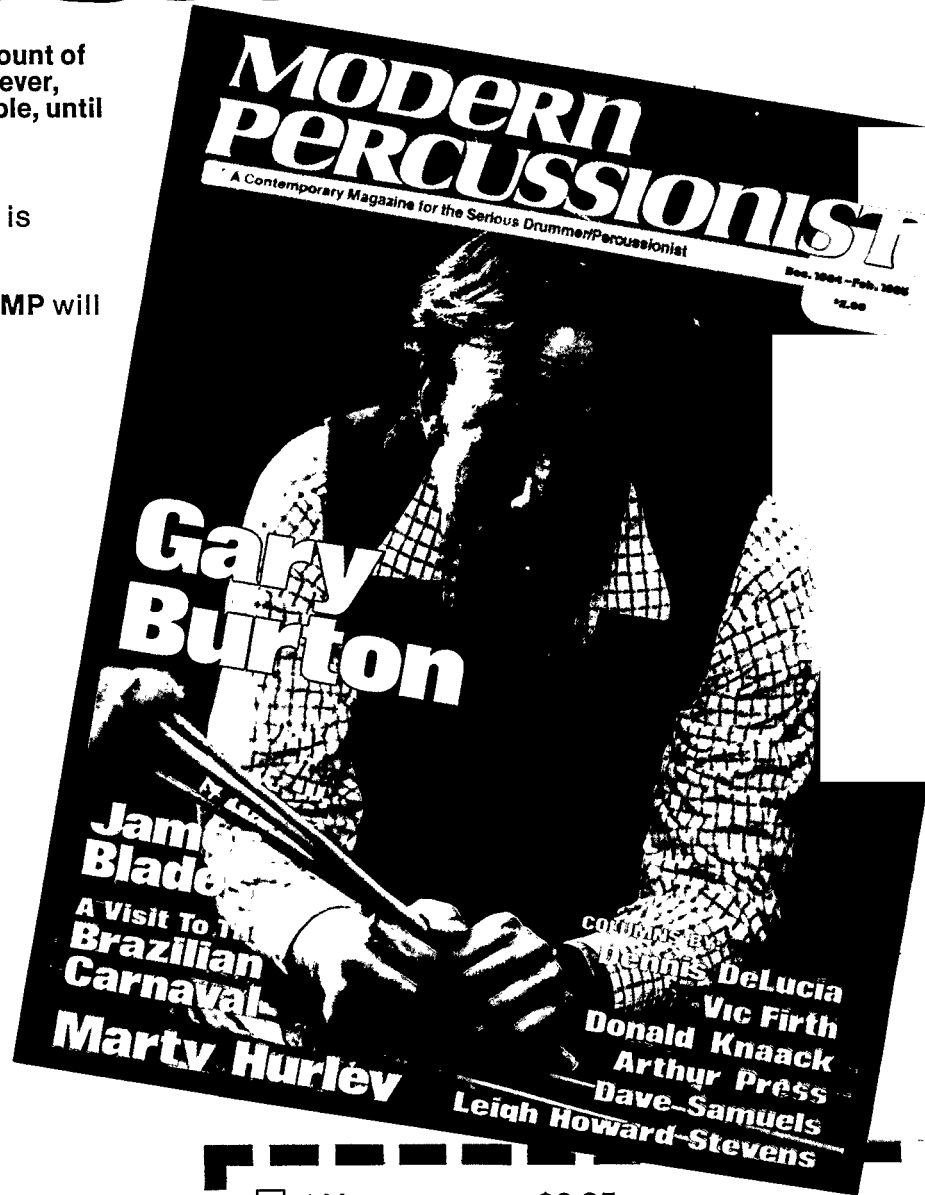
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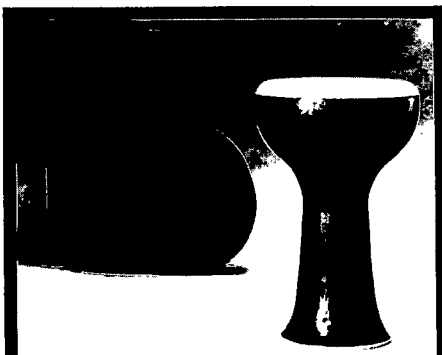
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Terms Used in Percussion

by Michael Rosen

I would like to continue the discussion begun in the April 1985 issue by Edgar Varèse, *Intégrales*. Some of the terms on this part are translated into English while others are either incompletely translated or not translated at all. I hope this issue's column will help to clear up any problems you have had interpreting the percussion parts of Varèse's music. If readers have any further questions about the percussion parts in the music of Varèse I urge them to write to me in care of the Oberlin Conservatory Music, Oberlin, OH 44074.

INTÉGRALES

Percussion 1

cymbale suspendue – suspended cymbal
caisse claire – snare drum (note that in this piece Varèse uses the regular notation for the flam)

voilée – cover the snare drum with a thin cloth

(1) *rebord* – play on the rim
membrane – play on the drum head

(2) *avec baguette tambour sur le rebord* – with snare on the rim

(x) *avec baguette tambour* – with snare drum stick

sur le rebord – on the rim

caisse (abv) – *caisse claire*; snare drum

c. (abv) – *caisse claire*; snare drum

membr. (abv) – *membrane*; on the head
caisse roulante – tenor drum or deep snare drum without snares

tambour à corde – lion's roar, string drum

naturel – in the ordinary manner

très atténuée – well accentuated

a peine – hardly

sec – dry, short

très serré (baguette tambour) – very tight, closed roll

commencer imperceptiblement – begin imperceptibly; no attack sound

morendo (I) – dying away

les valeur très équilibrées – the value of the notes should be of equal value

$\text{♩} = \text{♩}$ *précédente* – half note equals half note

appena (I) – hardly, barely

Percussion 2

castagnettes – castagnets

cymbales – cymbals

bloc Chinois – wood block (the term "drag-on mouth" was often used by composers of this era when temple blocks were desired); on the part, this looks like "blas Chinois"

L.V. et s'éteindre – let vibrate and let it die away

L.V. – let vibrate (I'm not sure how this differs from the one with *s'éteindre*)

agitée l'une contre l'autre-agitate – rub one against the other

frolées l'une contre l'autre – brush, graze, one against the other

très sec – very short

secco (I) – short

sourd. (abv) – *sourdine*; mute, with muffler

étouffez – cut the sound off

appena (I) – barely, hardly

Percussion 3

grelots – sleigh bells

chaînes – chains (I use an actual six-foot length of chain that I lay on a metal surface so the sound is louder; the chain is then shaken)

tambour basque – tambourine

L.V. – let vibrate

>frapper – strike, hit

♩ *agiter* – shake, agitate

avec le pouce – with the thumb

L.V. et éteindre – let vibrate and die away

pouce – thumb

étouffez – cut the sound off

$\text{♩} = \text{♩}$ *précédente* – half note equals half note

gong – I use a rather large gong; a substitute might be a tam-tam with a well defined pitch center

Tam-Tam – larger than the gong

Percussion 4

triangle – triangle

cymbale chinoise – chinese cymbal (see *Percussive Notes*, Vol. 18, No. 3, page 81 for full explanation and photograph)

verges – a bunch of twigs; for this part I use about 12 thin pieces of rattan tied together and play on the shell of the bass drum (see *Percussive Notes*, Vol. 18, No. 1, page 49 for a full explanation of *verges*, which is the same as the German *Rute*)

fouet – slapstick

L.V. et éteindre – let vibrate and let the sound die away

roulez sans attaque – roll without an attack

roulez sans accenteur attaque – roll without accentuating the attack

L.V. – let vibrate

sur gr.c. – on the bass drum; strike the twigs on the bass drum

prenez mailloche – play the next part with the large soft beater again

baguette timbales – timpani sticks

à peine – hardly, barely



Michael Rosen,
editor
Terms Used in Percussion

This Issue's Feature:

Percussion at the Los Angeles Olympic Games

Olympic All-American Marching Band

by Peter Wolff

The Olympic Jazz Festival

by Lloyd S. McCausland

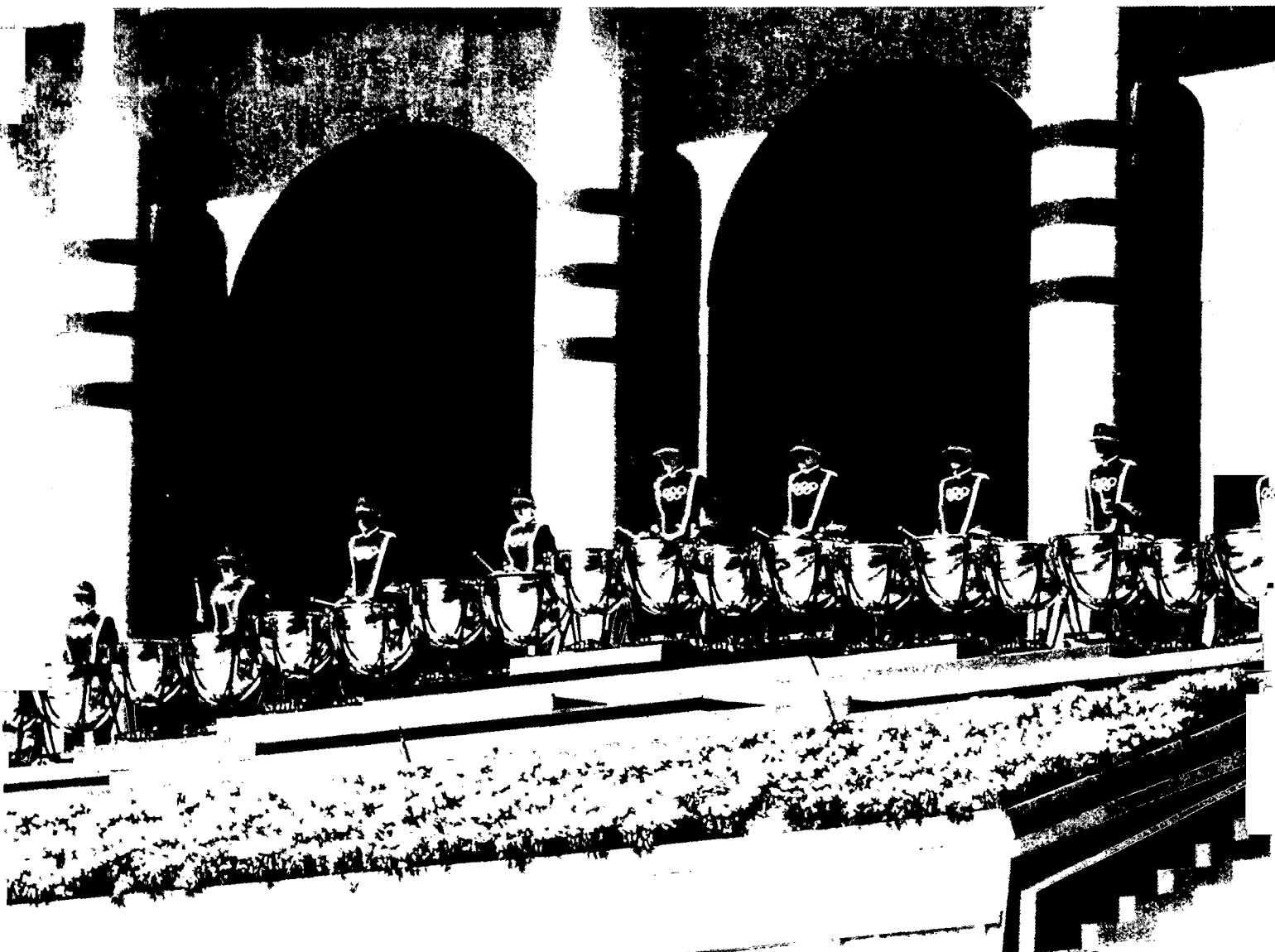
Olympic Timpanists

by John McCullough

Kodo, Japan's "Demon Drummers,"

Heat Olympic Arts Fest

by Patrick Wilson



Olympic All-American Marching Band

by Peter Wolff

On Saturday, July 28, 1984, the attention of the world was focused on Los Angeles, when the Opening Ceremonies of the XXIII Olympic Games took place. Over 10,000 performers participated in this spectacular event, from professional dancers to high school drill teams to a 1,000-voice choir to a 736-member marching band. The band was directed by Dr. Arthur C. Bartner (USC) and assisted by Gordon Henderson (UCLA), Ken Dye (Rice), Terry Blackly (Fullerton College), Bob Fleming (ASU) and Lee Carlson (USC).

Percussion Staff

The 46-member percussion section was under the direction of Jay Wanamaker (USC), who arranged all the music played during the Opening Ceremonies. Mr. Wanamaker was assisted by four teaching assistants and two section leaders to help run and rehearse this large section. The teaching assistants included: Tad Carpenter (Cal St. Northridge), Mike Koesel (East Texas State University), Patrick Wilson (USC) and Jennifer Judkins (UCLA). The two section leaders were Jeff Newton (USC) and Peter Wolff (USC). The drum line consisted of 17 snares, 10 quads, 8 basses, and 11 cymbals.

Part of the percussion section was made up of in-state students from Southern California. These 30 people began rehearsals on May 6 and rehearsed every Sunday until the Olympic Band Camp which took place in July. It was at these rehearsals that a strong nucleus was built; here we worked on style and made various changes in the music. It was very important that these 30 people build a strong core because this section would later be joined by 16 additional out-of-state percussionists.

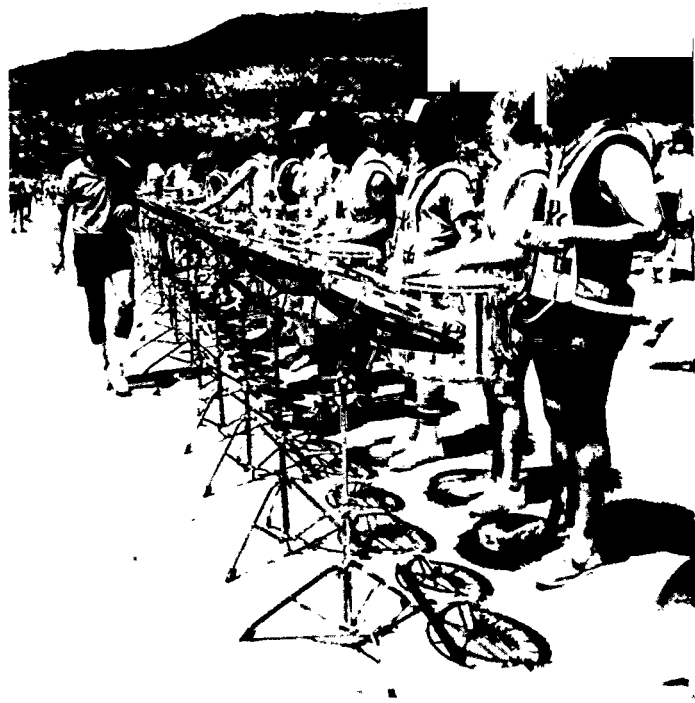
Percussion Equipment

On July 8, all of the percussion equipment being used during the Olympics arrived. It took two semis to bring the equipment from Ludwig Industries and one semi from the Avedis Zildjian Company. The equipment, once unloaded, filled two large rooms. One room was filled with 44 timpani and 40 gongs and the other room had 8 drum sets, 30 marching snares, 12 quads, 10 bass drums, drum set cymbals and 120 pairs of various crash cymbals. At this point we started feeling the magnitude of the Opening Ceremonies.

Band Camp

We started a two-week band camp on July 14. All of the out-of-state musicians arrived on this day. During the first rehearsal we ran through a series of warm-ups, cadences, and played through the show once. Our first full band rehearsal was held that evening, with 128 trumpets, 96 trombones, 96 saxophones, 48 tubas and so on. It was one of the most exciting musical experiences of my life.

On the next day was held the band's first marching rehearsal. We had only four days to learn the entire show before we started rehearsals with the rest of the cast in the Los Angeles Memorial Coliseum. On Thursday we moved into the Coliseum for the first rehearsal with everyone performing in the Opening Ceremony. Because the production was so large, the band had time to break into sectionals. We had about three hours each day to work on the music. After a week of rehearsals

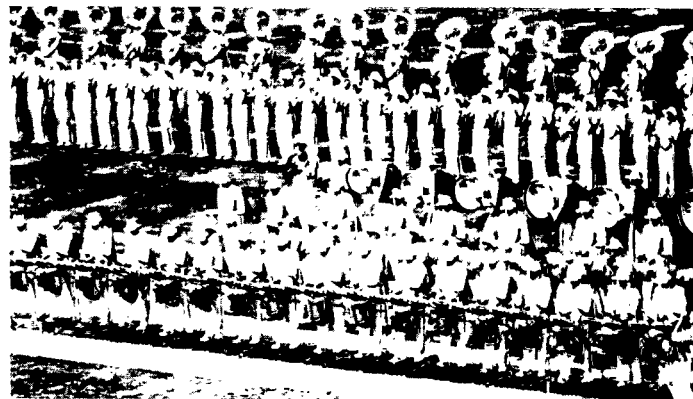


The Olympic RotoTom Line rehearses for opening ceremonies under the watchful eye of arranger-instructor Jay Wanamaker.

and run-throughs it was time for the dress rehearsal, which was an actual run-through in full uniform with TV cameras taping in front of an audience of 75,000 people.

Opening Ceremony

Saturday, July 28, was the day we had been practicing for – the Opening Ceremony of the Games of the XXIII Olympiad. The ceremony began at 4:00 p.m., but the band arrived at 11:30 a.m. The problem the drum line faced was being unable to warm up because of the noise factor. To cut down on the volume we placed towels on our drum heads. Soon we were in the tunnel awaiting our entrance into the Coliseum. Once we entered the stadium, we could feel the excitement of the audience and it really reflected in our performance; it was a



fantastic show! The drum line gained worldwide attention after we finished *Sing-Sing-Sing*, which featured the snare drum line performing on 34 roto-toms.

Over 2.5 billion people watched the Opening Ceremony; these people witnessed one of the greatest and largest marching bands ever assembled. On this day, Marching Percussion was introduced to many parts of the world that never even knew of its existence. The percussionists who performed in the Olympic Band truly achieved a moment in Olympic history.

Peter Wolff received his B.M. at the University of Southern California and is currently a freelance percussionist in the Los Angeles area.



Louie Bellson & Big Band at a rehearsal of the Olympic Jazz Orchestra, under direction of Tommy Vig. The all-star group performed for four nights in August, featuring international jazz stars and premiere performances of major jazz works.

The Olympic Jazz Festival

by Lloyd S. McCausland

When Tommy Vig first dreamed up the idea of promoting an American jazz festival as part of the Olympic Games held in Los Angeles during 1984, he came to me to discuss his fantasies and to seek support from the music industry. Over pizza and beer one evening, we began brainstorming ideas. We took a plan to Remo Belli, who himself got into the act of brainstorming, and suggested we build the world's first giant PTS square gong bass drum especially for the 1984 Olympics. Not only did Remo, Inc., construct an eight-foot giant bass drum, but we also commissioned Tommy Vig to compose two major works to be performed during the four-day jazz festival.

Tommy immediately set to work on *Concerto for PTS and Jazz Orchestra*, featuring Louie Bellson, and *The Remo Olympian Jazz Timpani Concerto*, featuring Hollywood's most sought-after recording studio timpanist, Dale Anderson, percussion instructor at the University of Southern California. *Los Angeles Herald* staff writer Tony Gieske had this to say: "Percussionist Dale Anderson worked out on nine enormous brass kettle drums during Vig's *Remo Olympian Jazz Timpani Concerto*, and the result was unforgettably gargantuan."

It didn't stop there. Tommy Vig was then commissioned by the Avedis Zildjian Company to compose *Olympian Cymbals*, featuring Shelly Manne on Zildjian cymbals, along with Terumasa Hino and Moe Koffman of *Swinging Shepherd Blues* fame. Richard S. Ginell, music critic for the *Valley Daily News*, wrote, "*Olympian Cymbals* bore an appealing stamp of Kenton in the brass lines, and Manne could relax and apply his delicate control of dynamics in a most unpretentious drum solo."

Vig was also commissioned by Barcus Berry, Inc., to compose a work, *Relay*, featuring Bobby Bruce and Don Palmer. Shelly Manne was engaged to hold down the drum chair in the All Star Olympic Jazz Festival Orchestra, along with Hollywood's most outstanding recording studio artists, including

Dale Anderson, Milcho Leviev, Grant Geissman, Walt Johnson, Garnett Brown, Ernie Watts, and Bill Green, along with soloists Jimmy Witherspoon, Mia (of Kim Sisters), Benny Carter, Joe Turner, and others.

The most spectacular feature of the Jazz Festival was the giant PTS gong drum utilized throughout the four-day Festival in many of the works composed by Vig. To quote Ginell, "Overlooking the band was a huge square bass drum adorned with Olympic Jazz Festival and Arts Festival logos, and occasionally a percussionist would roll his sticks ominously on the monster."

The *Remo Olympian Timpani Jazz Concerto* ended with a "J. Arthur Rank"-style note on the eight-foot drum that resounded throughout the open-air amphitheatre for many moments. This drum, incidentally, was used as a backdrop for identification and the 1984 Olympic logo of the Festival.

Louie Bellson was featured on both Friday night and in the Sunday afternoon performance as soloist in the Remo-commissioned *Concerto for PTS and Jazz Orchestra*, a 12-minute work utilizing the spectacular talents of Louie and his famous double-bass-drum technique. Bellson also was featured in *That's Bellson*, by Thad Jones. Leonard Feather, jazz critic for the *Los Angeles Times*, wrote: "It was a grand night for drumming. Louie Bellson displayed his incredible two-bass-drum technique in Vig's *Olympian Concerto* and *That's Bellson*, written for him by Thad Jones. Shelly Manne, after watching in obvious delight, joined Bellson for some fun-oriented four-bar exchanges in the finale."

All in all, this was a most rewarding and satisfying experience for me – to be involved in such a history-making event that included so many internationally famous artists...an event that can never again be duplicated.

Olympic Timpanists

by John McCullough

"I want the world to see things they have never seen before."

Tommy Walker, Director of Ceremonies
Games of the XXIII Olympiad
Los Angeles, California 1984



The Opening Ceremonies of the Los Angeles Olympic Games were a spectacle never seen before by the world. With a total of 10,000 performers and a show that was 3½ hours in length, presented before an estimated viewing audience of 2.5 billion, this was a once-in-a-lifetime performance for all participants. Having served as Music Director/Performer for the 18-member

Fanfare Timpani Unit, I would like to share with you a small part of the "Olympic Experience."

All of the timpanists were drawn from the greater Los Angeles area and participated on a volunteer basis. During the months of May and June, auditions were held and recommendations were submitted by percussion faculty at the larger

music schools in southern California. Of the 18 timpanists selected: 6 had or were working toward graduate music degrees; 10 had or were working toward undergraduate music degrees; and one outstanding high school percussionist was chosen.

Ludwig Industries, the supplier of percussion instruments for the Olympic Games, provided 22 new pairs of timpani for use during the ceremonies.

The Fanfare Timpani Unit performed at four separate times during the ceremonies. The first was an extended cadence that enabled performers to ready the "pre-set" for the beginning of the ceremonies. The second was to perform the *Fanfare Olympique* by John Williams with 86 Herald Trumpets. Next was the six measure timpani solo introduction to Copland's *Fanfare for the Common Man* with the 800-member marching band, and finally, the Timpani Unit announced the start of "The March of the Athletes."

Jay Wanamaker, the Percussion Instructor and Arranger for the Olympic All-American Marching Band, was commissioned to compose the cadences that were performed by the Timpani Unit. "The first note of music performed in the opening ceremonies was for the timpani cadences," Wanamaker said. "It was important for the sound of the timpani to fill the entire Coliseum which included an audience of over 100,000. The idea of writing for 18 timpanists was just awesome. I was really honored to be selected to compose the opening music."

Before Jay finalized his cadences, a few of the timpanists played through them outside to determine how the sound would carry and if the use of divided parts could be heard. The exact location and arrangement of the timpanists for the performance had not been determined. This made the writing of the parts and rehearsals that much more difficult.

The logistics of moving 44 timpani forced us to rehearse at a location where the timpani could also be stored. Due to this rehearsal/storage location, and the lack of immediate storage space at the Coliseum, we were prevented from rehearsing in the Coliseum or with any other portion of the show until the dress rehearsal.

At the first rehearsal, the Production Coordinator for the Fanfare Units and Tall Flags, Steve Baker, summarized what the key factor would be in determining a successful performance. "Putting on a production that involves 10,000 performers is mind boggling. Changes are happening daily and will continue to do so right up to showtime. Because of the Timpani Units' limited rehearsal time and inability to rehearse with other performing units, you are expected to be flexible. The key word here is flexible. This is a one time performance situation that has never been tried before. You all must be flexible enough as performers to adapt immediately to any number of changes or situations that may arise if you are to experience a successful performance."

Several unusual problems needed to be worked out during the rehearsals. With an estimated television viewing audience of 2.5 billion, the visual importance of the performance was very apparent. Each performer needed to use a uniform style, stick height, and sticking pattern. The timpanists studied with various teachers with different styles, so a large portion of our rehearsal time was devoted to achieving a uniform style. Another major problem was that of mallet selection. The

production staff had originally conceived of us playing live but had mentioned the possibility of TV mikes, live mikes, or a combination of both. We decided to go with a wood ball mallet that had a very thin felt covering, hoping it would cover all the possibilities. The miking that was used in the performance was a combination and the mallets worked out as we had hoped.

After going to the Coliseum and determining the exact location of the timpani, we realized that a few of our plans needed to be changed. All of the timpani were to be placed on two pyramid levelled platforms located at the top of the peristyle end of the Coliseum. These two pyramid platforms straddled the stairway that led up to the Olympic flame. With the closest two performers of each group being separated by approximately 30 feet, we found it necessary to forego the planned pitch changes. We settled on one cadence and transposed it into the same key as the *Fanfare Olympique*. We also determined that we would need to use a conductor. Dr. William Moffit, Director of Athletic Bands at Purdue University and Music Director for the Olympic Herald Trumpets, would conduct us from his location on the field below. The production staff also felt that because of the distance between the Timpani Unit and the Marching Band, we would not accompany them on *Fanfare for the Common Man*. In order for the timpani part to be played on the Copland, USC percussionist Bert Ferntheil was selected from our unit to be the timpani soloist on the field with the 800-member marching band.

On Saturday, July 28th, the Opening Ceremonies had arrived. The performance by the Fanfare Timpanists was superb. Even during the ceremonies, an additional change was implemented. An extended roll was played to announce the arrival of the Olympic Flag. Because of the flexibility of the individual timpanists, the change ran as smoothly as if it had been rehearsed.

Our location gave us a vantage of the entire Coliseum. Every national team passed directly in front of us and at the climax of the ceremonies, Rafer Johnson ran the torch up the stairs that divided our unit to light the Olympic Flame.

The Opening Ceremonies of the Los Angeles Olympic Games will not be forgotten by either the participants or the audience. The chance to be involved in such an overwhelming experience provided an emotion-filled memory for the timpanists who participated.

Fanfare Timpani Unit

Mark Berris	Bert Ferntheil	Janet Rocha
Dave Black	Mark Goldberg	Ken Romig
Lance Depew	Kent Hannibal	Fred Sanford
Teresa Diamond	Kevin Hockenhull	David Sprock
Cheri Dillion	John Isbister	Dan Squyres
David Early	Kyle Luck	Bart Tomkins
	John McCullough	

John McCullough holds degrees from Syracuse University and the University of Southern California. He is presently involved with music supervision for film and TV productions with The Fricon Entertainment Company, Inc., in Los Angeles.

Kodo, Japan's "Demon Drummers," Heat Olympic Arts Fest

by Patrick Wilson

The stage is quiet, dimly illuminated with candles. From downstage shadows, the rumble of a massive wooden cart loaded with a 700-pound drum breaks clear silence. In front of the immense instrument a lone figure, dressed in a loin cloth, takes his position. His physique is lean and sturdy; his manner solemn and engaging.

Though motionless, one sees activity deep within this man as he stretches his mind in preparation for something arduous. Again, the absence of sound settles.

Moments later, with control and determination, his arm flexes, gradually lifting a drumstick the size of a small log. A sudden, falling glance and dense wood meets taut cowhide. A booming heartbeat commences, one long stroke upon another.

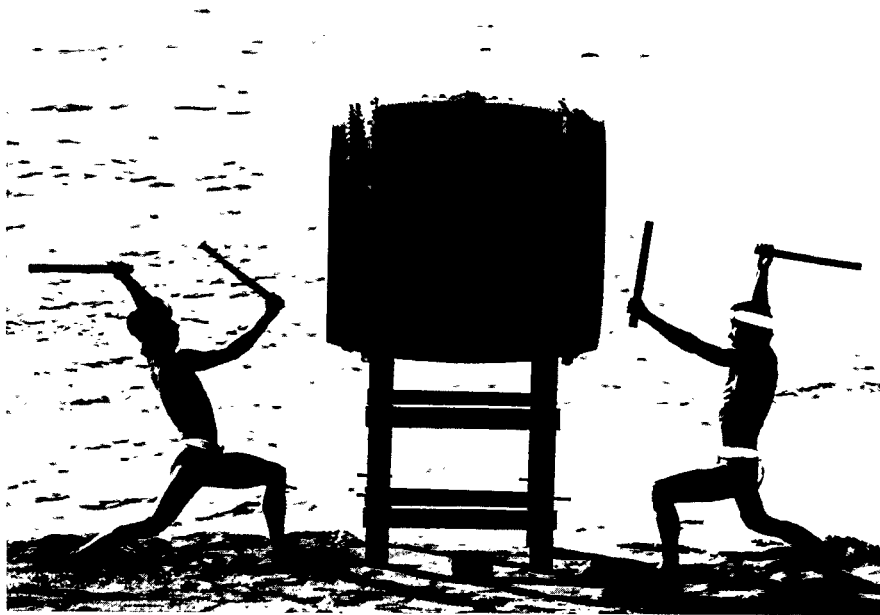
It begins methodically yet gracefully as the performer's firm

body reaches with each calculated blow. Very slowly the tempo picks up. And as it does, a sheen of perspiration beads over the man's skin.

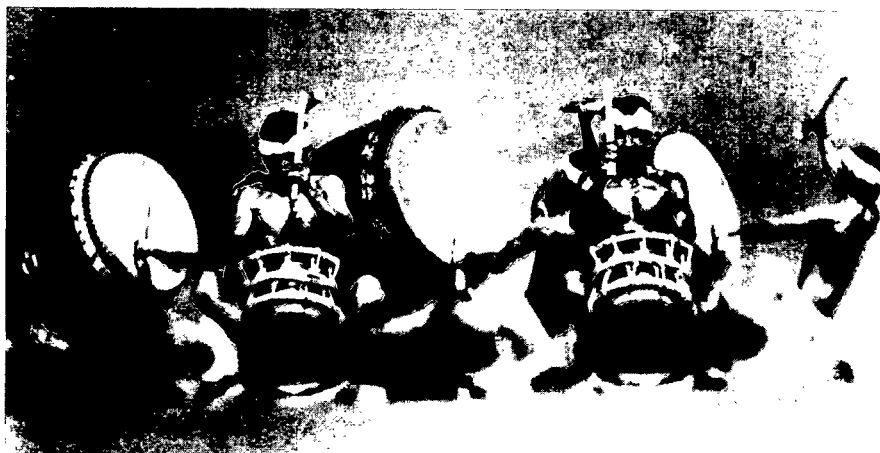
Soon, gongs and cymbals toll as the measure from pulse to pulse narrows. One feels sound. While the pace rises, the player's face becomes contorted, leg muscles shudder in rhythm, and the once solemn scene now is furious.

The wild drum strokes, however, remain even. Each one unleashes the man's concentrated effort supported with maximum energy. It seems comparable to one-hundred locomotives or a volcanic eruption... and that a man could generate such power for so long a period seems incredible.

Ironically, it is the listener who is exhausted – not as much from the towering wall of sound as from witnessing the per-



It takes seven men to lift the *o-daiko*, placing it in its wooden cradle. Kodo feels most comfortable practicing in a natural setting.



To build stamina and develop concentration, Kodo maintains a daily practice schedule which includes running.



The sounds of the *taiko* (drum) are not unlike the first sounds we experience at birth.

former's endless endurance, certain the man will cease in the next instant. It continues – unerring, spirited, prodigious.

Abruptly the sound finally vanishes. All rigorous motion has stopped, and though he is drenched with sweat and winded, the performer stands erect in triumph. In a short while he should be off-stage fanning away the heat and having something cool to drink. However, the man breaks his pose, takes hold of another pair of sticks and, unbelievably, leaps to a small drum beginning a high speed single stroke roll as though he had just started!

This is the dynamic fire behind Kodo, a group of Japanese drummers and dancers who appeared on the Olympic Arts Festival bill this summer in Los Angeles. The sold-out concerts were the last leg of their 1984 worldwide tour.

The Olympic Arts Festival was a 10-week celebration of world culture, featuring over 400 performances of theatre, dance, and music, plus 24 exhibitions and 7 “mini-festivals.” Spread throughout the city's galleries, theatres, museums, and other public spots, the festival began June 1 and continued until the end of the Summer Games on August 12. Kodo's small offering, though, could well be considered an Olympic event as much as a concert performance.

Originally known as Ondekoza (“demon drummers”), the name has changed with time, but their interests remain unaltered. Bonded by a fascination with traditional performing arts, a group of youths disillusioned with city life gathered on Sado Island in 1971. Tagayasu Den, a scholar of the traditional Japanese arts, became their mentor, and a long, intensive period of study began which included exercise to develop discipline and stamina.

It was Den who sought to instill in students those Japanese values and traditions which had begun to erode since the Second World War. He felt that self-sacrifice, spiritual involvement, and the folk arts were threatened by excessive Westernization. Den's mission was to preserve these traits, and soon it became the mission of his pupils. An energetic lifestyle was needed to realize their pursuits. It was found in running. The group started to perform publicly and in 1975 made their unusual American debut: the drummers gave an impromptu concert after crossing the finish line in the Boston Marathon.

Now, long distance running is a part of Kodo's daily practice schedule. It is a discipline which involves the synchronization of many rhythms – those of the heart, feet, hands, and breath. These natural polyrhythms are integrated into Kodo's music, for it is their intention to communicate using only the sounds and rhythms of nature.

Before sunrise, their day begins with a 12-mile run along Sado's beaches. This island, which lies 200 miles northwest of Tokyo in the Sea of Japan, was a place of exile for many centuries. In contrast, today it has become a majestic retreat for some of Japan's best performing talents, who are attracted by the rich artistic fervor and by serene rural landscape dotted with temples and shrines. As it is isolated from the mainland, Sado cultivates an aesthetic setting for many art forms, from the classical Noh theatre to folk music and dance to puppetry.

After breakfast, the music of Kodo is sometimes contained inside a reconstructed, soundproofed gymnasium. To release these imprisoned sounds, the group often makes the beach their practice hall, freeing the sounds, allowing them to reverberate along the shoreline. Along with the traditional Japanese drum (known as *taiko*), other instruments used by the group include bamboo flutes (*Noh-kan* and *shinobue*), wooden clapper blocks (*hyashigi*), various songs (Chinese and *atari-gane*), cymbals (*chappa*), and the zither (*koto*). Members of Kodo also take part in ballet, Japanese calligraphy, and

English conversation as time permits. Later in the day some will run again, while others return to an abandoned school-house where they maintain a commune and a vegetable patch.

As Kodo's lifestyle is selective, natural, and steeped in tradition, so are the many instruments they play. Their *o-daiko* (great drum) is hand-made by a 600-year-old family business. The company, Asano Daiko, carved the drums for the samurai centuries past. The long, tedious process has changed very little with time.

A plug is first cut from a three- by four-foot log using a chain saw. From this point, the only tool used is a sculptor's hatchet. (It is the craftsman's belief this is the only way to get a feel for proper thickness.) As much as two years will pass before the *o-daiko* shell is sanded and the coats of lacquer applied. Then, cowhide is stretched across both shell openings with hydraulic jacks and moistened several times a day. After a few weeks of curing and fine tuning, the skins are set in place with enormous iron tacks. It is now ready for its inhabitants, for, according to Japanese legend, gods and goddesses reside within its carved shell and the player must “fight the drum” until they surrender.

The sound Asano tries to capture from the *o-daiko* is that of a mother's heartbeat as heard from inside the womb. The sound is largely synonymous with the Kodo name. It has two meanings: the literal translation, “heartbeat,” and the interpretation of the written characters, “drumming children.”

Now led by Toshio Kawauchi, the music Kodo creates has been described as having the “natural strength and violence of a hurricane.” Critics call it thunderous, relentless, and explosive. It originates from two direct sources: classical kabuki plays and puppet dramas, and folk music and rituals contained in the many regional traditions of Japan – a country where drumming once determined the boundaries of villages. (At one time, village limits were dictated by the farthest distance one could hear their drum and not by geographic means.) But, there are stories in which drumming has decided much more.

There were two villages which shared a stream for water. One year there was a drought and if each village continued to take their drinking water from the one source, both would perish. A challenge between the strongest drummer from each village, it was agreed, would tell which was worthy to receive all the water. The longest performance would win. As the tale is told, the losing village, accepting their fate, silently died of thirst.

Though the music of Kodo is founded on folklore and the Japanese tradition of art, it shares the respect for movement that better-known court music exhibits. All physical display, even the slightest tap on the *o-daiko*, is part of a choreographed ritual. The visual aspect is equally balanced with sound. Neither holds priority over the other.

Thus, Kodo dispels the usual notion Westerners hold for the Japanese arts. Though they are certainly capable of exposing that delicate tranquility, the performance is often more earthy and intensely sonic. And it is elementary to these “drumming children” that the audience must see something stimulating in concerts. For, in an age of music videos and sounds stored in drum machines, Kodo's “real time,” visual display is an ardent, personal message which testifies to the need and value of the active, live, music performance.

*For a further discussion of Japanese percussion instruments and their use, please refer to *Percussive Notes*, Vol. 22, No. 2; January 1984.

Patrick Wilson, originally from Chicago, is an active clinician, composer, and percussionist in Los Angeles, with degrees from Western Illinois University and the University of Southern California. Patrick is presently employed by the Alfred Publishing Company as a music editor.

Selected Reviews

edited by James Lambert

Publishers and composers are invited to submit materials to Percussive Notes to be considered for review. Selection of reviewers and editing of reviews is the sole responsibility of the Review Editor of Percussive Notes. Comments about the works do not necessarily reflect opinions of the Percussive Arts Society. Send submittals to Dept. of Music, Cameron University, Lawton, OK 73505.

Snare Drum

The Olympians

III

Joel Leach

\$1.50

Studio 4 Productions

Distributed by Alfred Publishing

Co., Inc.

P.O. Box 5964

Sherman Oaks, CA 91413

A short, rudimental snare drum solo appropriate for the junior high and advanced elementary level student, *The Olympians* has all the requisites of contest literature for that age group. Written in 2/4 meter (no tempo indicated), it stresses basic rudiments (5-, 9-, 17-stroke and long rolls, flams, flamacues, and flam taps). The flam taps and a combination of right flams followed by two left taps, written in 16th-note patterns, will give students something to work on, even at a moderate tempo. The composer knows the age group for which he writes. He includes a section that is sure to intrigue youngsters, by virtue of its fast 16th-note triplets, and particularly, two back-sticked notes. The careful editing does not include a metronome marking, which would have been helpful, especially if contest use is an aim.

—John R. Raush

Recital Piece for Solo Snare Drum

Guy G. Gauthreaux

V

Northwestern State University

Natchitoches, LA 71497

This snare drum solo begins with a roll to be played *pppp* <*mf*> *pppp* over an eight-second period of time. It then has a series of short sections that are labeled "In a Jazz Style," "Latin Feel," "Orchestra-ly Precise," "Rock," "Rudimental," "With Fire" and "Driving." In addition to the various styles, it also has a pot-pourri of technical and musical demands. There are frequent changes of meter (including one 3½/4 measure), several metric modulations, unusual sticking requests, quadruplets, quintuplets, back-sticking, a stick toss, and virtually every combination of changing dynamics pos-

sible. There is a legend at the end that explains some of the desired effects.

The four-page manuscript, while usually very readable, would benefit from a neater recopy. The photocopy also cuts off an occasional small amount of information around the sides.

This is an advanced snare drum solo that successfully covers a great amount of material. It could therefore be used as an excellent audition or contest piece.

—Lynn Glasscock

Hard Times (Advanced Etudes for Snare Drum)

VI

Mitchell Peters

\$8.00

Mitchell Peters

3231 Benda Place

Los Angeles, CA 90068

Mitchell Peters' *Hard Times* is a collection of twenty difficult etudes for solo snare drum. The technical demands of each etude primarily relate to the use of changing meters (6/16 to 4/16 to 5/16, etc.) as well as uncommon, asymmetrical rhythms (e.g., 4 against 3 in a context of 5/8). In other words, the performance of these etudes demands mental-musical sophistication as well as superb manual technique.

No single etude is more than two minutes in length, and each etude is clearly printed on one page, thus eliminating any page turns. This collection will challenge the finest percussionist and is definitely advanced compositional literature; however, any one of Mitchell Peters' etudes would be excellent snare drum audition material.

—James Lambert

Suite for Solo Snare Drum

VI

Michael LaRosa

\$4.00

Paul Price Publications

470 Kipp Street

Teaneck, NY 07666

Suite For Solo Snare Drum is a four-movement work written in 1977. The most striking feature of this work upon a first visual inspection is the use of two different systems of notation. While movements I and III are notated in a strict metrical system, movements II and IV are a series of events employing space-time proportional notation. These events may be played in any order and up to three events may be left out, but all others must be played. A set of symbols and their meanings are also given in the performance notes.

Movement I is set in 5/4 meter with a tempo of $\text{♩} = 116$, and takes approximately three minutes to perform. Metric modulation to 6/4 and 4/4 is present throughout the movement. As the accents are engraved under the noteheads, their placement may initially present some problem for performance, especially in the measures where sixteenth note triplets occur. In the opinion of this reviewer, the movement is composed in such a way that the use of either multiple bounce rolls or open rudimental rolls will work equally well, depending upon the performance intent.

The twenty "events" in movement II are all to be played with brushes. They can be performed in any order, but at least seventeen of them must be played. This section allows the student who has had little or no experience in space-time proportional notation to "get his feet wet" as well as apply some intense musical thought, creativity and personal interpretation to the piece. The facing page has been left blank to avoid any page turns in the third movement.

Movement III returns to strict metrical notation and begins in 8/8 meter at a tempo of $\text{♩} = 240$. Meter changes are frequent in this movement, which lasts approximately two minutes. Explicit directions are given for snares to be turned on and off. The strength of this movement is found in the rhythmic development which is quite exciting throughout.

Movement IV includes nineteen "events" — twelve are played with wood sticks and the remaining seven call for hard felt timpani mallets. Again, a minimum of sixteen events must be performed, but their exact order as well as the dynamic contrasts are left up to the performer.

Mr. LaRosa's *Suite For Solo Snare Drum* will certainly provide a challenge for the collegiate percussionist as well as an advanced high school player looking for something different for solo festival this year. The layout is clear and the engraving is clean with a high quality format that we have come to see regularly from the library of Paul Price Publications. I recommend it.

—Will Rapp

Keyboard Percussion

Fantaisie a la Neige

IV

Eyichi Asabuki

\$10.00

Alfred Publishing Co., Inc.

Fantaisie a la Neige is a theme and variations piece for marimba and piano. The theme (which has the marimba playing "double stops") is in G major, uses simple melodic and harmonic material, and is in ternary form. The main variable ele-

ment is the treatment of the melody, leaving the dominant to tonic sequence the primary harmonic progression throughout.

Variation 1 is also for two mallets, but instead of double stops the melody is presented in an almost continuous 16th note manner. Variation 2 is an unaccompanied marimba solo for three mallets. Here the left hand primarily provides the harmony while the right hand plays the variation of the theme. The piano accompaniment returns in the third variation which begins in C major and later returns to the original key signature of one sharp. This variation ends with a marimba cadenza which draws from the thematic material in the typical virtuosic manner that makes cadenzas interesting and enjoyable to perform. The fourth and final variation uses a combination of single-line and double stop sections and, except for the cadenza, is a little more technically demanding than the rest of the piece.

This composition is at the intermediate level, has a piano accompaniment (that is rather easy), and is a good, medium length (approximately 8½ minutes) for performance. We have very few pieces that fit into this category. It can also be used as an excellent pedagogical

tool in that it has a wide range of dynamics, several tempo and meter changes, grace notes, trills, phrasing, and other elements that together will produce a musical experience that is very valuable and challenging to the intermediate student.

—Lynn Glassock

Prelude No. 1 for Solo Marimba IV
Mario Gaetano
\$3.50

Music For Percussion
170 N.E. 33rd Street
Ft. Lauderdale, FL 33334

Originally written in 1977 (but not available in print until now), *Prelude No. 1* is a welcome addition to the body of literature for the intermediate four-mallet marimbist. Approximately five minutes in length, the work incorporates mallet independence, block chords, and rolled chorale-style sections. The main theme and rhythmic motif recur throughout as a unifying factor, while set apart by other melodic material and variations on the theme. Mr. Gaetano uses dynamics, tempi, and glissandi to create both a visually and aurally exciting work. Considering its length, accessibility, generally tonal harmonic structure and effects, *Prelude No. 1* would work well on either a sophomore or junior recital. As with most Music For Percussion publications,

the printing is very neat and easy to read. I highly recommend it.

—Rich Holly

Ricamo — Suite for Solo Mallet
Instruments

IV

Arnold Franchetti
\$5.00

Somers Music Publications
45 Kibbe Drive
Somers, CT 06071

In three movements, *Ricamo* ("Embroidery") calls for glockenspiel solo in movement I, marimba (four octave) solo in movement II, and vibraphone solo in the third movement. The piece shows an affection towards a pulse base of mm = 72 as well as quintuplets. Four mallets are required for movement III while movements I and II employ two mallets. The glockenspiel and vibraphone movements stretch the limits of tonality; yet the marimba movement is harmonically and melodically rather simple. No unusual techniques are required for performance. While a three-movement work for these three instruments is an admirable endeavor, the total performance time of the work is less than three minutes. All printing is neat and easy to read, and the work is published in such a way that it alleviates page turns during movements.

—Rich Holly

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Octave Etude No. 2
(for marimba)

Lorraine Irvin
Studio 4 Productions
Sherman Oaks, CA 91413

This two-page etude, for four-mallet technique, explores the harmonic possibilities of d minor and its relative major. Although it is largely comprised of tertial, sixteenth-note, arpeggiated figures, the dynamic demands made by Ms. Irvin add to the nuance of this perpetual motion etude. The tempo marking of 96 beats per minute make this work an excellent challenge for the advanced keyboard percussionist. Clearly-marked sticking suggestions add to this etude by Lorraine Irvin.

—James Lambert

Song of the Libra for

Vibraphone Solo
Mario Gaetano
Music for Percussion, Inc.
170 N.E. 33rd Street
Ft. Lauderdale, FL 33334

This vibraphone solo is music for the college mallet player who has a good grasp of four-mallet technique. In this piece, the required techniques include the ability to play a rapid two-mallet ostinato pattern of broken fifths in the left hand alone, and repeated "double-stops" with one hand at an extremely fast tempo (eighth notes moving at the speed of a quarter note = 200).

The coordination of the right hand melody with the left hand accompaniment is also a challenge at the fast tempo indicated. The composer alternates sections that are linear throughout — a melody framed against a single-line ostinato figure — with sections in which chords, used in repetitious rhythm patterns, are exploited more for their sound value than for harmonic purposes. One exception is a short ballad-like section in which the broken-chord accompaniment of 7th/9th chords gives importance to the parameter of harmony. The composer also makes much use of rhythmic devices such as syncopation and the performance of unequal groups, including six notes against four, and three notes against two.

Although this piece would seem to be a good vehicle for developing the left hand and learning to coordinate the two hands in interesting rhythmic combinations, the work unfortunately leaves something to be desired as an effective piece of music. It comes across as a collection of several unrelated sections, and relies far too heavily upon repetition as a compositional technique. Even the rapid tempo does not prevent repetitious

patterns from becoming monotonous. Undoubtedly, however, there will be those who will enjoy the technical challenges of the piece and revel in its speed and energy.

—John R. Raush

Multiple Percussion

Poems I, II, III

Stuart Smith

\$6.00

Somers Music Publications

45 Kibbe Drive

Somers, CT 06071

Stuart Smith's *Poems I, II, III* is a revised version of the piece which was first published by Media Press in the early seventies. The principal improvements in the new publication include a much clearer layout, more precise instructions to the performers, and the addition of program and performance notes. An approach of simplicity and clarity is suggested in the performance notes, something overlooked in many earlier performances.

Poems is scored for narrator and one percussionist who plays five-brake drums. The sound color of the drums is kept interesting by the use of hard and soft mallets, brushes, handles of mallets, and scraping the drums with a coat hanger and large bolt. The piece is of moderate difficulty with the third movements 5, 6, and 7 divisional changes providing the greatest challenge. With its timbral nuances, subtle theatre, and use of minimal musical material, *Poems* could provide balance and a needed change of pace to the more virtuosic pieces found on most college-level recitals.

—Robert Chappell

Percussion Combined With Other Instruments

Vocalise for Flute and Marimba

IV
Wilbur Chenoweth

\$6.00

O U Percussion Press

University of Oklahoma,

School of Music

560 Parrington Oval

Norman, OK 73019

This is a short work for flute and marimba which would be appropriate on either a flute recital or marimba recital. Neither the flute or marimba part are difficult but a performance would prove to be a satisfying experience. *Vocalise* might best be used as an encore or a filler piece between two major works. The tempo throughout is Allegretto $\text{♩} = 76$ which could be handled by an intermediate player on both instruments. The arrangement is well done and the publishing is excellent. A $4\frac{1}{2}$ octave marimba is required and the marimbist uses four mallets.

—John Beck

The Ancient of Ancients

Michael La Rosa

Seesaw Music Corp.

2067 Broadway

New York, NY 10023

This is a work for bassoon and multiple percussion. The performance notes indicate that it is an "event piece" grouped into communities numbering from 3-5 events per community. Instrumentation includes vibraphone, temple blocks, four tom-toms, four brake drums, and suspended cymbal. The parts are clearly written and are easy to read. Graph or picture cues are used to indicate the instruments to be played. There are a few times when four-note chords or sounds occur simultaneously, so some four-mallet technique is required. There are a few sections which are marked "free" and some improvisation on the instrument indicated is required.

The parts are not overly difficult, so this work is excellent for the college student recital. I strongly recommend it.

—George Frock

Percussion Ensemble

Adagio from Symphony No. 3

IV
\$12.00

O U Percussion Press

University of Oklahoma,

School of Music

560 Parrington Oval

Norman, Oklahoma 73019

This is an arrangement of the Adagio from the romantic *Symphony No. 3* by Camille Saint-Saëns. It is written for eight marimbas including a bass marimba; however, it can be performed on four marimbas arranging the parts as follows: I-V, II-VI, III-VII, IV-VIII. The tempo is $\text{♩} = 60$ throughout which allows an intermediate performer to do justice to the parts which are all for two mallets. It is well arranged with good use of dynamics and phrase markings throughout. Regardless of the ability of the performer, much satisfaction would be realized by a performance of the work. O U Percussion Press did an excellent job of publishing and Richard Gipson did an excellent job of arranging.

—John Beck

Concertino for 12 Percussion and 2 Pianos

V
Vaclav Nelhybel

E. C. Kerby Ltd. Toronto

Concertino is a 19-minute work for the large ensemble. All 12 players need a multiple percussion setup. Principal instruments include two xylophones, two marimbas, vibraphone, two orchestra bells, two chimes, bass drum, four timpani, large tam-tam, eight suspended

cymbals, numerous tom-toms, and accessory instruments. The work is in three movements and the percussion is treated as an orchestra of four families (wooden keyboard, metal keyboard, cymbals, and drums).

Movement I – Organ point is titled “Vivace” and exploits the interaction of wooden keyboards, metal keyboards, and drums;

Movement II – “Adagio-Variations” – interaction of wood and metal keyboards with cymbals; and

Movement III – “Rondo Impetuoso” – fast with interaction of all instrument families.

The work is characteristically Nelhybel, with explosive accents, huge dynamic contrasts, and repeated rhythms and motives. The score is clearly edited through the excellent efforts of Professor George Gabor. All mallet requirements are clearly indicated and must be followed for balance. All keyboard percussion parts may be played with two mallets and the vibraphone, player 5, requires three mallets. The parts were not submitted, but from the clarity of the score it is assumed they are very clear. The parts are advanced in difficulty but are well within the level of performance of most college groups. The extreme length indicates the work must be a feature work for a concert. I highly rate and recommend it.

–George Frock

Suite for Keyboard Percussion

Joseph Westley Slater V
\$20.00

OU Percussion Press
University of Oklahoma,
School of Music
Norman, OK 73019

Marimba ensemble enthusiasts take note – here is a new addition to the list of original music composed for that medium, one that deserves a permanent place in the literature. Originally commissioned by the University of Oklahoma Percussion Ensemble, this fairly short (ca. 6') suite of three movements is written for marimba quartet.

The fast first movement is characterized by an animated melody derived from pentatonic scale material couched in a multimetric rhythmic scheme, which gives it something of an Eastern flavor. The slow second movement, a chorale, provides a striking contrast to the fast outer movements, especially in terms of texture, with hymn-like chordal sections and a legato articulation throughout. The last movement, written in the form of a fugue, features a rollicking subject complete with glissandi and a captivating rhythm written with five different meters within a six-measure span.

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With the exception of a few three-note chords in the second marimba part, two-mallet writing is the rule throughout. Although none of the individual parts requires a technique that exceeds the demands of the solo mallet music that college freshmen normally encounter, the musical (especially rhythmic) demands of the piece will challenge the musicianship of the performers. For that very reason, and simply because it is good music, this suite should become a top priority for your library. And incidentally, it is great fun to play.

—John R. Raush

Three Pieces for Drum Quartet
James Tenney V
\$10.00

E.C. Kerby Ltd., Toronto

Each of the three pieces has as its inspiration the music of three well-known composers—Charles Ives, Henry Cowell and Edgar Varèse. The first piece, *Wake for Charles Ives*, “is a kind of ‘round’ involving the cyclic repetition of a two-bar rhythmic phrase occurring in several of Ives’s works.” The two-measure phrase gradually builds by continually adding new voices which play the same phrase one 32nd note earlier than the previous phrase. The original idea was for this piece to be played by a mechanical drum which was designed and built by sound-sculptor Stephan Von Huene. It is for four tenor drums, placed close together and in front of the audience.

The second piece, *Hocket for Henry Cowell*, is for four bass drums to be placed in the four corners of the hall. This piece “explores certain parallels between pitch-intervals and time-intervals first suggested by Cowell.”

The final piece, *Crystal Canon for Edgar Varèse*, is to be performed on four snare drums, positioned in front of the audience, with as much distance between instruments as possible. It is based on the snare drum “theme” from *Ionisation*. It begins with a fragment of this theme and gradually builds in canonic fashion in all four voices. “The resultant texture evolved by a process analogous to crystal growth—a process Varèse often compared to his own music.”

The total performance time is approximately twelve minutes. Although the individual parts are not by themselves very difficult, performers will need to allow enough rehearsal time to insure precise ensemble playing. This is especially true in the second and third pieces because of placement of the instruments. The end result will be worth the effort for this interesting and effective homage to three important composers.

—Lynn Glassock

Diptych No. 2 for Marimba Solo and Percussion Ensemble VI
Gordon Stout
\$30.00 score and parts
O U Percussion Press
University of Oklahoma,
School of Music
560 Parrington Oval
Norman, OK 73019

This is a nine-minute work for solo marimba, seven percussionists and pianist. It is scored for bells, temple blocks, chimes, vibes, four timpani, triangle, three suspended cymbals, piccolo snare drum, regular snare drum, field drum, finger cymbals, two low tomtoms, bass drum, piano and celeste. The marimba soloist must use a 4-1/3 octave marimba.

This is a major work for percussion ensemble. The solo part is difficult as are the ensemble parts. One of the main considerations in a performance is balance between the soloist and ensemble. Occasionally the ensemble can cover the soloist if discretion is not used when interpreting the dynamic *ff*. Another consideration is good ensemble which is essential to a successful performance.

The work starts with a rhythmic pattern of $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ played on snare drum which is the main rhythmic motive of the work. This rhythmic motive is interrupted by a chorale-like motive which is again followed by the rhythmic pattern. This interplay continues for much of the work, building and finally climaxing into a slow section of lush harmonies with some excellent ensemble writing. A cadenza concludes this section and the work ends on a restful note.

Having conducted *Diptych No. 2* in its premier and several times thereafter, I can honestly say it is an excellent work for solo marimba. It is musical, challenging for both soloist and ensemble, and rewarding to perform. Gordon Stout did an excellent job of composing and Richard C. Gipson and O U Percussion Press did an excellent job of publishing the work. It is a difficult work appropriate for a college or professional percussion ensemble concert.

—John Beck

Two Movements for Mallet II VI
William Steinhart
O U Percussion Press
University of Oklahoma,
School of Music
Norman, OK 73019

Two Movements is the second outstanding work by William Steinhart for the mallet percussion ensemble. The work for eight players includes bells, xylophone, two vibraphones, and four marimbas. The fourth marimba part, indicated as

optional, explains that transportation may be necessary to accommodate various bass marimba ranges. Each movement involves changing meters, but the first is primarily a slow three meter and the second is mostly a fast 6/8 feeling.

The parts are very clearly written and are of excellent quality which reduces glare. Both vibraphone parts require at least three mallet techniques, but all of the marimba parts may be played with only two mallets. The work is definitely for the advanced ensemble and should take its place among the better or major works for percussion. I very highly recommend it.

—George Frock

Percussion Recordings

Collage

Gunther Schuller and Charles Fussell,
Conductors
Frank Epstein, Percussion
Composers Recordings, Inc.
170 W. 74th Street
New York, NY 10023

McKinley — Zupko Collage

Frank Epstein, Percussion
Composers Recordings, Inc.
170 W. 74th Street
New York, NY 10023

Now in their 12th season, “Collage” is a chamber music ensemble comprised of mainly Boston Symphony Orchestra musicians. Collage is “dedicated to the commissioning and performance of 20th century music.” These recordings are noteworthy for many reasons: They present us with very fine examples of recent chamber music featuring percussion, display the considerable talents of Frank Epstein (and the other members of Collage), and are of themselves fine recordings. The composers represented on these recordings are Leonard Rosenman, John Heiss, Irwin Bazelon, and William Thomas McKinley. Percussionists looking for new chamber works in which percussion is utilized quite actively will find these recordings most useful.

—Rich Holly

Pieces of Time

Produced by Giovanni Bonandrini
Soul Note
IREC Milano

“Pieces of Time” is a percussion album featuring Kenny Clarke, Milford Graves, Famoudou Don Moye and Andrew Cyrille. Each performer is heard as a soloist, an ensemble player, and as a composer. Although the standard drum set is often the primary instrument, the use of other instruments and a variety of musical ideas help to make this recording unique.

Two of the pieces, *Laurent* by Kenny Clarke and *Drum Song For Leadbelly* by Andrew Cyrille, are styled traditionally; the members take turns soloing between short ensemble segments. Although the solos are structured and relatively short, they do allow some insight into the musical style of each performer.

Nibaldi Isle by Don Moye, *No. 11* by Andrew Cyrille, and *Energy Cycles* by Milford Graves are all longer pieces with more complicated structures. Improvisations are more complex, freer in form, and are often heard over an ostinato-like rhythmic layer of sound supplied by the other members of the ensemble. *Nibaldi Isle* is the only piece on the album that does not use trap set. This is a very creative work that uses many unusual instruments, such as conch shells, bamboo horn, Indian tuned bells, Llama claws, kharakabu-kharakabu, nut shells and pea pods, along with other more common instruments. A true sense of ensemble, both in conception and performance, makes this an extremely interesting and enjoyable piece.

The album ends with *Pieces of Time* in which each musician plays a two minute unaccompanied solo. Because of the length and freedom involved, these "personal statements" allow a better insight into the musician personalities of each

performer than *Laurent* or *Drum Song For Leadbelly*.

Andrew Cyrille was the catalyst for this collectively creative project. Four percussionists who have a wide variety of interests and backgrounds, each allowed to have a distinct and personal input, make this a diverse and very interesting recording.

—Lynn Glasscock

Startime
Repercussion Unit
\$10.00
PAL Productions
Box 808
Newhall, CA 91322

The Repercussion Unit continues its percussive mayhem with the release of "Startime," an EP produced by Robey Records. Noted for combining ethnic drumming, off-the-wall instruments, and the standard percussion ensemble instrumentation into a very unique and adventuresome ensemble, the Repercussion Unit's new EP takes a more commercial path which should add more listeners outside of drumming devotees. Synthesizer bass and an up-front drum set, played solidly by John Bergamo, give the group the punch necessary to cross over. *Startime*, the title cut, is a beautifully ethereal composition using the metallic

keyboards to best advantage, over a background of tabla and synthesizer. Footstomping types should get into *Turkey in the Grass* which combines an un-square dance 7/8 time melody with a bluegrass backbeat. *Boffondaghoul* is the most Zappaesque tune on the EP. Fast unison lines, odd meters over a straight drum set beat, and the predominating mallet instruments give it a real Mothers of Invention feel. The price of the EP is a shock, and on occasion the album mix could be more dynamic, but overall "Startime" is very effective and should be of interest to both percussionists and the general public.

—Robert Chappell

Difficulty Rating Scale

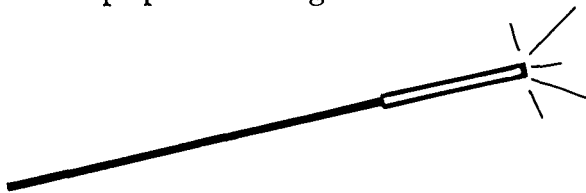
I-II	Elementary	V-VI	Advanced
III-IV	Intermediate	VI +	Difficult



James Lambert, editor
Reviews

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PASIC News

Jim Petercsak, editor

Marching Percussion Forum

The Fourth Annual National Collegiate Marching Percussion Exhibition has been expanded to include a division for high schools. The event has been renamed "The PAS National Marching Percussion Forum." The Forum will be held in conjunction with PASIC '85 in Los Angeles, and will take place adjacent to the Sheraton Universal Hotel on the morning of November 17. The first eight entries in each of the college and high school divisions will be accepted. The competition will be held on a surface the approximate size of an auditorium stage, with a five-minute minimum and a ten-minute maximum performance time. Adjudicators will include a number of marching percussion's most respected authorities. For more details, contact: Ward Durrett, PAS/NMPF Contest Director, 3605 Central Road, Apt. 302, Glenview, IL 60025, phone (312) 729-1825.

Student Scholarships Available To Attend PASIC '85, Los Angeles

Scholarships are available to help two students attend this year's convention in Los Angeles. Each scholarship includes registration fee, three nights lodging for one at the Sheraton Universal convention hotel, one ticket to Saturday night's Annual Award Banquet, plus a one year membership in the Percussive Arts Society.

Send letters of application, including documentation of student status, to: REMO SCHOLARSHIP, Lloyd McCausland, Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605, or ZILDJIAN SCHOLARSHIP, Leonard DiMuzzio, Avedis Zildjian Company, Longwater Drive, Norwell, MA 02061. Application deadline is October 1, 1985.

Hall of Fame Nominations: Deadline August 15

Established in 1973, the Percussive Arts Society Hall of Fame Awards have been bestowed upon individuals who have significantly influenced the world of percussion as evidenced by their contributions

in one or more of the following categories: Performance Excellence, Writing and Composition, Teaching Excellence, Inventions and/or Discoveries.

The complete list of present Hall of Fame members, including last year's winners, Lionel Hampton and Carrol Bratman, appears on page 2 of this issue.

Nominations are made from the membership at large. Those nominations are then forwarded to a special Hall of Fame committee consisting of the current and past PAS Presidents. The PAS Board of Directors, representing the membership, votes upon the committee's selections.

Those awarded, living or deceased, are honored at the annual PASIC. This year's award banquet will be held in the Grand Ballroom of the Sheraton Premiere Hotel, on Saturday, November 16, 1985.

Send your nominations, including biographical material and a paragraph supporting your choice, to: PAS, Box 697, Urbana, IL 61801. The deadline for receipt of nominations is August 15.

1985 PASIC Orchestral Percussion and Timpani Auditions

Eligibility - Any full-time graduate or undergraduate student who is a member of PAS.

Format - There will be two divisions, percussion and timpani. Applicants may apply to only one division. A two hundred dollar cash award will be given to the winners of each division.

Repertoire - The excerpts have been chosen from the standard orchestral repertoire and are listed in this issue.

Equipment - All percussion instruments will be provided. Students may bring their own snare drum, cymbals, and traps but must use the xylophone and bells provided.

Application Procedure - Send a letter of application, a letter from your major professor, and a standard size self-addressed postcard to Audition Chairperson, Anthony Cirone, P.O. Box 612, Menlo Park, CA 94026. The letter from the professor should state that the applicant is enrolled as a full-time student and is qualified to participate in this event.

Application Deadline - October 1, 1985.

Selection Procedure - Postcards will be drawn at random on October 2, 1985, and 10 individuals in each division will be notified as to their selection for this event.

Audition Date - Thursday, November 14, 1985, 9 a.m.-noon.

REPERTOIRE LIST FOR PERCUSSION AUDITIONS (Excerpts will be selected from)

Xylophone

Gershwin: *Porgy and Bess*

Kabalevsky: *Colas Breugnon*

Shostakovich: *Golden Age Polka*

Glockenspiel

Dukas: *The Sorcerer's Apprentice*

Snare Drum

Bartok: *Concerto for Orchestra*

Rimsky-Korsakoff: *Scheherazade* (mvt. 3 & 4)

Tambourine

Berlioz: *Carnaval Overture*

Rimsky-Korsakoff: *Scheherazade* (mvt. 3 & 4)

Dvorak: *Carnaval Overture*

Triangle

Brahms: *Symphony No. 4*

Cymbals

Tchaikovsky: *Symphony No. 4*

Mallet Sightreading will be required.

REPERTOIRE LIST FOR TIMPANI AUDITIONS (Excerpts will be selected from)

Bartok: *Concerto for Orchestra*

Beethoven: *Symphony No. 1*

Beethoven: *Symphony No. 9*

Brahms: *Symphony No. 4*

Hindemith: *Symphonic Metamorphosis*

Schuman: *New England Triptych*

Shostakovich: *Symphony No. 1*

Stravinsky: *Rite of Spring*

Tchaikovsky: *Symphony No. 4*

Wagner: *Siegfried's Funeral March*

Rolls at various dynamic levels.

Sightreading will be required.



Jim Petercsak
editor
PASIC News

November 14-17, 1985

Los Angeles, CA

Host, Jay Wanamaker

PASIC '85



Included in this issue are highlights of this year's International Convention. PASIC '85 plans to be one of our most popular conventions and will include all aspects of percussion, featuring some of L.A.'s finest studio musicians. Host Jay Wanamaker has arranged for the convention to take place at the Sheraton Universal and Sheraton Premiere Hotels in Universal City. These two structures sit side by side and are located next to the Universal Studios Tour. Jay has organized a convention that will include all avenues of percussion, such as drum set, marching percussion, studio clinics, orchestral percussion and concerts by outstanding performing artists. Don't miss this year's convention. L.A. is the Place!

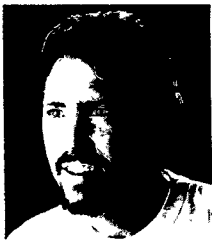
Sheraton Premiere
Sheraton Universal



"Meet the Stars"

One of the most unique sessions at this year's convention will include an all-star cast of some of the greatest drummers of our time. "Meet the Stars" will include an autograph-photo session and will allow you to personally meet a number of celebrities of the percussion world!

Latin Percussion



Luis Conte

Born in Cuba and bred in the Hollywood big leagues, Luis has always been on the go and always in good company. Currently touring with Paul Anka, Luis can handle every element of percussion from a Las Vegas show or TV production to session work. His tonality on conga has been highly praised by his peers.



Walfredo Reyes

Walfredo was born in Cuba, raised in Puerto Rico and Las Vegas, and moved on to L.A. after playing every casino in town for the headliners. Walfredo's eclectic rhythmic background and sense of humor have contributed to his rapid ascent in both the L.A. scene as well as on tour with the likes of Ben Vereen and Tania Maria.



Alex Acuna

A native of Peru, Alex brought his South American rhythms to Puerto Rico when that island was a bustling vacation paradise. He moved on to Las Vegas where he covered every important venue in that town. Not satisfied with the financially rewarding but artistically stifling environment there, he pulled up sticks and moved to L.A. where his combination of both American/Cuban and American styles landed him a job with Weather Report and help create that group's greatest hit today—*Heavy Weather*. Alex is now offering these unique skills to many L.A. sessions while still managing the extensive touring with Lee Ritenoer and Al Jarreau, not to mention projects of his own.



Ronnie Powell

A native of Philadelphia, Ron has made the Brazilian sound his specialty. He has performed with Sergio Wendell, Tania Maria, and his greatest Brazilian influence, Mosair Santos.



Efrain Toro

A native of Puerto Rico, Efrain studied at the prestigious Berklee School of Music in Boston, toured with Stan Getz and moved on to Los Angeles from which are generated most of the recorded projects heard today.

The Latin All-Stars are sponsored by Latin Percussion.

Ethnic Music



CalArts Gamelan

K.R.T. Wasitodiningrat

K.R.T. Wasitodiningrat is generally acknowledged to be the leading musician and composer in Java, Indonesia. For many years he has been director of the gamelans in the Paku Alaman (one of the four principal courts of central Java), and the director of the National Radio in Jogjakarta.

He has toured in the U.S.S.R., Europe and throughout Asia, and has received numerous awards, including a recent gold medal from the Indonesian government honoring his devoted service to Javanese music. Wasitodiningrat has taught at many different music programs in Indonesia as well as in the United States and is currently on the faculty of California Institute of the Arts.

Nanik Wenten

Nanik Wenten was born in Jogjakarta,

Indonesia, on the island of Java. She began her training in Javanese dance as a young girl. During her years as a student at Gajah Mada University, she became more involved in the art of her native dance. Finally, she left the university and enrolled at ASTI, a dance academy in Jogjakarta. Since coming to the United States in 1973, she has toured the country with her partner and husband, Nyoman Wenten. These two, accompanied by K.R.T. Wasitodiningrat, Nanik's father and a leading composer of Javanese music, have worked as a team, bringing Balinese and Javanese dance and music to every major city in the United States.

Nyoman Wenten

Nyoman Wenten is one of Bali's most versatile dancers and musicians. He is well known for his abilities in Javanese as well as his native Balinese dance and music. He has an advanced degree from the National Academy of Dance in Jogjakarta, Java, and also was graduated from the Music and Dance Conservatory in Bali. He has taught at the National Academy of Dance in both Bali and Java, and at many music and dance programs in the United States, e.g., the Center for World Music, San Jose State University, University of Wisconsin, University of Washington, San Francisco State University, UCLA, UCSD and San Diego State University.



CalArts African Music Ensemble

One reason for the extraordinary appeal of the CalArts African Music Ensemble is the joy shared by its musicians and dancers with everyone who is near this extraordinary troupe. The joy is obvious on the face of each spectator as it is in every body motion of the Ensemble's performers.

The African Ensemble, directed by Kobla Ladzekpo and Alfred K. Ladzekpo (also known as Togbi Asafokla II) was formed in 1970. Beatrice Lawluvi, Kofi Ladzekpo, Agbi Ladzekpo, Afi Ladzekpo and Yeko Ladzekpo are principal artists of the Ensemble. Composed of 25 musicians, singers and dancers, the Ensemble performs authentic traditional music and dances of West Africa. Included are social, devotional and war dances of the Anlo Ewe people, puberty dances of the G-Adangme, the flirtatious *sikyi* and *sanga* of the Ashanti people; the princely

Damba and *takai* of the Dagomba people, and *Adzogbo*, the contemporary social version of a Benin (Dahomey) cult dance.



Andy Narell

Andy Narell's steel drum playing has been featured in film scores such as "Ghostbusters," "Trading Places," and "48 Hrs.," as well as records by Aretha Franklin, DeBarge, Manhattan Transfer, Narada Michael Walden, Angela Bofill, The Pointer Sisters, and many others. He composed the music for the upcoming "Jane Fonda Caribbean Workout" video, a dozen Apple Computer TV commercials, as well as music for modern dance and film. He has been an artist in residence at the University of Illinois, Northern Illinois University, University of Akron, Indiana State University, and Wichita State University. He has recorded four of his own albums to date.



Jeff Narell

Jeff Narell, one of the pre-eminent steel pan players in the world today, has recorded with artists such as Dave Valentin, Bernie Krause, The Grateful Dead, Listen with Mel Martin, the film score "48 Hrs.," and many commercials. He has appeared as a guest at the National Music Festival in Trinidad.

Keyboard Percussion



Bob Becker

Bob Becker began studying xylophone and marimba at the age of seven in Allentown, PA. His musical introduction to

the instruments came in the form of violin solos, transcriptions of classic overtures, novelty dance music and ragtime. A xylophone prodigy, he appeared often as soloist with the local concert bands for which his hometown is well known.

He continued his studies at the Eastman School of Music with the late William Street, who had had many years of experience in theatre and vaudeville as a percussionist and xylophone soloist. While a student at Eastman Bob became involved in resurrecting the extensive solo repertoire for xylophone created in the United States during the first 40 years of this century. In 1972 he formed the novelty ragtime quartet Xylophonia, which featured drummer Steve Gadd, bassist Tony Levin, and pianist Michael Holmes. *Sponsored by Kori Percussion - USA.*



Gary Burton

Gary Burton has lived in New England since 1972, where he is on the staff at Berklee College. His teaching activities have included numerous university workshops and several extensive U.S. State Department tours around the world, with a number of visits to iron curtain countries.

The future for Gary is filled with plans for a series of recording projects and some extensive tours both with the Gary Burton Quartet and with Chick Corea. *Sponsored by Ludwig Drum Co./Musser.*



Julie Spencer

Julie Spencer is a graduate of the Eastman School of Music where she studied under Professor John Beck. She is the innovator of many new and enlightening techniques including the "One-Mallet" marimba roll. Julie has composed and arranged numerous works for mallet instruments and is establishing a top solo career. *Sponsored by Kori Percussion - USA.*

Percussion Ensemble



University of Oklahoma Percussion Ensemble

Dr. Richard C. Gipson, Conductor

The OU Percussion Ensemble will present a concert of works from their highly successful commissioning series. Begun eight years ago, the commissioning series has fostered works for percussion and mallet ensemble by John Beck, Thomas Gauger, William Steinhart, Gordon Stout, Christopher Deane, J. Westley Slater, and others. The PASIC concert will feature the premieres of two new works for mallet ensemble, including Raymond Helble's *Diabolic Variations*.

Richard Gipson has directed the percussion program at the University of Oklahoma since 1976. He has published several works for marimba solo as well as arrangements for percussion and mallet ensemble.



Repercussion Unit

The Repercussion Unit was formed in 1976 by a group of CalArts faculty and alumni who got together to play their own music and have a good time. Beginning with the creation of cartoon music for the 1990s, the Unit is expanding its scope to include easy listening favorites for the year 2003. The ensemble is predominantly percussion but has, from time to time, embraced electronic as well as other sound sources, and has included performing with large inflatable sculptures and multi-media. Members include:

John Bergamo heads the percussion faculty at CalArts where he also lectures on composition. A nationally renowned innovator of new percussion techniques, he is also a long-time student of Hindu-

stani, Carnatic, Javanese and Balinese musics.

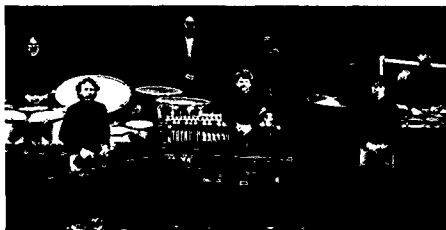
Jim Hildebrandt studied both New Music performance and South Indian drumming at CalArts, and both Price Elasticity and Factor Analysis at UCLA. A performer with the Independent Composers Association since its inception, he is currently on the group's board of directors.

Gregg Johnson, a frequent performer in educational settings, has been featured as composer/performer for the Center Theatre Group's production of Steven Berkoff's *Metamorphosis* at the Mark Taper Forum, the Improvisational Theatre Project's *Family Album*, and Shelly Berc's "Dual Heads" as part of *CarPlays*.

Ed Mann is active as both a free-lance performer, composer, and instructor, including teaching at CalArts. Over the past seven years he has toured and recorded extensively with Frank Zappa.

Lucky Mosko teaches composition at CalArts and is conductor of the Twentieth Century Players. A frequent prize winner for his compositions, he is one of only a handful of world authorities on Icelandic Folk Music. Recently, he was Music Director for the Olympic Arts Contemporary Music Festival.

Larry Stein is prominent as an arts educator as well as performer, serving as National Associate Program Director for Young Audiences. As producer and engineer for Robey Records, he is one of the more outstanding record magnates in Newhall, CA. As a composer, he has created music, film, TV, and video games as well as the Unit.



The University of New Mexico Percussion Ensemble
Christopher Shultis, Director

The University of New Mexico Percussion Ensemble, under the direction of Christopher Shultis, exclusively performs original twentieth century music for percussion including many premiere performances. Concert performances have been featured on KUNM Radio as well as Radio Budapest in Hungary. The Ensemble recently traveled to Chihuahua, Mexico, as featured performing artists at the Instituto Tecnológico de Chihuahua, and will be featured in a soon to be released recording of "Obstacles of Sleep" by Peter Garland on Cold Blue Records.

At PASIC '85, the ensemble will perform *Equali VI for Marimba Ensemble* by Daniel Kessner, *Marginal Sounds* by Ernst Krenek, *Concerto for Violin and Percussion Orchestra* by Lou Harrison and a newly commissioned work by William Wood, composer-in-residence at the University of New Mexico. This composition will receive its premiere performance at the convention.



University of Oregon Percussion Ensemble
Charles Dowd, Conductor and Music Director

The University of Oregon Percussion Ensemble, Charles Dowd, Conductor, is known for its premieres of modern classical repertoire. Past performances include: PAS Western States Percussion Ensemble Competition, 1978; International Society of Music Education ISME, 1984; and PASIC 1980.



The North Texas State University Percussion Ensemble

Robert J. Schietroma, Director

The North Texas State University Percussion Ensemble, under the direction of Dr. Robert Schietroma, is a select group representing the eight percussion ensembles at NTSU. The Percussion Ensemble consists of 18 performers, the gamelan consists of 13 performers, and the steel band consists of 14 performers.

At PASIC '85 the North Texas State University Percussion Ensemble program will include: North Texas State Steel Band – Andy Narell, soloist; Alumni Ragtime Group – Bob Becker, soloist; world premier of *Concerto for Marimba and Percussion Ensemble* by Raymond Helble, featuring Leigh Howard Stevens; and the North Texas Pop Rock Ensemble – David Friedman, soloist.



Leigh Howard Stevens
Leigh Howard Stevens is currently regarded as the world's foremost classical marimbist. Much of his repertoire was

considered technically and musically impossible by one person prior to his new system of independent four-mallet technique.



David Friedman

David combines the qualities of artist-performer and instructor into a talent and command of mallet percussion that has brought him worldwide recognition. Friedman's mallet soloist experience has taken him into many recording sessions with major jazz artists.

Orchestral Percussion



Michael Englander

Michael Englander was born in Cleveland, OH, and studied with Richard Weiner, Cloyd Duff, Charles Owen and Kenneth Watson. He attended the University of Michigan and the University of Southern California. After graduating in 1977, he recorded and toured with the Don Ellis Orchestra. He has become an active free-lance player in both live music and TV-film recording areas. Most recent performances include the American Ballet Theatre, Joffrey Ballet, Los Angeles Opera Theatre and the Master Symphony Orchestra. He has also performed on recent episodes of "Jessie," "Cagney and Lacey," and "St. Elsewhere." He has had the pleasure of working with Nelson Riddle on his most recent recordings and with Linda Ronstadt on her albums "What's New" and "Lush Life."



Erik Wettstein

A native of southern California, Erik Wettstein received his early musical training there studying with Karen Ervin Pershing. He went on to study at Oberlin and Eastman where he received the

Bachelor of Music and Master of Music degrees as well as fellowships to Tanglewood and Aspen studying with Michael Rosen, Charles Owen and John Beck.

For three years he was principal percussionist and assistant timpanist with the Mexico City Philharmonic and has also played with the Concertgebouw Orchestra, Los Angeles Philharmonic, Dallas Symphony and the Rochester Philharmonic.

Living now in the Los Angeles area, Mr. Wettstein is active as a performer, teacher, and composer and has most recently designed workshops for musicians to improve performance skills. In the summers he heads the percussion faculty at the National Music Camp in Interlochen, MI.



Gregory S. Goodall

Gregory Goodall received his academic training at UCLA (B.A., M.F.A.) and studied with Charles DeLancey, Mitchell Peters, and William Kraft. As an active free-lance percussionist, he performs frequently with the Los Angeles Philharmonic, the Joffrey Ballet, and the Roger Wagner Masterchorale, and is timpanist of the Santa Barbara Symphony. Mr. Goodall has been involved in the recording industry with television, including "Hart to Hart," motion pictures, including "Star Trek II" and "Star Trek III," and records, including Leonard Bernstein's recent recording of "Symphonic Dances" (from *West Side Story*) with the Los Angeles Philharmonic. He is a member of the percussion faculties of California State Universities Long Beach and Northridge.



Barry Jekowsky

Barry Jekowsky, solo timpanist of the San Francisco Symphony, received his B.M. and M.M. from the Juilliard School where he was a scholarship student of Saul Goodman and Elden Bailey. Mr. Jekowsky has performed as percussionist and timpanist with the New York Phil-

harmonic as well as many other New York Ensembles. He also has an extensive background in jazz which has led to many performances with major musical figures in this field. In all of these areas he has recorded for Phillips, Deutsche Grammophon, Columbia, ECM, CRI, Atlantic, Mercury, Nonesuch and Opus One, as well as for radio, television and motion pictures. He has premiered solo and chamber works by numerous composers, including the New York premiere of Donald Erb's *Concerto for Solo Percussion*. Mr. Jekowsky is Director of the Percussion Departments of the San Francisco Conservatory and the Aspen Music Festival. As a conductor, Mr. Jekowsky recently won a 1985 Leopold Stokowski prize with the American Symphony.



Steven Schick

Steven Schick holds degrees from the University of Iowa and the Soloists Diploma with honors from the Staatliche Hochschule für Musik in Freiburg, West Germany. Schick's awards and distinctions include: Annette Kade and Fulbright Fellowships; 1st Prize in the 1980 American Wind Symphony Orchestra Competition in Pittsburgh; 2nd Prize in the 1982 Gaudeamus International Competition for Interpreters of Contemporary Music in Holland; and Kranichstein Prize for Interpretation of Contemporary Music at the 1982 Ferienkursen für Neue Musik in Darmstadt, West Germany. He has released recordings with Composers Recordings, Inc., and The University of Iowa Press. He is currently on the faculty of the California State University at Fresno and the Ferienkursen für Neue Musik in Darmstadt, West Germany.



Frank Epstein

Frank is the cymbalist with the Boston Symphony Orchestra and also the conductor with the New England Conservatory Percussion Ensemble. He has been with the B.S.O. since 1968 and was pre-

viously with the San Antonio Symphony Orchestra in San Antonio, TX.

Frank is a graduate of the University of Southern California and received a graduate degree from the New England Conservatory. Besides conducting and playing, he has also found time to introduce symphonic castanets to the orchestra world. His castanets are all handmade from imported grenadilla wood. *Sponsored by Avedis Zildjian Co.*

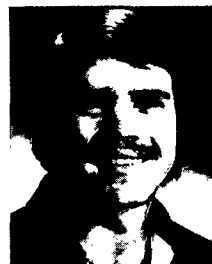


Evelyn E.A. Glennie

When she decided to embark on a career in music, Evelyn E.A. Glennie became acquainted with Ann and Ezra Rachlin, founders of the Beethoven Fund for Deaf Children. Evelyn subsequently traveled to London to be assessed for potential by James Blades who was immediately impressed by her musical skills, and advised her to audition for the Royal Academy of Music in London. She auditioned successfully on Timpani/Percussion and Piano and entered the Royal Academy of Music to study for a music degree in 1982. She is now completing her third and final year, having gained an LRAM (Licentiate of the Royal Academy of Music) on both Timpani/Percussion and Piano.

In 1982 and 1983, Evelyn performed as a solo percussionist at the Royal Festival Hall, London, before royalty at receptions following concerts in aid of the Beethoven Fund for Deaf Children. She has appeared frequently as a soloist on TV and radio networks throughout U.K. and abroad. Recently she was featured in a BBC television documentary entitled "A Will to Win." *Sponsored by Sabian Ltd.*

Marching Percussion



Rob Carson

Rob Carson, Educational Director for

Remo, Inc., is recognized as one of the finest rudimental performers and technicians in the drum corps field today. Through his well disciplined and aesthetic approach to music, he has perfected many new and enlightening techniques.

Carson's rudimental snare drum talents have won him more than thirty competitions, including the Drum Corps International Rudimental Snare Drum Championship from 1973-1978.

His expertise lies in the field of drum corps percussion, once having been a member of the famed Santa Clara Vanguard Drum and Bugle Corps. He graduated to drum instructor of the section in 1976 and served in that capacity until 1980. Rob's latest project captures his talent in an unprecedented published recording of the "40 PAS International Drum Rudiments." *Sponsored by Remo, Inc.*



Tom Float

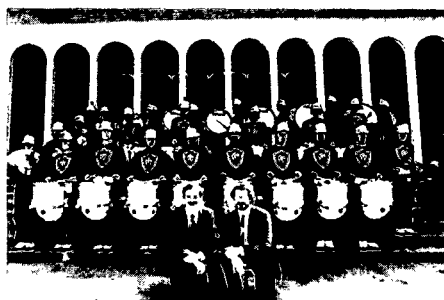
Tom Float is the head percussion instructor and arranger for the famed Blue Devils Drum and Bugle Corps of Concord, CA. Tom has instructed a number of championship drum corps, such as the Anaheim Kingsmen, Oakland Crusaders, and the Spirit of Atlanta. He is in demand as a clinician and has performed clinics in the United States, Canada, Europe and Japan. *Sponsored by Ludwig Drum Co./Musser.*



Velvet Knights Drum and Bugle Corps
The Velvet Knights Drum and Bugle Corps hails from Anaheim, CA. Their unique Southern California "laid back" style combined with a powerful hornline and drumline make the corps a tremendous crowd pleaser. The corps's 12th place finish at the Drum Corps International Championship in 1984 won them national recognition in drum corps circles, and the group became the fourth California-based corps to become a member of D.C.I.

The V.K. percussion staff is headed by Matt Savage who is assisted by Dale

Lofgren, Marty McDonald, Gary Gilroy and consultant Jay Wanamaker.



USC Trojan Percussion Ensemble

The University of Southern California Trojan Marching Band has long been recognized as a leader in collegiate marching bands. The USC band is very active in Hollywood and has appeared in movies such as "Grease II," "Two Minute Warning," and "That's Entertainment, Part II," and performed their popular recording of *Tusk* in concert with Fleetwood Mac.

The 1985 Rose Bowl Champion's Percussion Section has performed at Zildjian Day in L.A., Western NAMM Shows, and in concert with Carmine Appice. The ensemble is under the direction of Matt Savage assisted by Peter Wolff, Jeff Newton and consultant Jay Wanamaker.



Bob Dubinski

Bob Dubinski holds a BA degree in Music Education from Kean College of New Jersey and an MA also in Music Education from Jersey City State College. From 1977-1980, he was a member of the Paul Price Percussion Ensemble. Currently the Band Director at Lodi High School, Lodi, NJ, Bob is also the percussion arranger and instructor for the Bushwackers Senior Drum and Bugle Corps as well as a percussion instructor for the Star of Indiana Drum and Bugle Corps. From January 1977, through July, 1984, he was a percussion instructor for the Bayonne Bridgemen Drum and Bugle Corps, attaining the DCI High Percussion Award in 1980, 1981, and 1982. In August 1984, Bob acted as Corps Consultant and percussion instructor for the Avant Garde Junior Drum and Bugle Corps. In addition, Bob was a percussion instructor for the 1984 DCA champion, Hawthorne Caballeros. *Sponsored by Premier Percussion USA Inc.*

Studio Clinics



Jim Keltner

One of the most in-demand studio drummers today, Jim Keltner is a true "drummer's drummer." His feel and sense of rhythm have made him "first call" in L.A. for years with artists such as Steely Dan, Ringo Starr, Bob Dylan, John Lennon, Eric Clayton and Ry Cooder. *Sponsored by Pearl International, Inc.*

Mark Stevens

Classified as one of the "heard but not seen" drummers, Mark is heard everyday on countless jingles and television shows. An impeccable reader, Mark's work demands that he capture the "feel" of a chart almost instantly. His exceptional abilities make him one of the busiest session players in L.A. *Sponsored by Pearl International, Inc.*



Ken Watson

Ken Watson has played timpani for virtually a who's who of composers for film and TV in Hollywood, including Jerry Goldsmith, Lalo Shifrin, Bill Conti, John Williams, and James Horner. His recordings include "Jaws," "Star Trek," "E.T.," "Psycho II," "Poltergeist," and others.

Ken is a member of the faculty at the University of Southern California and the Music Academy of the West. He is also timpanist with the Pasadena Symphony, Glendale Symphony, and the Los Angeles Chamber Orchestra. *Sponsored by Yamaha International Corporation.*

The Music of Star Trek III

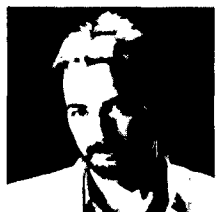
James Horner, composer for the music for "Star Trek III," and Hollywood's premier recording percussionists Emil Richards, Larry Bunker, Ken Watson, Bob Zimmitti, Mark Zimoski and Joe Porcaro, will explain the complexities of playing and writing a percussion score for a movie. *Sponsored by Paiste America, Inc., and Remo, Inc.*

Drum Set



Chester Thompson

Chester Thompson is one of the most versatile drummers on the contemporary scene. It was during a tour with a road cast of *The Wiz* that Chester got a call to work with the English rock band Genesis. Though his diversified background with Frank Zappa and Weather Report had perhaps prepared him for a more musically demanding situation, Chester's no-nonsense approach perfectly balanced the bombastic style of Genesis' other drummer, Phil Collins. *Sponsored by Simmons.*



Steve Smith

It's a long way from Steve Smith's Brockton, MA, home to the rock arenas of the world, which he now tours as the drummer for Journey, one of the certified mega-groups of the '70s and '80s.

A pause in Journey's round of world tours and multi-platinum LPs allowed Steve to form the electric jazz/fusion band Vital Information with several friends from Berklee, such as bassist Tim Landers and guitarist Mike Stern. Their first LP, "Vital Information," met with an enthusiastic response, and a second album entitled "Orion" was released in June of 1984. Steve will appear in concert at PASIC '85 with his group, Vital Information.

Steve's clinic appearances showcase the versatility that allows him to turn complex jazz and fusion patterns and straight ahead rock beats into powerful and effective musical contributions. *Sponsored by Avedis Zildjian Co.*



Stewart Copeland

Stewart Copeland is the leader and drummer for The Police. He has also

composed the music for the movies "Rumblefish" and "The Rhythmist" and the ballet "King Lear." *Sponsored by Tama Drums/Hoshino (U.S.A.) Inc., and Paiste America, Inc.*



Jeff Porcaro

Jeff is the co-founder and the driving force behind the rock group Toto. He is also one of L.A.'s top recording drummers. In addition to his duties with Toto, he keeps busy on studio projects that involve individual artists, movies and television. Members of Toto will assist Jeff during his clinic at PASIC '85. *Sponsored by Paiste America, Inc.*



Joe Franco

Born in New York City, Joe started his drumming career in the late '60s playing the Greenwich Village circuit in New York. Joe recorded six albums and constantly toured with the popular east coast band "The Good Rats" throughout the '70s. In 1982 Joe was asked to join the Canadian band "Chilliwack" for an arena tour of Canada.

In 1984, after having written his first drum book titled *Double Bass Drumming*, published by D.C. Publications, he went on to film an educational video under the same title. Joe has also had several articles published by *Modern Drummer Magazine* under "Rock Perspectives." *Sponsored by Premier Percussion USA Inc.*



Billy Cobham

Billy Cobham first came on the scene with an innovative style that brought him instant stardom with the Mahavishnu Orchestra. Since that time he has performed with artists such as George Benson, Ron Carter, Larry Coryell,

Miles Davis, Carlos Santana, McCoy Tyner and Grover Washington, Jr. *Sponsored by Remo, Inc.*



Vinnie Colaiuta

From Frank Zappa to Joni Mitchell, TV jingles to Barry Manilow, and Chaka Khan to Gino Vanelli, Pittsburgh native Vinnie Colaiuta has emerged as one of the most imaginative drummers on the contemporary scene.

In 1974, he went to Boston and studied with Gary Chaffee and Alan Dawson at the Berklee School of Music. After moving to Los Angeles in the spring of 1978, this diversified performer has been very active as a studio drummer as well as going out on several major tours with Robin Ford, Dog Cheese, Tom Scott, and The Commodores.

His clinic presentation runs the gamut from rudiment applications to poly-rhythms and how to use them in studio and live performance situations. *Sponsored by Yamaha International Corporation.*



Tony Williams

Tony Williams is considered the most influential drummer in contemporary music. He has the unique distinction of being able to play in rock, fusion or jazz idioms with unequalled consistency and originality. *Sponsored by Gretsch Enterprises.*



Chad Wackerman

Chad Wackerman has toured with Frank Zappa and is featured on Zappa's "Ship Arriving Too Late To Save A Drowning Witch" album. Chad has also worked extensively with Leslie Uggams and recorded several albums with jazz trombonist Bill Watrous, and his solid drum-

ming on guitarist Allan Holdworth's "Road Games" helped earn that recording a Grammy nomination in 1983. *Sponsored by Drum Workshop, Inc.*

Panel Discussion

Model All-State Percussion Audition
The Contest/Audition Procedures Committee of PAS will present a session focusing on "Model All-State Percussion Auditions." Members of the committee include: Dr. James Lambert, Cameron University, committee chairperson; Joel Leach, CSU Northridge, local project coordinator; Rich Holly, Northern Illinois University; Dr. Richard Gipson, University of Oklahoma; Emery Alford, Western Kentucky University; and George Frock, University of Texas.

Special Events



Steve Houghton

Steve Houghton has a wealth of experience credited to his early career as a professional musician. He is currently a member of and soloist with the Freddie Hubbard Quartet and maintains a busy teaching schedule at the Percussion Institute of Technology.

Steve keeps an active L.A. Studio recording schedule. Music for TV's "Love Boat," "Dallas," and "P.M. Magazine," as well as live performances on the "Tonight Show," "Merv Griffin Show" and the "Country Music Awards," are worth mentioning.

A native of Kenosha, WI, Steve attended the University of Wisconsin at Madison and later North Texas State University where he performed with the One O'Clock Lab Band. Following his attendance there, Steve toured with the Woody Herman Orchestra for two years. Steve has also performed and recorded with such artists as Gary Burton, Paul Anka, Doc Severinson, Bobby Hutcherson, Clark Terry, Joe Henderson, Harold Land, Mick Goodrick, Joe Farrell, and the Toshiko Akiyoshi-Lew Tabackin Big Band.

Steve will be premiering a new work at PASIC '85 by John Serry entitled, *Concerto for Percussion, Brass and Percus-*

sion. This work for solo percussionist and brass choir represents a new idiom for percussion writing which will feature Steve performing on drum set, mallets, and timpani. *Sponsored by Yamaha International Corporation.*



Karen Ervin Pershing

Karen Ervin Pershing is recognized as one of this country's most outstanding solo percussionists. She has twice been a prize winner in international competitions - the prestigious *Concours Internationale d'Execution Musicale* in Geneva, Switzerland, and the *Competition for Contemporary Percussion* held in France.

She has received enthusiastic acclaim from critics and audiences alike for her solo recording, "A Marimba Recital" (Studio 4 Productions). At the present, Karen is active as a recitalist and clinician in addition to teaching at California State University, Northridge.

Karen will be featured as a soloist performing William Kraft's *Concerto for Timpani and Orchestra*. Kraft's *Concerto* was recently awarded second prize in the Kennedy Center Friedheim Award competition for outstanding symphonic composition. Karen will perform this new work in concert along with the California State University Northridge Symphony Orchestra under the direction of Dr. Lawrence Christiansen.



The Harry Partch Ensemble Danlee Mitchell, Music Director

The Harry Partch Ensemble performs the music of Harry Partch on the beautiful and unique instruments built by the composer himself. The Ensemble has performed at PASIC '74 and '78, the Aspen Festival, the Berlin Festival, and the San Diego Kool Jazz Festival.



The California State University, Northridge Jazz Band Joel Leach, Director

The CSUN Jazz Band is recognized as one of the finest collegiate Jazz Bands in the country today. The band's records have received rave international reviews and are frequently programmed on jazz radio stations nationwide. The group performs regularly at key music education programs, often fulfilling the most difficult role of sight reading music in addition to performing a standard concert program. In addition, the band has the unique distinction of having taken 1st Place in every jazz festival in which it has participated in the last 11 years.

The CSUN "A" Jazz Band, under the direction of Joel Leach, Professor of Music at CSUN since 1969, has achieved a well earned level of admiration in the jazz community. This outstanding band will be featured at PASIC '85 in concert with a number of big band drummers, such as Ed Shaughnessy, Louie Bellson, and many more.



Batucajé

Founded in San Francisco in 1978, Batucajé has evolved into the most acclaimed Brazilian Dance and Music ensemble on the West Coast. Headed by Artistic Director Jose Lorenzo, Musical Director Jose Pires Neto and Choreographer Jacqueline Barnes, the troupe's repertoire is focused on the Brazilian samba, embellished with the kaleidoscopic costumes and props of Rio De Janeiro's Carnival.

Their exhilarating polyrhythmic sounds and spectacular costumes have extended their appeal to a diverse sampling of audiences, and Batucajé has thus performed with such noted performers as Ray Charles, Flora Purim and Airtio Moreira, the Neville Brothers and even the Grateful Dead. *Sponsored by PAS and Remo, Inc.*

Don't Miss

November 14-17, 1985

LA's the Place[®]

PASIC '85

Deadline for Pre-registration
See next page for more information.

October 15, 1985

Pre-registration Form

PASIC '85 November 14-17 Los Angeles, California

Please print name and address clearly to insure proper processing and delivery of correspondence and journals.

Name _____

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Current members please supply index number found on the top line of the mailing label _____

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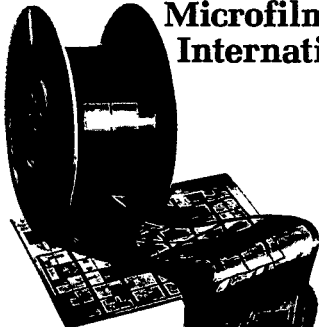
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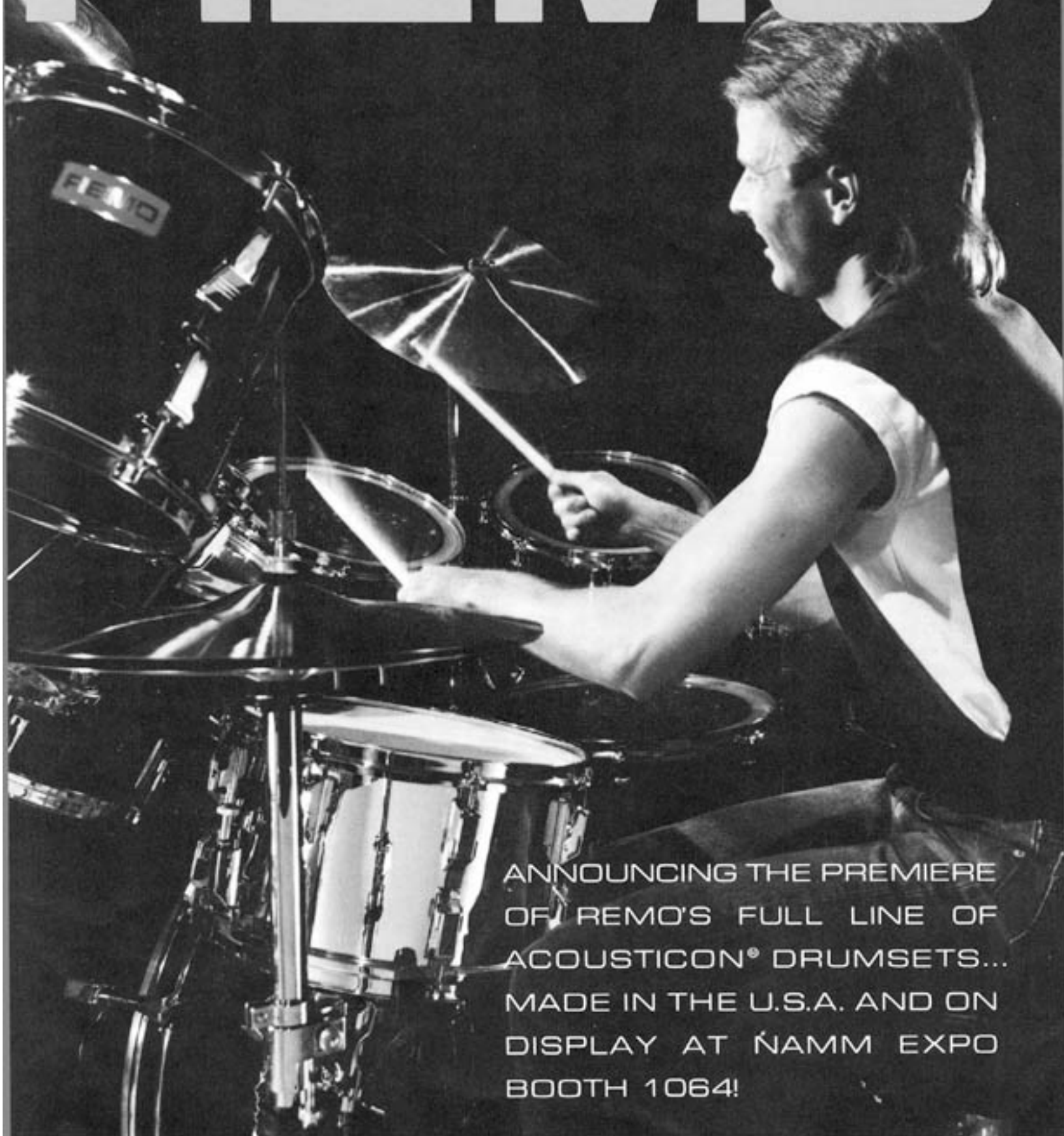
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