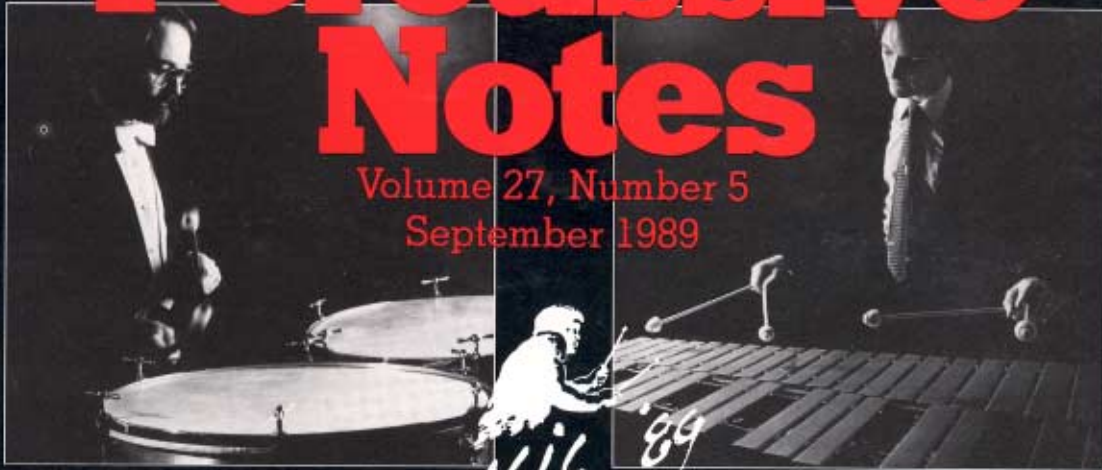


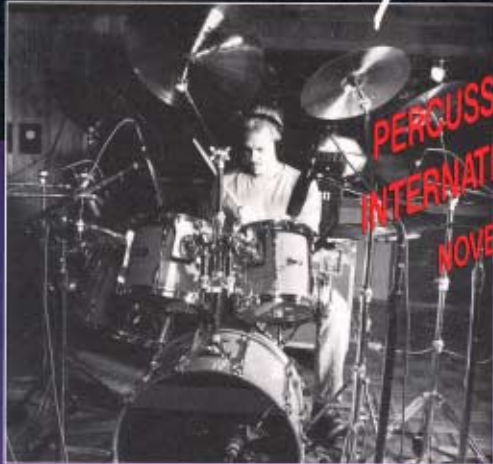
An official publication  
of the Percussive Arts Society

# Percussive Notes

Volume 27, Number 5  
September 1989

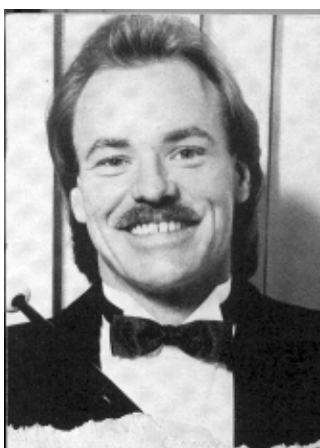


NASHVILLE PREVIEW ISSUE



PERCUSSIVE ARTS SOCIETY  
INTERNATIONAL CONVENTION  
NOVEMBER 8-11, 1989





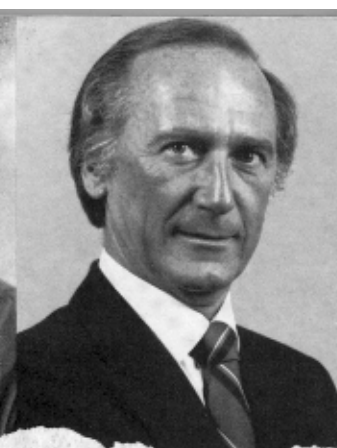
Steve Houghton  
Percussion Specialist



Ed Soph  
Drum Set Specialist



Gary Chaffee  
Drum Set Specialist



John Beck  
Percussion Specialist



Johnny Lee Lane  
Percussion Specialist

**WE TAKE STUDENTS  
AS SERIOUSLY AS WE  
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Not every young percussionist will grow up to be a star. (Any more than every kid on the football team will go on to the NFL.)

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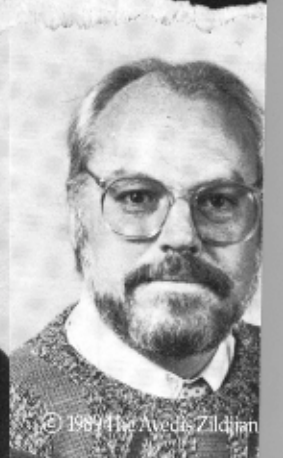
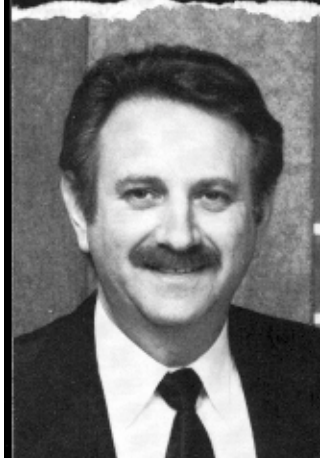
Frank Epstein  
Boston Symphony

Sam Denov  
Chicago Symphony

Anthony Cirone  
San Francisco Symphony

Thom Hannum  
Marching Percussion Specialist

Fred Sanford  
Marching Percussion Specialist



# Percussive Notes

An official publication of the Percussive Arts Society

Volume 27, Number 5/ Summer 1989

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PASIC 90-Nov. 7-10, Philadelphia Dean Witten/Host		

Summer, 1989

# President's Message - John Beck

---

This is an exciting time for all PAS members. Those who are not directly involved and even those who do not plan to attend have at one time or another given PASIC '89 a thought.

This PASIC *Preview* issue reflects the enormous amount of work host Bill Wiggins and his PASIC '89 planning committee have done. A convention of this size just doesn't happen overnight. Years of planning are necessary to gather all factions together and mold them into a four-day event which fosters percussion education, percussion performing and percussion equipment. Only a host-past, present and future can appreciate this perspective.

Once a year, PAS holds a convention. This convention becomes the focal point of activity for not only the host but the *Administrative Manager* - Steve Beck, the *Executive Editor* - James Lambert, the Executive Committee, the clinicians, the industry and all others without whose help the aforementioned could not do their job.

It's easy for me to sit here and throw bouquets with the movement of my pen, but believe me I am sincere when I say "thank you" for making all this possible. PAS is the foremost percussion organization in the world. You who will be attending this convention are the present and future professionals who represent the Percussive Arts Society. PASIC '89-Nashville is yours to enjoy. Take advantage of all it has to offer.



John Beck

---

## Remarks from the Executive Editor - James Lambert

It is the time of the year that many PAS members anxiously await: the anticipated news of happenings at the annual Percussive Arts Society International Convention. Each PASrC has its own flavor of international percussion artists and its own uniqueness inherent in the selected locale. The primary key to any successful PASrC has been preparation and organization from dedicated hosts and their organizing committees. This year's PASrC '89 at Nashville is no exception to this rule. Congratulations to Host Bill Wiggins and his terrific organizing committee for the splendid work done so far and continued success in their final preparations for this November 8-11 percussion gala!

Few people realize that Bill Wiggins not only coordinated the organization of this year's PASrC at Nashville, but he did it while he completed his Master's degree in Music from Northwestern University at Chicago. This demanded even greater delegation of authority by Bill. It is truly amazing what busy people can accomplish. For this particular issue, I want to not only thank Bill Wiggins, but also express additional appreciation to his editorial assistant Frank

Shaffer, and also to Steve Beck, Austin Bealmear, Stuart Smith, David Via, Mark Ford, Wilber England, and to PASrC '90 Host Dean Witten. Without these individual's extra efforts as well as authors Will Rapp and Doug Wolf, this issue would not be as informative as it is.

I hope to greet each PAS member in Nashville as you have the opportunity to attend another successful PASIC.



James Lambert

# Governor's Message - *The Honorable Ned McWherter,* Governor of Tennessee

Dear PAS Members:

As Governor of Tennessee and on behalf of all our citizens, I'm happy to take this opportunity to welcome the Percussive Arts Society to Nashville for your gathering to be held November 8-11, 1989

We are delighted that your organization has chosen to meet in our Capitol City. Nashville, as the seat of our state government, is a city rich in both history and tradition. Yet Nashville has gained an identity of its own and is proud to be known as "Music City, U.S.A.!"

There is plenty to discover during your stay. Whether you are looking for the old or the new, you'll find it awaits you in Nashville. Take a scenic paddle wheel cruise on the Cumberland River or visit one of our 25 museums and our elegant mansions. Nashville offers an opportunity to shop for crafts and antiques. If you enjoy music, you can explore famous Music Row and

other musical attractions, attend a network taping, visit Opryland U.S.A., or catch a Grand Ole Opry performance.

In any event, be assured we will strive to make your visit memorable and your meeting successful and we welcome you as *new* friends.

Sincerely,



Ned McWherter



---

## Mayor's Welcome - *Bill Boner, Mayor of Nashville*

Dear PAS Members:

On behalf of Metropolitan Nashville, I want to extend our warmest welcome to visitors who are attending the annual meeting of the Percussive Arts Society.

Those of us who know Nashville as our home have a special pride in our city which we hope you will share with us during your visit. Nashville is the capital for the State of Tennessee as well as a major business, entertainment and cultural center in the South.

During *your* visit, we encourage you to enjoy the many attractions Nashville has to offer, including the Hermitage, home of the President Andrew Jackson, the Parthenon, the Tennessee Performing Arts Center, Opryland USA and our beautiful parks. We are waiting to share with you our southern hospitality, fine restaurants and diversified entertainment. We pledge our total coop-

eration in assisting to make you stay a most pleasurable and memorable occasion. Enjoy yourselves and come again soon.

Sincerely,



Bill Boner



# Percussive Arts Society

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**Robert Schietroma, First Vice-President**

**Garwood Whaley, Second Vice-President**

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The Percussive Arts Society is a world-wide organization founded in 1961 and incorporated as a not-for-profit corporation under the laws of 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 among all areas of the percussive arts. PAS accomplishes its goals through its 5 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 (\$28) of dues are designated for subscription to *Percussive Notes*

*Percussive Notes* (ISSN 0553-6502) is published 5 times a year: January, April, July, September, and October by the Percussive Arts Society, 123 West Main Street, Box 657, Urbana, Illinois 61801-0697. Second Class postage paid at Urbana, IL and at additional mailing offices. Annual subscription rate: Professional & Library—\$40, Student—\$20.

POSTMASTER: Send address changes to: Percussive Notes, Box 697, 123 West Main Street, Urbana, IL 61801-0697.

Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society 123 West Main Street, Box 697 Urbana, IL 61801-0697.

Editorial material should be sent to: James Lambert Percussive Notes P.O. Box 1695, Cameron University, Lawton, OK 73805.

Advertising copy, negatives, insertion orders, etc. should be sent to: Percussive Notes, 123 West Main Street, Box 697, Urbana, IL 61801-0697 (217) 367-4096.

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# A Message from the PASIC '89 Host --

**Bill Wiggins**

The program for PASIC '89 which is announced in this PASIC Preview issue of *Percussive Notes* is the culmination of several years of effort in assembling a group of Artists who represent the best which the world of drums and percussion has to offer. The PASIC '89 Committee and I, working with the PAS Executive Committee and *Percussive Notes* Focus Editors, as well as representatives of the Sustaining Members of our Society are offering to you a selection of performances, clinics, and educational events which display the depth and breadth of musical artistry in the percussion world.

I feel that now is the time to begin to say *Thank You* to the many individuals who are making an event of this magnitude possible. While our jobs are far from done, a special congratulation is due to the members of the PASIC '89 Committee. All have contributed greatly to the development of this program with ideas and suggestions for the direction which has been taken. A number of Committee members have already devoted long hours to specific tasks. I know that I can thank in advance the others who will assist in the on-site management of PASIC '89.

The other very special *Thank You* is to the Sustaining Members and Artists' Sponsors who provide the means and support (read MONEY) for our Convention. A cynic might dismiss such support as only so much corporate bally-hoo, but as one who has been in close contact

with all of the PASIC '89 Sponsors, I can comfortably say that without exception each one has a genuine interest in and love for drums, drummers, and drumming. Their sponsorship is a manifestation of this love and we are grateful for it.

Join us in Nashville, TN, November 8-11, 1989 at the *Stouffer Nashville Hotel and Nashville Convention Center* for PASIC '89!

-Bill Wiggins



Photocopy this page  
if you wish.

# PASIC '89

## PRE-REGISTRATION FORM

**Pre-register and save \$10**  
*(On-site registration \$50)*

Use this form to pre-register for PASIC '89. Please type or print clearly to insure proper processing and delivery of all PAS correspondence.

Return this completed form to:

PAS  
123 W. Main  
Urbana, IL 61801

### Deadline: October 14, 1989

All pre-registration forms must be postmarked by October 14, 1989 -  
*All forms postmarked after this date will be held for on-site registration.*

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Country/Zip Code \_\_\_\_\_

*Every PASIC attendee must be a PAS member.*

- Current PAS Member - index number \_\_\_\_\_
- Not currently a PAS Member dues included (as stated below) \$ \_\_\_\_\_  
Non-Student \$40 / Student \$20 / Senior (65 and older) \$20 / Airmail add \$35
- Pre-registration fee.....\$ **40.00**
- Spouse or family member(s) -\$20.00each.....\$ \_\_\_\_\_  
Name(s) of family member(s) attending \_\_\_\_\_
- \_\_\_\_\_
- Hall of Fame Banquet tickets \$25.00 each.....\$ \_\_\_\_\_
- Check for vegetarian meal
- TOTAL \$ \_\_\_\_\_

### PASIC '89 HALL of FAME BANQUET

The PASIC '89 *Hall of Fame Banquet* will be in the Grand Ball Room of the  
Stouffer Nashville Hotel at 7:00 p.m. Saturday, November 11th.

The Saturday evening concert featuring *David Samuels* will follow  
the banquet in the same room.



# PASIC '89 Hotel Reservation Form

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if you wish.

The Percussive Arts Society has negotiated reduced convention rates with the Stouffer Nashville Hotel which will also serve as the PASIC '89 Headquarters Hotel, hosting some daily clinics, meetings, and the Hall of Fame Banquet. Special attractions of the Stouffer include Airport Express transportation, valet and self parking, spa with massage therapy, indoor pool, sauna, whirlpool, exercise room, sundeck, 24 hour room service, Church Street Centre with shopping and restaurants connected to the hotel, close to all "Music City" attractions, and only 20 minutes from Opryland.

## Stouffer Nashville Hotel Rates

Single.....\$85.00 Double.....\$90.00  
Triple.....\$95.00 Quad.....\$100.00  
Club Level....\$20.00 additional (subject to availability)

**TO RECEIVE THESE RATES YOU MUST COMPLETE AND RETURN  
THIS FORM TO THE HOTEL NO LATER THAN  
OCTOBER 14, 1989**

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE/COUNTRY \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
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\*ALL ROOMS ARE SUBJECT TO STATE AND LOCAL TAXES.  
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Return Completed form to:  
Stouffer Nashville Hotel  
Reservations Manager  
611 Commerce St.  
Nashville, TN 37203-3707

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## **PASIC '89**

---

Nashville

November 8 - 11, 1989

---

Just dial the toll-free number below and identify yourself as a PAS member. If American Airlines does not service your area, Veeson will offer discount rates on another airline.

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Percussive Arts Society International Convention  
Nashville, Tennessee November 8-11, 1989

Schedule of Events

Bill Wiggins, Host

Wednesday, November 8, 1989

**PERCUSSION ECOLOGY.  
DOING MORE WITH LESS:  
MUSIC FOR A SMALL PLANET**

(Session will be at the Andrew Johnson Performing Arts Center, 505 Deaderick St., Nashville, TN)

Research/New Music Session Committee: Dr. Stuart Saunders Smith, chair; Dr. Larry Snider; Christopher Shultis; Thomas Goldstein; Steven Schick; Dr. Kathleen Kastner

- 12:00-12:30 Keynote Address,  
Dr. **Stuart** Saunders Smith
- 12:30-1:30 Recent Percussion Music of Milton  
Babbitt  
**Lecture** by Milton Babbitt  
*Beaten Paths* (for marimba, world premiere),  
performed by David Smith
- Homily* (for solo snare drum), performed by  
David Smith
- 1:30-2:30 Recent Percussion Music of Alvin  
**Lucier**,  
**Lecture** by Alvin Lucier  
*Silver Streetcar for Orchestra*, solo triangle  
performed by Brian Johnson
- Music for Snare Drum, Pure Wave Oscillator,  
And One or More Reflective Surfaces*  
(world premiere), performed by Alvin Lucier
- 2:30-3:30 The *Tactility* of *Time*: Temporal Or-  
ganization in the Music of  
Brian **Ferneyhough**  
**Lecture** by Brian Ferneyhough
- 3:30-5:00 A Pocket Version of "27\*10.554" for  
*Percussionist*," by John Cage, per-  
formed by David Yoken

*Le Tombeau de Mireille* (1959), by Henri  
Tomasi

Introduction and Variations  
Romance  
**Farandole...**

performance by Nashville New Music  
Consort, Paul Martin Zonn, E-flat clarin-  
et, Kathe Vance, tambourine

*Dining Room Music* (1983), by Rupert  
Kettle

1. Appetizer
2. Mountain Song
3. Fable
4. Dessert

performance by the University of  
Cincinnati College-Conservatory of  
Music Percussion Ensemble

5:00-5:30 Preview of *Lex* by Michael Daugh-  
erty, lecture by Michael Daugherty

5:30-8:00 Break

8:00 **Concert:**

*Reality 1* (1980), by Michael Udow,  
performed by the University of Illinois  
Percussion Ensemble, Thomas Siwe,  
director

*Intentions* (1983), by Eugene Novotney

1. Assumption
2. Proposal
3. Function
4. Design

performed by the University of  
Cincinnati College-Conservatory of  
Music Percussion Ensemble

# PASIC '89 NASHVILLE

## Schedule of Events

Wednesday, November 8, 1989

*continued*

8:00

Concert: (continued from page 9)

*Tientos* (1955), by Carlos Surinach  
Tiento de *Quéja*  
Tiento de *Pena*  
Tiento de *Alegria*  
performed by the Nashville New  
Music Consort, Wilma Zonn,  
English horn, Kathe Vance, *timpani*,  
Jerome Reed, *piano*

*To the Earth* (1985), by Frederic Rzewski  
performed by Kathleen Kastner

*Corporal*, by Vinko Globokar  
performed by David Yoken

INTERMISSION

*Illusion I* (1980), by Michael Udow  
performed by the University of  
Illinois Percussion Ensemble,  
Thomas Slwe, director

*Lex* (1989), by Michael Daugherty  
performed by the Oberlin Percus-  
sion Group, Michael Rosen,  
director  
(world premiere)

*Composed Improvisation for Single Headed  
Drum with or without Jingles*  
(1989), by John Cage  
performed by Glen Velez  
sponsored by Remo, Inc.  
(world premiere)

*Tunnels* (1982-85), by Stuart Saunders  
Smith  
performed by Thomas Goldstein  
(world premiere of percussion version)

*Credo in US* (1942), by John Cage  
performed by Kit Young, *piano*;  
Thomas Goldstein, David Smith,  
*percussion*



Glen Velez



Milton Babbitt



Alvin Lucier



Brian Johnson



Kathleen Kastner



Tom Goldstein

# PASIC '89 NASHVILLE

Wednesday, November 8, 1989



*Stuart Saunders Smith*



*David Yoken*



*Michael Rosen*



*Kit Young*



*Paul Martin Zonn*



*Jerome Reed*



*Wilma Zonn*



*Tom Sise*



*Kathe L. Vance*



*David L. Smith*



*Michael Daughtery*

# PASIC '89 NASHVILLE

## Schedule of Events

Thursday, November 9, 1989

8:00 AM	Registration	1:00-1:50	Dennis Chambers: Drumset Clinic sponsored by Zildjian Co. (West Ballroom, Stouffer Hotel)
9:00	Exhibits Open (West Exhibit Hall, convention Center)	1:00-1:50	Gordon Stout: Marimba Clinic sponsored by DeMorrow Instruments (East Ballroom, Stouffer Hotel)
9:00-9:50	Warren Johnson/Marilyn Rife: Bass Drum and Cymbal Clinic sponsored by Sabian Ltd. (West Ballroom, Stouffer Hotel)	2:00-2:50	Concert: PAS High School Contest Winners--McAllen, Texas, High School (Convention Center Ballroom)
9:00-12:00	Marching Forum: Individuals Competition (Convention Center: Rooms 103-104)	2:00	College Level Solo Snare Drum Contest Finals (Convention Center: Rooms 103-104)
10:00-10:50	Jerry and Marlene Tachoir: Vibraphone Clinic sponsored by Selmer/Ludwig-Musser (Convention Center Ballroom)	3:00-3:50	Kirby Shelstad: Synthesizer/Computer Clinic sponsored by Apple Computers (East Ballroom, Stouffer Hotel)
11:00-11:50	Walfredo Reyes, Jr.: Latin Percussion Clinic, sponsored by Latin Percussion (East Ballroom, Stouffer Hotel)	3:00-3:50	Jay Colliis: Music Business Seminar I (West Ballroom, Stouffer Hotel)
11:00-11:50	Alyn J. Heim: The Band Director's Dilemma: What to Do with the "Drummers" after the Marching is Done, sponsored by MENC (West Ballroom, Stouffer Hotel)	4:00-5:00	PAS Board of Directors Meeting (Nashville Room, Stouffer Hotel)
11:00-11:50	Percussion Ensemble Contest Committee Meeting (Davidson Room A, Stouffer Hotel)	5:00	Registration and Exhibits close
12:00-1:00 PM	PAS Board of Directors Meeting- open to all PAS members (Nashville Room, Stouffer Hotel)	8:00	Concert: Percussion Ensemble Stuttgart (Grand Ballroom, Stouffer Hotel)
		10:30	Jam Session (Tennessee Room, Stouffer Hotel)



Warren Johnson



Marilyn Rife

*PASIC '89 NASHVILLE*  
Thursday, November 9, 1989



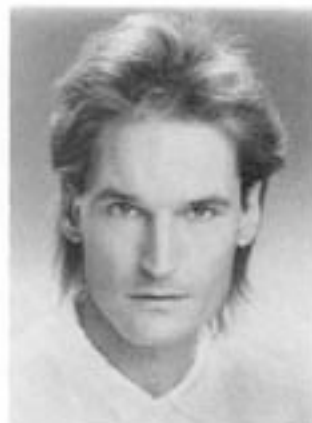
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P. A. S.*



*Gordon Stout*



*Kirby Shelstad*



*Percussion Ensemble Stuttgart*

# PASIC '89 NASHVILLE

## Schedule of Events

Friday, November 10, 1989

8:00 AM	Registration		
9:00	Exhibits Open	1:00-1:50	<b>Larrie Londin: Drumset</b> Clinic sponsored by <b>Sabian Ltd.</b> (West Ballroom, Stouffer Hotel)
9:00-9:50	Jay Collins: Music Business Seminar II (West Ballroom, Stouffer Hotel)	2:00-2:50	<b>Concert: William Moersch,</b> Marimba, and the Vanderbilt University Orchestra sponsored by Yamaha Music Corporation (Convention Center Ballroom)
9:00-9:50	George <b>Gaber:</b> Percussion Seminar sponsored by <b>Remo, Inc.</b> (Convention Center, Room 103)	3:00-3:50	<b>Gary Chaffee: Drumset</b> Clinic sponsored by <b>DrumWorkshop</b> (West Ballroom, Stouffer Hotel)
9:00-12:00	Marching Percussion Forum: College Drum Line Competition (TPAC, Jackson Hall)	3:00-3:50	Panel Discussion with Marching Percussion Specialists (East Ballroom, Stouffer Hotel)
9:00-10:00	PAS Committee Chairpersons Meeting (Davidson Room A, Stouffer Hotel)	4:00-5:00	PAS Chapter <b>Presidents</b> Meeting (Nashville Room, Stouffer Hotel)
10:00-10:50	<b>Concert:</b> PAS College Contest Winners, Individual and Ensemble (Convention Center Ballroom)	5:00	Registration and Exhibits close
11:00-11:50	Hand Drumming Clinic (artists and sponsors to be announced)	5:30-6:30	Sustaining Members Advisory <b>Council Meeting - All Sustaining Members Welcome</b> (Nashville Room, Stouffer Hotel)
11:00-11:50	Kenny Malone: <b>Drumset</b> Clinic sponsored by <b>DOG</b> Percussion (West Ballroom, Stouffer Hotel)	8:00	<b>Concert:</b> Nashville Symphony with Evelyn <b>Glennie,</b> soloist (War Memorial Auditorium)
12:00-1:00 PM	Editors Meeting, <b>Percussive Notes</b> Magazine (Davidson Room A, Stouffer Hotel)	10:30	Jam Session (Tennessee Room, Stouffer Hotel)
1:00-1:50	Bob Becker: Xylophone Clinic sponsored by <b>Kori</b> Percussion-USA (East Ballroom, Stouffer Hotel)		



*James Lambert, Executive Editor,  
Percussive Notes*



George Gaber



# PASIC '89 NASHVILLE

Friday, November 10, 1989



*College Drum Line Competition*



*Bob Schietroma, 1st Vice-President, PAS-Committees*



*Kenny Malone-Sam Bacco*



*Bob Becker*



*Larrie Lordin*



*William Moersch*



*Garwood Whaley, 2nd Vice President-Chapter Presidents*



*Evelyn Glennie*

# PASIC '89 NASHVILLE

## Schedule of Events

Saturday, November 11, 1989

8:00 AM	Registration		
9:00	Exhibits Open	1:00-2:30	Eddie Bayers: Drumset Recording Session sponsored by Zildjian Co. (location to be announced)
9:00-9:50	Alan Dawson: Drumset Clinic sponsored by Selmer/Ludwig-Musser (West Ballroom, Stouffer Hotel)	2:00-2:50	Concert: Louie Bellson and Jacob Armen, drumset with the University of Tennessee Jazz Ensemble, Bill Scarlet, Director, sponsored by Remo, Inc. and Zildjian Co. (Convention Center Ballroom)
9:00-10:30	Bob Mater: Drumset Recording Session sponsored by Vic Firth, Inc. (location to be announced)		
9:00	Marching Percussion Forum: High School Drum Line Competition begins (TPAC, Jackson Hall)	3:00-3:50	Mike Back and the Spirit of Atlanta Drum Line sponsored by Selmer/Ludwig-Musser (East Ballroom, Stouffer Hotel)
9:00	Paul Yancich: Timpani Clinic (East Ballroom, Stouffer Hotel)	3:00-3:50	Bobby Rondinelli: Drumset Clinic sponsored by Yamaha Music Corporation (West Ballroom, Stouffer Hotel)
10:00-10:50	Concert: The Manhattan Marimba Quartet sponsored by DeMorrow Instruments (Convention Center Ballroom)	3:00-4:30	Dale Armstrong/Drumset Recording Session sponsored by J.D. Calato/Regal Tip (location to be announced)
11:00-11:50	Sarah Tenney: Marimba Magic Demonstration sponsored by Lang Percussion (East Ballroom, Stouffer Hotel)	5:00	Registration and Exhibits close
11:00-11:50	Jack DeJohnette: Drumset Clinic sponsored by Sonor/Korg USA (West Ballroom, Stouffer Hotel)	6:00	Mixer, Cash Bar (Convention Center Terrace)
11:00-12:30 PM	Tommy Wells: Drumset Recording Session sponsored by Remo, Inc. (location to be announced)	7:00-8:30	PAS Hall of Fame Banquet, Guest Speaker: Jim Coffin (Grand Ballroom, Stouffer Hotel)
1:00-1:50	Omar Hakim: Drumset Clinic sponsored by Pearl International, Inc. (West Ballroom, Stouffer Hotel)	9:00	Concert: David Samuels, vibraphone and marimba, sponsored by Yamaha Music Corporation (Grand Ballroom, Stouffer Hotel)
1:00-1:50	PAS Music Education Committee: Clinic "How to Practice" (East Ballroom, Stouffer Hotel)	11:00	Jam Session (Tennessee Room, Stouffer Hotel)

# PASIC '89 NASHVILLE

Saturday, November 11,  
1989



*Alan Datson*



*Eddie Bayers*



*Gary Chaffee*



*Omar Hakim*



*Louie Bellson*



*Jacob Armen*

# *Student Scholarships to Attend PASIC '89*

## *Nashville, November 8-11, 1989*

Seven scholarships to help students attend PASIC '89 in Nashville have been made possible through the generosity of Remo, Inc., Avedis Zildjian Company, Ludwig Industries, William F. Ludwig Jr., Yamaha Corporation of America, Val and Venus Eddy, and Colwell Systems. Each scholarship recipient will receive:

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Yamaha Corporation of America Scholarship	Jay Wanamaker, Yamaha Corporation of America 3050 Breton Road, Grand Rapids, MI 49510
Eddy Scholarship	Eddy Scholarship, c/o Percussive Arts Society, PO Box 697, Urbana, IL 61801
*Colwell Systems Scholarship	Colwell Systems Scholarship, c/o Percussive Arts Society PO Box 697, Urbana, IL 61801

\*The Colwell Systems Scholarship recipient will serve as the student representative on the PAS Board of Directors. This person will be responsible for presenting a written report of the meeting to the student membership of PAS. This report will appear in the 1990 PASIC Preview.

**APPLICATION DEADLINE IS OCTOBER 1, 1989**

# PASIC '89: Dave Samuels Today --

*an interview by David Via*



*Dave Samuels with his distinct musical personality, has established himself as one of the top mallet players of today. He has continued to demonstrate his versatility and has gained wide recognition by performing and recording with a broad scope of artists ranging from Carla Bley and Anthony Davis to Frank Zappa and currently Spyro Gyra. In 1988, Dave released his debut solo album, Living Colors. In addition to being a highly acclaimed performer, Dave is a respected educator. Having authored several method books for mallet keyboards, Dave recently completed volumes 1 and II of his instructional video, Mallet Keyboard Musicianship.*

**David Via:** This past year has been a very productive one for you both as a performer and an educator. One of your many successes has been performing with Spyro Gyra. As a member of the band you maintain a very busy performance schedule. If there is such a

**thing, can you briefly describe a typical day of tour?**

**David Samuels:** Generally speaking, after the previous night's concert the crew will pack-up, travel to the next day's location, and will begin setting up equipment very early. We arrive into a town late morning or early afternoon, and after settling in the hotel, we go to the concert hall. By the time we arrive at the hall the road crew has the stage pretty much set in order and around 3:30 we do a sound check. Around 6:30 we go back to the hotel to get ready for the concert, and leave for the hall about an hour before we play. We do the concert and afterwards hang out for a little while before going back to the hotel. We get up the next morning, check-out, and start the process again. Generally speaking we are in each town less than 24 hours. When I talk through it it sounds quite repetitive;

however, the whole operation generally runs very smoothly and everyone in the band and crew gets along very well - one big extended family.

**DV:** By the way, congratulations on Spyro's new album, *Point of You*. Can you tell us how you're involved in recording an album with Spyro Gyra?

**DS:** Generally there is a period of rehearsals of four or five days to go over all the new material for the record. Then we go out and do concerts playing the new material. It gives us a good idea for how the arrangements work, and also gives us an opportunity to learn the material more thoroughly. Then we go into the studio for about five days and record with everyone. With each new recording we're able to keep more and more of the basic tracks, including the solos. Then we'll go back and either replace parts, add new ones, or overdub new solos. After the first five days, I am only involved for about another two and one half days. After that my involvement is basically done until we come to the mixing of my compositions. I will get involved with the mixing process for any tune that I've written for the album in order to guarantee that the finished product is what I had originally conceived.

**DV:** In addition to *Point of You*, you have recently released your first solo album, *Living Colors*. What can we expect to hear?

**DS:** The record, as the name implies, gives a broad spectrum of colors to what the vibes and marimba can do as a featured melodic as well as solo instrument. My writing ability is also well rep-

---

resented on this record. In terms of the style of the music, it's different, it's new, it has a definite signature sound. I think as far as the world of percussion is concerned it adds yet another nail in the coffin that these mallet instruments only function in the background.

DV: How does your involvement in recording *Living Colors* differ from recording with *Spyro*?

DS: With *Living Colors* I was involved in every aspect of the process from recording note one through the mastering process, and cover artwork. I selected the tunes, the method of recording, the overdubs we were going to do, and the mixing process. I was basically there the entire time.

DV: What was your total time involvement with *Living Colors*?

DS: Between 20 and 30 days work?

DV: How long were the days?

DS: The days were as long as they were productive, which generally ranged from eight to twelve hours per day. If any one person involved in the project started to fade out, then we had to stop the process. The entire team has to remain effective.

DV: Undertaking a project such as recording a solo album is monumental. Was making a statement one of the motivating factors?

DS: Not so much a statement as a documentation of my own playing, and of my conception of music at that particular point and time. It is an accurate representation of me. That's all records really are. Any recording is really just a freeze frame. Live performance as opposed to recordings allow for more expansion and experimentation for both the artist and the listener. Comparing a live performance to an earlier

recording enable the listener to hear the development and changes in the artist over a certain period of time.

DV: Andy Narell performed on the album. What interested you in working with Andy and utilizing steel drums as opposed to more traditional jazz instruments?

DS: Well, I had actually met Andy at PASIC '83 in Knoxville. We had some mutual friends and I had listened to Andy's music, but I had never met him. Michael Combs at the University of Tennessee arranged an opportunity for Andy and me to play together. We really enjoyed it. About a year later we did a series of university clinics and concerts. Andy had some arrangements for steel band and I went out as a guest soloist. The band would play a couple of tunes and then Andy and I would do a few duets for marimba and steel drums. It was a unique combination. The steel drum much like the marimba and vibes is another percussion instrument which is underrated and unfortunately highly stereotyped. When I had the opportunity to make this record, I realized one of the sounds I liked and wanted to present was the combination of steel drums with marimba and vibes. I called Andy and invited him to come and do the record, as well as to write a piece. There are two tunes with pans on the record - each one took a day to record. Andy flew into New York and one day we recorded *New Math*, which is his tune and the next day we did *Pan Dance* which is the tune that I wrote. We've kept in touch and have talked about doing some other projects together in the future.

DV: As you have eluded to, not only are you a performer but you are also a composer with tunes appearing on *Living Colors* as well as *Spyro Gyra's* recordings. How do you approach composing music?

DS: Writing for me is something

that takes a lot of time. It's a process that has each hme take on its own organic quality. When I have been out on the road for a while and haven't had an opportunity to write, I have to get back into the process. I have to do it on a consistent basis for a period of time in order to get something that really appeals to me, something that has content and a sense of longevity. I want a composition that I can listen to years down the road and still say that it has a definite point of view. I also keep a pad of musical statements, sometimes thoughts, sometimes complete paragraphs. I might take something I wrote six months ago, eight or ten bars or some particular rhythmic figure, and use it in conjunction with something that I wrote yesterday.

DV: Do you compose primarily for yourself or for your audience?

DS: It's difficult to know what an audience hears and what it responds to. This is not only true of composing but also in performing. As an artist you experience your art form in a way a non-musician would never experience it; however, emotions seem to be understood by both novice and professional alike. Because of this I like to write music that has a strong emotional base.

DV: You mentioned your musical sketchpad, and in your video, *Mallet Keyboard Musicianship*, you stress the importance of young musicians keeping a sketchpad. Could you elaborate a little further?

DS: As far as I am concerned, writing is an essential part of being a performer. What writing does is force you to examine your choices, to organize your thoughts and alternatives, and to be able to make a decision as to whether or not something sounds good. Those are the same types of things that you do as a performer. You have to decide whether or not you sound good, and why you sound good. You should determine if you are exe-

cutting a piece in a fashion that really services the music you are playing, or whether you are arbitrarily doing something because someone told you to do it that way, or because you heard someone else perform it that way. What you are ultimately looking for is your ability to express yourself on your instrument. Whether you are playing your own music or someone else's music, your main purpose should be to play it through your emotional point of view. In order to acquire a sense of your likes and dislikes, you have to examine your playing. One of the ways to examine your playing is to be forced to create. Forcing yourself to create ideas is one of the basic elements of composition and improvisation. It is part of a general growth process of developing into a complete musician.

DV: In regard to music education today, and particularly percussion instruction, do you believe it is too technically oriented rather than focusing on the more basic essentials of music?

DS: I think being too technically oriented is a problem that faces every instrumentalist not just percussionist. In general, what's happened with music education is that a lot of the "how-to" and the artifact of music, which is the analysis, has been distilled, quantified, and theorized over time. What you often get when you study music are the components of what you are supposed to be doing, without really grasping the essence of the music. The essence is the personality you transmit through whatever music you happen to be playing. There are musicians today on all the instruments who really have no idea what they are playing. They have never bothered to analyze nor examine the piece they are playing. All they have done is translate dots on a page in order to be consistent with who they are studying with or who they like to listen to. This is done summer, 1989

without the musician examining what their own taste, interpretation, and feelings are. To me, that is the essence of performance.

DV: Is there a relationship to your logical approach to music and your background in psychology?

DS: Not really. While in college, I was interested in acquiring a liberal arts degree, and psychology interested me. However, I believe when you are truly committed to an art form, everything around you has relevance to that art form, whether direct or indirect. You should expose yourself to as many varied opportunities as possible. Experiences which may seem unrelated, many times, can have a very positive effect in development, if you are open minded.

DV: In addition to *Living Colors*, you have just completed volumes I and II of your video series, *Mallet Keyboard Musicianship*. Can you give us an overview of the series?

DS: There are two parts. Volume I covers the basics of "how-to," and volume II deals more with "what-to". In general, the whole tone of the video is to help the student to become more creative. The objective is to create a marriage between exercises and music. The music is not separate from the exercises, nor visa versa. Practicing is creating music, and creating music is practicing. If you separate those things, then you have constructed a mote around what you are practicing versus what you are playing. Separating the two doesn't make any sense. The two have to relate. If you don't make this connection you're wasting your time, and it seems none of us have enough time. The videos are an encapsulation of this attitude. You have to be dealing with music, you have to deal with projecting your personality, you have to be constantly making choices and you have to take the responsibility

for the results.

DV: Is this attitude reflected in your teaching methods?

DS: I never feel responsible for how a person plays. My responsibility is exposing a person to ideas and getting a person to think. By assisting someone in developing the process of critically listening and thinking, I feel that I've helped that person in becoming a better musician. I really have no control over how one ends up playing in terms of their innate or acquired abilities. I make this clear to my students from the beginning.

DV: Have we tried to turn music education into too much of an exact science? So often we are told that if we do this particular exercise we will achieve this result.

DS: Music has been quantified at the expense of its expressive qualities. The system works in spite of itself for people who are interested, talented, and self-motivated. The system doesn't always work for people that need direction, need to be opened-up, need to be exposed, so they can make decisions as to whether or not they ultimately want to play. That's where the system fails. I suppose there are a few students who have had aspirations of being professional performers that will instead end up working in the music industry in some capacity other than being a performer. That's fine. I think the music industry is stronger for it. However, there are a number of students who never make the necessary adjustments. They never question themselves, ask themselves how can I be a better musician. Unfortunately, I feel many of students get lost in the system.

DV: How do you perceive the future of music education?

DS: That's a good question. I

think what has happened is things have become more and more distilled. This is not to say that there are not good music schools out there, there are. Every school has some very inspiring educators. However, regarding the future of music education, I think music technology will have a tremendous impact on music education. Unfortunately there currently seems to be a schism between musicians involved in acoustic music versus those involved in electronic music. What has developed outside the educational system is an entire generation involved in music who have none of the traditional prerequisites for being performers. For example, there are composers who due to the assistance of computers, might not be able to play in time or play in tune. With the aid of computers they are able to bypass that whole learning process. The end result is that new kinds of music have emerged. Some of which is good, and some of which isn't. The negative aspect of this is that the composition and the per-

formance have become one in the same. Generated by the computer, everything is done in a systematic step process and performed by a machine. This process eliminates the emotion and variety that comes from a live performance. I like the fact that a particular piece will sound different each time it is performed, that a Beethoven symphony will never sound exactly the same when performed by two different orchestras. It will not even sound the same when performed by the same orchestra twice. The impact on music education will occur when this generation enters college music programs to learn more about music. While this trend was started by music technology, pretty much separate from traditional music schools, music programs must begin to prepare themselves to take the technologists and educate them to be accomplished musicians without separating the two.

DV: Obviously those who embrace the marriage of the technologist and the musician will be better off because of it.

D.3 No question about it. Electronic music is definitely here to stay, and if put into the hands of good, strong musicians, the end results will be incredible.

DV: In closing, with all of these things going on and with the projects you've completed over the past year, what can we expect from Dave Samuels in the future?

DS: After returning from a European tour with Spyro Gyro, I will be finishing my second solo album in March for a late Summer release. One of the things I want to explore in this next album is writing for a percussion ensemble, which also incorporates a rhythm section. I have done some arrangements for mallet ensemble and rhythm section from pieces off of *Living Colors*, as well as some older compositions. I'd like to explore that more. I feel that combination of instruments is very appealing and unique. At some point, I'd like to be able to tour with a small mallet ensemble. I'm also am in the process of having some of these arrangements published, and I will be working on record projects with other people. I'll be doing a number of clinics, and will be working with Yamaha in developing new product ideas. In general, I want to continue to raise the percussion consciousness of both musicians and non-musicians.

DV: Thank you for your time Dave. It sounds as if next year will be every bit as busy and I'm sure all percussionists are thankful to hear that.

Formerly the *Administrative Manager for the Percussive Arts Society and Percussion Instructor at Millikin University in Decatur, Illinois, David Via is currently Percussion Specialist for Yamaha Corporation of America. David holds degrees from Millikin University and Northwestern University.*

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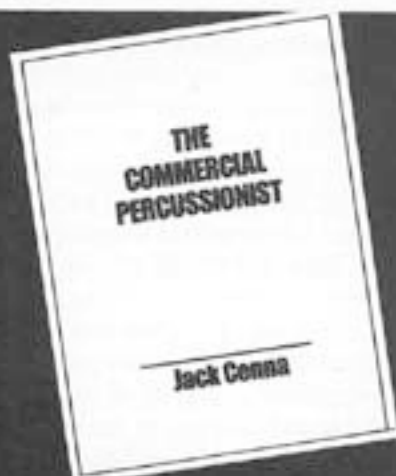


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# Frank Wiley's 'Within the Vortex'

by Mark Ford

*From time to time, Percussive Notes features articles on noted composers who have contributed to the field of percussion. In the past two years Frank Wiley has been recognized for his music by many organizations. Wiley's "Abstract" was recently performed by the Cleveland Orchestra on tour in New York City and was also heard on National Public Radio. As a winner of the Cleveland Arts Prize, an award given to a distinguished artist in the greater-Cleveland Area, he has received commissions and published works of varying instrumentation. Currently, Wiley is in Austria and West Germany for performances of his "Voces Luminas" performed by the organist Karel Paukert of the Cleveland Art Museum. I talked with Frank Wiley following the premier of "Within the Vortex" at PASIC '87 in St. Louis. The following article is a result of that interview. -Mark Ford*

There seems to be two avenues for modern day composers to support themselves. One is the road of composing for commissions, grants and recordings that often demand some type of performance from the composer (i.e. conducting featured artist, etc.). This lifestyle can be precarious in regards to knowing when the next pay check will arrive (at least until some form of popularity is achieved). The other road is a bit more stable and focuses on using a university as a base of income to allow the composer flexibility in composing and variety of ensembles for which to write. Obviously many composers have utilized university work to acquire a freelance working berth and vice versa, or found a workable combination of the two. Frank Wiley has found himself in an enjoyable yet demanding role as composer, educator, conductor and performer at Kent State University in Kent, Ohio.

Wiley's most recent composition, "Within the Vortex", was recently premiered at the Percussive Arts Society International Convention in 24

St. Louis by Harvey Warner, principal percussionist for the Nashville Symphony. It was a wonderful experience for Wiley to have this composition premiered at PASIC '87. "Percussion is pretty important in everything I've written. If I write an orchestra piece, the percussion is likely to be as important as the strings," states Wiley. Yet percussion is not Frank's only emphasis. Besides directing the Kent State New Music Ensemble, he also directs the KSU Electronic Music Studio. Here he has ample opportunity to experiment with new innovations in the electronic field in regards to composition and performance. In fact, it is due to his electronic experience and his commissions from the National Endowment for the Arts, the Ohio Arts Council, and the American Music Center that Wiley was recommended to compose a premier for PASIC '87.

"Within the Vortex" is for solo percussion and tape. The reason this work is unusual is due to the wage of a drum machine and eight pads to trigger the machine that are included in the percussionist's setup. "I've really never written this kind of live electronic performance: exclaims Wiley. This work could be a first in regards to electronics. For several years now drum set players have utilized drum machines to play "time" during a song while they played acoustic drums and electronic drums in "real" time. However this aspect of electronic performance has only recently bled over to percussion chamber music. "Within the Vortex" may be the first chamber work to incorporate a percussionist playing electronic drum pads within an acoustic setup in combination with an electronic tape for accompaniment.

Originally the work was conceived

to be performed with eight loudspeakers surrounding the audience to utilize the hall space for separation. The drum machine would have been connected to eight separate channels via the eight pads to allow the percussionist to play rotating or "whirling" figures around the audience. This rotation idea as well as the various swirling sounds on the stereo tape accompaniment gave Wiley the idea for the title, "Within the Vortex." However, due to the logistics of the hall and setup time, the St. Louis premier was performed with conventional speakers on the stage in stereo to represent the alternation figures.

The work begins with the electronic tape in free, spacy, swirling figures. All the sounds on the tape were created by three synthesizers and recorded on a eight-track tape player. The score actually indicates all eight channels and their functions much like a score would look if there were eight other players. The percussionist gradually enters into communication with the tape. The drum machine acts as an intermediary between the acoustical percussion instruments and the electronic tape. There are several spots where it is difficult for the listener to discern whether the electronic sounds are coming from the tape or from the drum machine. Gradually through a series of accelerations the tape becomes driving and energetic. The percussionist utilizes a very large acoustical setup to offer variety and contrast to the tape. The work then develops in form and intensity by alternating from passages similar to the beginning, free swirling ideas with spatial percussion motives, to driving fast allegros. The piece ends with a short coddetta similar to the energetic portions with tape glisses through all the channels to a

crashing final note. The work lasts approximately thirteen minutes and thirty seconds.

Will "Within the Vortex" find a place on a publisher's list with other percussion publications? Probably not. However Frank Wiley is conservatively optimistic. "The drum machine and electronic pads are critical to this piece," adds Wiley. "It may be difficult to publish. It depends on how much percussion electronics catch on and if it is popular enough, it might be feasible."

Mark Ford is the Coordinator of the Percussion Program at East Carolina University in Greenville, NC. Mark also edits Focus on Education/Student Performance in Percussive Notes.



Frank Wiley



Mark Ford

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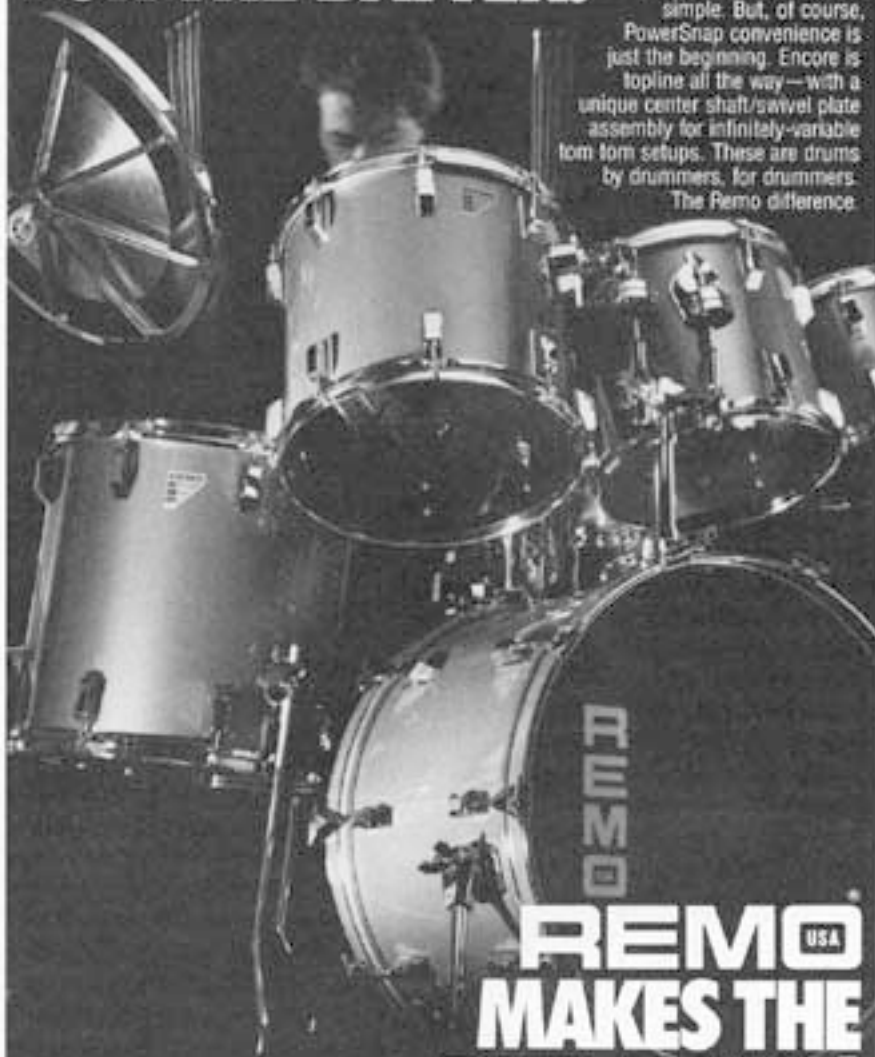
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# PASIC '89: An Individual Entrepreneur - A Discussion with William Moersch

by David Via

*William Moersch is a graduate of the University of Michigan with both a bachelor's and master's degree. He is a successful marimba soloist having premiered over 100 new compositions, and in 1986 he became the first marimbist ever to receive a National Endowment for the Arts Solo Recitalist Fellowship. He is the founder and artistic director of New Music Marimba, and is on the faculty of the Mason Gross School of the Arts at Rutgers University. Through an N.E.A. recording grant, Mr. Moersch will release a solo marimba compact disc this coming season.*

**DV:** One of my former teachers, Terry Applebaum, would refer to the necessity of musicians to be individual entrepreneurs. Would you describe yourself as an individual entrepreneur?

**WM:** Absolutely. An entrepreneur is defined as one who organizes and manages a business, but the original meaning of the word specifically refers to a musical undertaking. So, every self-employed musician should regard him or herself as an entrepreneur. To be successful requires not only the ability and the inspiration to make a long-range career plan, but also to be able to respond positively to new and unexpected opportunities as they arise.

**DV:** In a 1984 interview in *Percussive Notes*, you discussed pursuing your interests as an ensemble performer. Since then your career has taken on a different focus. Did opportunities present themselves or did you make a conscious decision to devote more time to a solo career?

**WM:** When I first played a marimba concerto in high school, I knew that I wanted a career as a marimba soloist. Of course, when I discovered that there were only three concerti in the entire repertoire, it did seem to be a slight drawback. In college, my interests broadened to include jazz vibes, and the

contemporary chamber repertoire for percussion. After pursuing those interests for a couple of years in New York, I decided to focus once again on the marimba. At the time, there wasn't a pre-existing course of action or a role model I could refer to in order to be a successful marimba soloist. Let's face it, there weren't too many "Solo Marimbist Wanted" ads in the union paper. So what I did was reflect on an idea that Charles Owen had instilled in me during my years at Michigan. Charlie always maintained that if I was good enough, the opportunities would be created for me. While I think that theory may have been true at one time, today I believe that you have to play a major role in creating your own opportunities. By 1980, I realized that the only solution to the repertoire problem was to begin commissioning new music, and that the best way to make the transition to a marimba soloist was to form a small chamber group in which I would play only marimba. The New York Quintet was the natural outgrowth of those ideas. By 1984 however, I had assembled enough repertoire for a solo program I really believed in, and I decided that it was time to take the first step toward a solo career; a New York solo recital debut. Once that decision was made, all the energy which I had been putting into the New York Quintet refocused into my solo projects. The Quintet had served its purpose, and was now at a point where it was no longer what I was actively interested in doing. We had established an extensive body of repertoire, which for me had adequately explored the capabilities of the group.

**DV:** You have had relative success in receiving funding through various grants. How does one go about locat-

ing these sources of funding?

**WM:** There are three different types of public funding: government, at the federal, state and local levels; corporate; and private. Under U.S. law, all grants and foundations which are funded with public money are a matter of public record. You just have to know where to look. The National Endowment for the Arts, and the various State Arts Councils all print guideline booklets to describe their programs. Musical America's International Directory of the Performing Arts lists many competitions, foundations and awards, and is considered to be the bible of the classical music industry. The Foundation Center in New York is an incredible source of information on corporate, community, and private foundations. Once you start looking seriously, you will discover layer after layer of information. I should point out that government and corporate funding has been getting tighter and tighter for the past several years, and the best place to start looking for funding now is in the private sector.

**DV:** In 1984 you organized the first percussion consortium to receive an N.E.A. Consortium Commissioning Grant. Since then, several percussionists have followed your lead and applied for this grant. How did your Marimba Consortium Commissioning project first come about?

**WM:** After my New York solo recital debut in 1984, I needed something to help expand and build my solo career. I wanted to commission solo marimba music from composers of unquestioned stature, to help establish the instrument as a viable solo instrument. To do that required a larger financial base. I remembered reading of a new N.E.A. pro-

gram in an article in *The New Yorker* on Elliott Carter's *Night Fantasies* for piano, which was the very first Consortium Commissioning project. I called the N.E.A. Music Program office for the guidelines, and then began planning a marimba consortium. That was the first grant proposal I had ever written, but I was sure that if I could just put all the right components together, the grant would be approved.

DV: So by planning your proposal down to the smallest detail you would make such a strong presentation that it would be difficult for the committee to say "no"?

WM: Well, that was the idea. Since that first proposal, I've become more aware of the ways of the world. However, I still believe that if a proposal is based on a great idea and is presented so that it anticipates and answers all of the committee's questions, then it has a strong chance of being approved.

DV: How did you decide on the personnel for the marimba consortium?

WM: The consortium required three composers and three solo performers, of recognized stature and with a wide geographic range. I began by compiling wish lists of composers and marimba soloists, and eventually narrowed the composers down to Jacob Druckman, Roger Reynolds, and John Corigliano; and the marimbists to Leigh Stevens, Gordon Stout and myself. The grant also had to be sponsored by a non-profit organization, so I contacted the Percussive Arts Society and proposed that they sponsor the grant proposal. In return, we would premier the new pieces at The Kennedy Center during PASIC '86 in Washington, DC. This also added an important, high-visibility performance to the proposal for the N.E.A.

DV: In 1986 you received the National Endowment for the Arts Solo Recital

ist Fellowship, becoming the first marimbist ever to receive the award. How did you get involved in this program?

WM: Jonathan Haas and I heard that the N.E.A. was starting a new Solo Recitalist program in 1980, around the time that Jon was preparing his solo timpani debut. At the time however, the guidelines were so stiff that it was virtually impossible for a percussionist to meet the eligibility requirements.

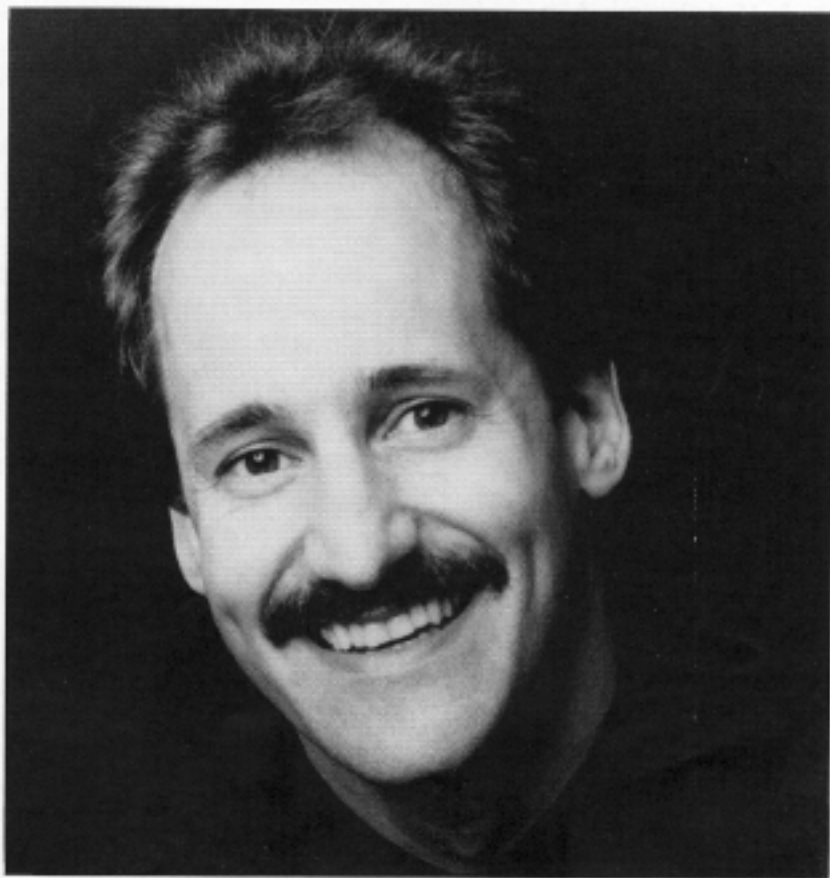
DV: Impossible in what regard?

WM: In order to be eligible you have to have documentation that you are a serious solo recitalist. In 1980, that was defined as having played something like fifteen to twenty contracted recitals within a two year period, and you had to send the N.E.A. copies of each contract. It was extremely difficult for a percussionist to have that kind of

documentation in 1980. The Solo Recitalist Fellowship is available to instrumentalists every other year, and over the past several years the N.E.A. modified the guidelines in an attempt to get more diverse instrumentalists represented. By the time I applied in January 1986, the requirements were for five contracted solo recitals over the previous two years. I also had to propose a career development project that I would successfully complete, if I received the grant.

DV: What do you mean by project?

WM: The purpose of the Solo Recitalist Fellowship is to assist a young solo recitalist in further establishing his or her career. Therefore, the focus of the project has to be on the recitalist, and not on the instrument nor the repertoire. The project has to advance your viability as a recitalist within the marketplace. My proposal was in three parts: 1) to



learn additional solo repertoire, and to produce a professional quality demo tape of that repertoire; 2) to present a New York solo recital in The Lincoln Center's Alice Tully Hall; and 3) to hire a professional publicist to produce the Alice Tully recital and to use the demo tape and the subsequent publicity of that recital to generate additional performing and recording opportunities. Again I believe it's all a matter of making a strong proposal that falls solidly within the guidelines. I realized that may sound rather simplified, but I know of several applications that were rejected because of the wrong project proposal. The N.E.A. has several divisions within the Music Program, each offering different grants. You are not going to receive a Solo Recitalist Fellowship if your project deals with commissioning new pieces, or making a record, both of which are covered by other N.E.A. grants.

DV: In 1986 you established New Music Marimba in order to promote composing and performing for the marimba. Can you tell us how you founded New Music Marimba?

WM: New Music Marimba was incorporated as a non-profit organization under section 501(c)(3) of the federal tax code. That type of incorporation is a very involved and lengthy process, and I don't recommend it to everyone. The entire process takes about a year to complete, and results in a legal entity which has many continuing responsibilities to go along with it. I began New Music Marimba's incorporation in a seminar sponsored by the Volunteer Lawyers Association in December 1987. V.L.A. publishes a booklet entitled "To Be or Not To Be" that describes the non-profit incorporation process, and also offers some alternative suggestions.

DV: Now that New Music Marimba has been established, what are the organization's goals and objectives?

WM: New Music Marimba's primary concern is to encourage and support the creation of exceptional new marimba repertoire. Thus far, we have commissioned three major concerti for marimba and orchestra, and we are planning several solo commissions. I will be performing the first of the three concerti, Richard Rodney Bennett's *Concerto for Marimba and Chamber Orchestra*, during PASIC '89 in Nashville. I envision New Music Marimba developing into an important resource center. Over the past few years it has come to my attention that there still isn't a lot of marimba literature available, and of the total volume that is available, there is very little that I would consider worthwhile. I hope New Music Marimba can create greater awareness of the music that is worthy of attention. We are currently compiling a reference edition of important new marimba compositions, which will give the student marimbist direction in discovering high quality literature. For each work listed, there will also be a composer's bio, a list of previous performances, and information on how to obtain the music and/or any recordings of the piece. In the future, we will sponsor marimba composition and performance competitions, and a series of educational seminars, and also provide logistical and financial support for independent events and projects. As Artistic Director, it is my responsibility to submit proposals for future activities, which the Board of Directors either approves or declines to support.

DV: With your solo career and your administrative duties, do you have time to still perform in chamber groups?

WM: Yes, I am still active with Musical Elements, a contemporary chamber ensemble now in its 13th season, and Piccolodeon, a classical and folk trio of piccolo, harp and percussion. My schedule usually

allows me to perform many free-lance work that comes up that I'm interested in playing. I like to stay active in chamber music because I believe it has enabled me to develop into a much better musician. The learning experience of working on an intensive, regular basis with top-quality wind and string players in a chamber music setting was a revelation in terms of developing a truly musical approach to the marimba. Percussionists, in particular, need to realize that music is not about being absolutely metronomic, nor is it about playing loud and aggressively the entire time. Playing chamber music helps to develop the subtleties of music; elasticity of rhythm, and infinite varieties of attack and timbre. I am convinced that my solo playing is much more musical as a direct result of my extensive chamber music experience.

DV: In addition to your performing career and your administrative duties, you are currently on the faculty of the Mason Gross School of the Arts at Rutgers University. From your perspective as a teacher, what is the major difference in percussion education today versus 10 to 15 years ago?

WM: When I was in college, there were basically only two career choices. You either became an orchestral player or a band director. That was the extent of the options that were discussed. Today, I think students are exposed to a much wider range of choices, either because there really are more options, or because the teachers themselves, are not from such a narrow-minded background as before. Obviously, the fact that I have made a successful career out of solo marimba performance and twentieth century repertoire is just one example of the wider range of role models that percussion students have today.

DV: I'm sure you have perspective students who want to attend Rutgers so they can study with you in hopes of



becoming a solo marimbist. What are your feelings about this?

**WM:** I refuse to teach anyone to be exclusively a marimba soloist. Now having said that, let me explain. At Rutgers, I work with and encourage my students to be as diversified as possible. They have to know the orchestral and chamber literature, as well as the books to Broadway shows. In fact, I feel that anyone who graduates from college today and doesn't know the book to *Cats* or *Chorus Line* is not prepared for what he or she will encounter after graduation. My teaching philosophy is based on what I learned from Charlie Owen. First, you never know what sort of a job someone is going to offer you, and you have to be prepared to do whatever is asked. Secondly, the first job you are offered will inevitably be in your weakest area. Most of the work I did in New York for the first couple of years was playing cimbalom for Stravinsky's *Renard* and *Ragtime*. The first time the Metropolitan Opera called, it was to play zither for Kurt Weill's *Rise and Fall Of the City Of Mahagonny*. I'm not saying everyone should learn to play the cimbalom, I think a student should concentrate on learning to be the best musician he or she possibly can be; to develop a real concept of sound quality, and to be familiar with all of the instruments, and with every kind of music. Then, if you still want to be a soloist, you might have the wisdom and the depth of experience to be able to say something with your playing that is worth hearing. Don't get me wrong, I love working with a serious and dedicated player who really wants to be a marimba soloist, but first I have to be convinced that he or she is ready to be a soloist.

**DV:** Do you feel music students today are prepared for the business side of the profession?

**WM:** Absolutely not. Very few schools are set up to teach the business side of music. Most universities and conservatories are still laboring under the misconception that they are turning out young soloists, and even then they don't prepare the students for the business side of being a soloist. The fact is that the marketplace can only support a limited number of soloists at any one time. The remaining hundreds of annual graduates will have to find something else to do. Of course it's imperative that a student learn to perform on his or her instrument; however, there should be more to the college experience than just learning to play the instrument. Unfortunately, most schools do very little to prepare their students for life beyond graduation. A clever student should use school as a chance to experiment with the challenges of life, while it is still relatively safe and inexpensive. For example, use the degree recital as a trial run for a professional debut recital. Put together a program that isn't just an etude on each of the required instruments, but a cohesive and meaningful musical event. Take full advantage of the only chance you will have for possibly years to come of having a concert hall, instruments, other musicians and a publicity office at your disposal for free. Get out there and attract an audience from the real world, not just the music school. Develop publicity in the local press, radio and television, and attract a critic, if possible. You might get that first review for your resume or press kit. You are working on a resume and a press kit, aren't you? It's, all valuable experience for the real world.

**DV:** Aside from what is offered by colleges, where can young musicians look to learn more about career options?

**WM:** At the time I was in school, the main source was Sidney Shemel and

William Krasilovsky's *The Business of Music*. Today there are many different sources of information. Anyone seriously interested in a solo career should get *The Performing Artist's Handbook* by Janice Papolos, for excellent information on self-promotion, management, debut recitals, taxes and general music business. Concert Artists Guild, based in New York, offers a weekend seminar entitled "Career Moves" at various locations around the country, which I highly recommend. Chamber Music America, also based in New York, is an excellent organization focusing on chamber music as a career. Like any search, one good source will lead you to several more. By starting with these suggestions, you should be able to find a great deal of information on music career options.

**DV:** What do you see the future being for the marimba?

**WM:** Part of the problem facing us today is the distinction between what the artist is endeavoring to do, and what the public is looking to buy. The key is how the two items are different, yet how they come together at some point so that the artist can maintain integrity, and still sustain a career. The interaction of these two factors has changed the way that I think about what I am doing, and to an extent, has changed the sort of music that I am interested in playing. There is a very fine line that has to be negotiated. The challenge remains to satisfy the marketplace enough to sustain a career, but not to commercialize it to the extent that the art form becomes stagnant. This concept applies to all music, not just to the marimba. The future of the marimba lies in developing exceptional music, and exceptional musicians to play it. Today, there are far too few of either. I am trying to make a contribution that sustains the evolutionary process of our art form.

DV: Bill, thank you for taking the time to visit with us. Your involvement as a performer, and administrator, and an educator proves that you are indeed a successful individual entrepreneur. We look forward to the release of your solo compact disc this year, and your showcase concert performance at PASIC '89 in Nashville.

Note: New Music Marimba, Inc. may be contacted at 155 Chambers Street, New York, NY 10007.

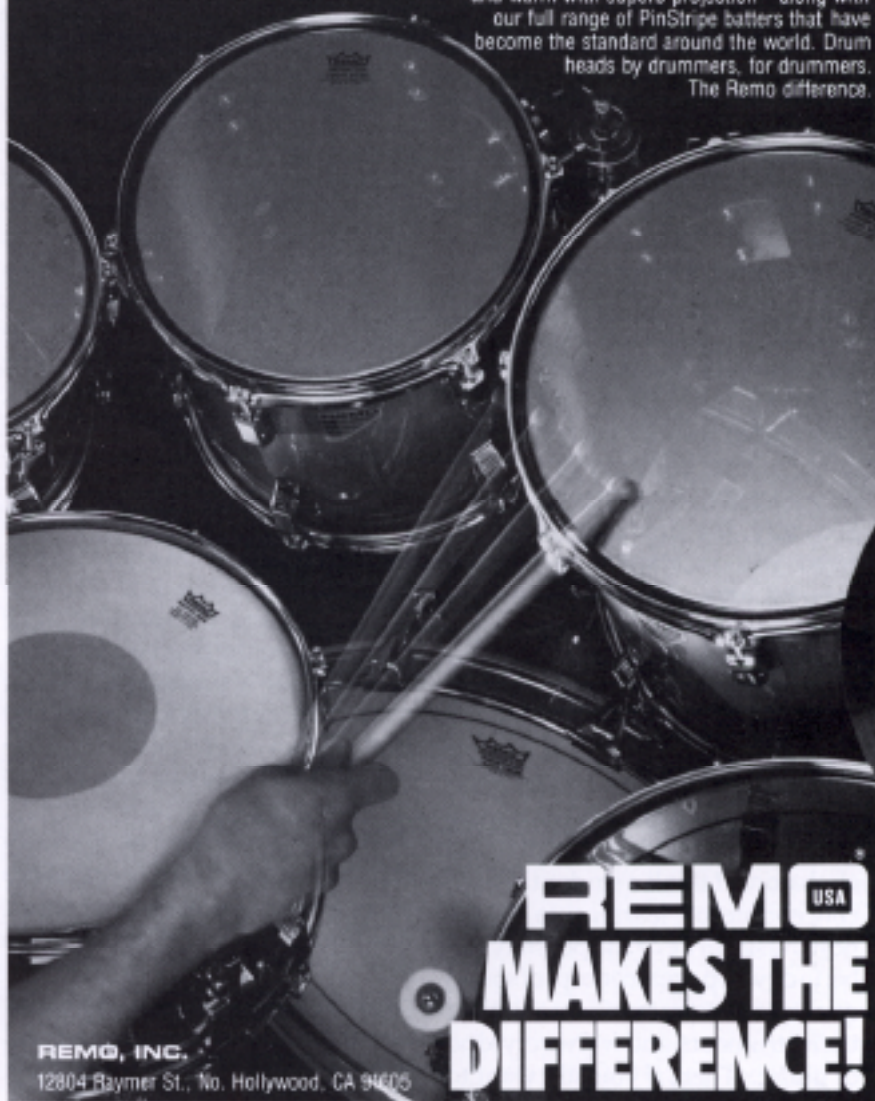
A Graduate of Millikin University and Northwestern University, David Via is Product Specialist for Yamaha Corporation of America, Band & Orchestral Division. He previously was the Administrative/Advertising Manager for the Percussive Arts Society and percussion instructor at Millikin University



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# An Evaluation of Contemporary Marching Percussion: Tuning, Technique, and Musicianship as It Relates to School Percussion Sections by *Will Rapp*

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During the past few years of presenting clinics, adjudicating and guest conducting, I have observed the ongoing need to see the areas of tuning, technique and musicianship addressed as they relate to school percussion sections. The excellence observed in our nation's top drum corps, college and university percussion programs has motivated countless numbers of high school programs to make a commitment to strive for a higher level of sophistication. While this motivation is well-founded, not all of the concepts transfer 100 percent to school percussion programs.

On the subject of tuning, we have observed the average pitch of the field drum used in marching percussion from 1968 to 1988 slowly rise the interval of an octave! Consider for a moment, the effect of tuning the string instruments of the orchestra one octave higher! Without any structural modifications, these instruments would be destroyed. Fortunately, percussion manufacturers have, over the past twenty years, made structural changes including thicker shells, more lug castings, and improved counterhoops, as well as the development of a more sophisticated snare mechanism to address the need of individual tension, vertical adjustment, and release of snares while maintaining unit tension. All of this has given us a better instrument with projection capabilities that seem to be commensurate with the changing philosophies of toning.

Certain drum corps snare lines use extremely high batter head tension, maximum snare head tension, and a vertical snare adjustment that ac-

tually chokes off sound from the snares when the drum is played near the edge at softer dynamic levels. This "dry" sound as it has been characterized, then becomes part of that group's philosophy and is directly related to the number of performers in these segments, the level of talent, and the complexity of part construction. Taking this exact same tuning concept and applying it directly to a high school snare line of only a few players with limited abilities, performing standard published percussion parts somehow does not produce the same result. Percussion instructors who wish to transfer concepts they have learned from such competitive performance situations to a school percussion experience must first evaluate the concept and decide if there is a 100 percent transfer to their specific teaching situation, or if it must be modified somewhat to properly align with the program's educational needs.

There is no call for "caving in" drum shells just because the new fabric laminated system heads can withstand extreme levels of tensioning. Research and development has now produced a head of supreme durability with excellent tonal characteristics. I don't believe it was developed to force drum manufacturers to go to thicker shells, more lug castings and heavier counterhoops. Manufacturers work to give performers the best quality product, but we still have the responsibility as consumers to use it with common sense. Even the most expensive radial tire for an automobile will blow out if one attempts to achieve an inflation of 150 pounds per square inch!

Precision drumming has become technically oriented to the point where an imbalance of teaching time may exist between technique, expressive elements, and knowledge of musical components. I believe that groups performing at the highest levels address all three areas of comprehensive musicianship:

1. Knowledge of Components - The role of melody, harmony, rhythm, texture, tone color and musical form in the literature they are performing.
2. Use of Expressive Elements - Understanding and application of correct practices of balance, blend, dynamics and phrasing in performance.
3. Mastery of Technical Skills - Those physical abilities needed to accurately and consistently perform the written parts.

Student performers need only to review the above list and compare it to the performance of their percussion feature or marching band show music to determine if there is a need to spend additional rehearsal time in any area. This procedure is no different from what conductors undertake in score analysis and preparation for rehearsal, or what our students should do when they approach a new piece of literature.

Finally, we are aware of the great number of student percussionists who feel they "know" a piece once the notes, stickings and dynamics have been learned. The concept of phrasing often eludes students in school percussion programs, as evidence by the fact that many appear as freshmen in college and

university music programs with little understanding of the concept. If this most glorious concept of music were discovered and cultivated at a younger age, perhaps more of our students might find the real enjoyment in musical performance.

Often, phrasing is simply not discussed for the fear that "the correct" approach is not known. Rather than worrying about "the correct" approach, students should be encouraged to start by developing a "rough" approach. I have discussed this enigma regarding phrasing with numerous artist-teachers who agree that advising students to first sing through passages to determine a "rough" acceptable phrasing concept, then teach that mental concept to the hands is perhaps the best general solution to be offered. A simple analogy for students would be as follows: repeat the following sentence, accenting the word(s) in capital letters. Decide which you like best and repeat the sentence using that inflection.

i like to play **DRUMS**.  
i **LIKE** to play drums.

i like **TO** play drums.  
i like to **PLAY** drums.

i like to play **DRUMS**.  
i **LIKE** to play **DRUMS**.

i **LIKE** to **PLAY** drums.

Initially, students could use the inflection approach to discover how a line begins, moves and ends. They should also become aware of any climaxes in a piece and an approach should be "upped out for leading to a point of climax, as well as away, as needed. Students need to understand that not all climaxes are marked by loud dynamics and that they can occur for other than dynamic reasons. Certain technical considerations also have an influence on phrasing possibilities:

1. **Accent to Tap Height Relationship** - The ability to recover from accented notes when a tap immediately follows.

2. **Stroking vs. Bouncing** - The ongoing development of both concepts at various tempi.

3. **Use of the Leading Sound Concept** - Either to enhance doubled notes or to clean up a unison figure within a segment of the ensemble.

The Percussive Arts Society's publications over the years have provided our membership with excellent articles on a wide variety of topics related to the Contemporary marching Percussion scene, and perhaps a single publication including a compilation of every article that has ever appeared in the society's journals would be a valuable resource to the membership-at-large, those who have just recently joined PAS and the many non-percussionist educators who are eager to obtain information on this ever changing subject.

*Will Rapp is currently Director of Bands and Chairperson of the Music Department at Kutztown University of Pennsylvania, where he also teaches percussion. He continues to be active as a performing percussionist, guest conductor, educational writer with Jenson Publications and clinician with Yamaha Corporation of America.*

## 1989 PAS HIGH SCHOOL PERCUSSION ENSEMBLE CONTEST RESULTS

**FIRST PLACE: McALLEN HIGH SCHOOL PERCUSSION ENSEMBLE  
McALLEN, TEXAS**

Directed by Michael Scott Reddock

**SECOND PLACE: COOKEVILLE HIGH SCHOOL  
SYMPHONIC PERCUSSION ENSEMBLE**

COOKEVILLE, TENNESSEE  
Directed by David L. Talbert

**THIRD PLACE: PROJECT CREATE**

(An arts outreach program at Carroll College)

MENOMONEE, WISCONSIN  
Directed by Jim Sewrey

**Congratulations to all three of these ensembles!**

The McAllen High School Percussion Ensemble has been invited to perform at PASIC '89. See PASIC schedule (pages 9-17) for details.

# PASIC '88 Student Scholarship Report

*Kevin L. Jahoda*

I was on my way to the Percussion Suite and upon arrival I noticed a note taped to the suite door which said "Kevin-you *have* won the PAS Colwell Scholarship. Call Mr. Steve Beck *immediately*." After about twenty minutes of casual *flipping* out, I ran into a friend Mike, and I asked him to hit me in order to reassure myself that I was not dreaming. Well, after the pain went away I realized that I was awake and called Mr. Beck to confirm my plans to attend PASIC '88.

The first Board of Directors meeting was called to order at 12:00 pm. by President John H. Beck. This year the board meetings were broken into two sessions, the first which allowed those submitting reports a

chance to explain them, and the second would allow for discussion of the reports as well as the introduction of any new business. This "new" set up proved a very *productive* method of keeping the meeting going as well as allowing for individual input and discussion.

As part of the new business, PAS was asked to join a "consortium" with other international wind and percussion organizations. Entrance into the consortium would not cost PAS any *money*. The PAS Executive Committee recommended that PAS become a member of the consortium because of the "buying power" which PAS would increase. This would prove *very* useful when PAS was looking for a convention

site. For example, the horn, *tuba*, and double reed societies are looking for convention sites as well as PAS. The individual societies decide where they would like to hold their conventions, and as a group they could approach the owner of hotels for "group rates", etc. Since they could offer the hotel owner more occupants as a group than as individual societies, the management might give *us* a better deal on the rooms, which could make a PASIC a little more affordable to the members. The consortium proposal was passed at the 4:30 pm. meeting.

I have heard many of my fellow students say of PAS, "so if I join, what is PAS going to do for me" or "I've been



Photographed in L.A. by Chris Dutton for Sabian.



*a member for km years now and PAS has done nothing for me.*" Well my friends, if you have not received anything from PAS, it is YOUR fault! Just look at all the talent within this organization: educators, manufacturers, and performers such as Vic Firth, Steve Houghton, David Samuels, Garwood Whaley, Ted Piltzecker, James Petercsak, Doug Walter, Mike Balter, Leonard DiMuzzio, Ed Thigpen, and Peter Erskine-to name a few. With a pool of such talented individuals, you could gain countless strands of knowledge with a little effort. Not to sound too sage, but an old saying comes to mind: 'You're only going to get out of it what you put into it.' If you always want the other guy to do the work, and you do not offer your own input, then who is to blame? If the members who are

complaining about some states' inactivity would take the initiative and activate those state chapters, they would be providing themselves as well as others with the most valuable gift of all...*knowledge.*

At this time I would like to reiterate what I stated at the 4:30 p.m. meeting concerning the Shenandoah Percussive Society, at Shenandoah Conservatory (*this idea originally came from a friend at The Berklee School of Music*). This organization consists of all of the percussion majors on campus. When the student joins the SPS, he or she automatically becomes a member of PAS because a percentage of the dues goes towards PAS dues. This is an effective way to increase the student membership in PAS, stimulate student involvement, and pro-

vide your percussion department with additional funds in order to educate the students. If you would like more information about the Shenandoah Percussive Society, write to: Shenandoah Percussive Society, c/o Kevin Jahoda, Shenandoah Conservatory, Winchester, VA 22601 USA,

In conclusion I would like to state that PAS is financially stable and appears to be in good condition for the upcoming year. I would like to urge the student percussionists to become involved and enter the competitions as well as applying for the convention scholarships (editors note: see page 18 of this issue). Make the Percussive Arts Society work for you!

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# Positive Benefits of the Percussion Ensemble Contest *by Douglas J. Wolf*

---

John Beck first introduced the concept of a Percussion Ensemble Contest to the chapter presidents of PAS in 1983. The Contest goal of **promoting excellence within the percussion** ensemble area was quickly agreed upon by the chapter **presidents**, but opinions differed **greatly** on guidelines and procedures for **the Contest**. The chapter presidents' **meetings at PASIC were dominated** over the next several years by further discussion regarding how the Contest should be administered. While considerable debate continues to surround the Percussion Ensemble Contest, I would like to take this opportunity to discuss some of the positive benefits to be derived from participating in the Contest.

## The **Decision** to Participate

The initial decision to participate in the Percussion Ensemble Contest is a big one to make. It requires a bold first step on the part of the ensemble conductor to announce such intentions. However, upon taking that first step, you will discover new energy and a sense of excitement for the **experience which you** are about to pursue. Furthermore, by **declaring your participation in the Percussion Ensemble Contest you are leading** your ensemble into a valuable learning experience which provides a clear objective for the group to **focus upon**. The common goal of learning together and growing as a group brings an immediate sense of unity to the ensemble.

It is important to **realize** that you will be competing with yourself and not the **other ensembles in the Contest**. You will be **striving for your own best performance as individuals and as an ensemble**. Therein & s

the key ingredient for making the Percussion Ensemble Contest a positive learning experience.

## Preparing Your Tape

The conductor must first address the question of what literature to program. This is an excellent chance to assess the musical merit of selections in your library. Since you want this to be your **very best effort**, you will no doubt find yourself reaching for exciting new literature. This can be an exhilarating plunge into those musical selections you've always wanted to perform with your ensemble. This may also be that opportunity you've been waiting for to commission a new work. In any case, your new found enthusiasm will affirm that now is the time to pursue those exciting new works and discover the musical rewards that await you in the process.

Assuming everything goes according to plan, you will quickly find yourself faced with recording the musical selection you have chosen. There is nothing in the world like a recording experience to bring home the realities of where your group is musically. That first **playback in** the sound booth is a humbling experience for all. **There** suddenly is no more hiding within the group and no more excuses from ensemble members or conductor at this point. This is a major reality check!

While we often say that a picture is worth a thousand words, we can apply that same principal to listening to playbacks with your ensemble. That which you have expressed from the podium as a conductor usually becomes crystal clear to the players when they hear it for themselves on tape. This is when

individual pride and self-motivation quickly take over to supercharge your rehearsals with increased efficiency and intensity. Students will shift gears and put forth that extra effort to make sure their parts are totally prepared.

This is also an excellent time for the students to review their mental preparation for performing. The members of the ensemble must be capable of producing that **"peak-performance"** while the tape is running. Thus, the importance of having concentration and relaxation skills within the group at their very **best**.

**Once you've completed your recording**, send the selections off to **PAS** and celebrate! You and the members of the ensemble can take great pride in knowing that you have met this challenge with determination and **have done your very best**. Your satisfaction is justified in the fact that you have **succeeded** in learning and growing as an ensemble.

Now let's extend those positive benefits one step further. Take the same musical selections that you've recorded for **PAS** and produce an album, cassette or CD of your ensemble. This will make a terrific souvenir for the students to remember their positive musical experience and the memories associated **with** it. In addition, you will have a great promotional item to sell at your concerts and a terrific resource to share with your percussion colleagues in PAS.

## Conclusion

While the Percussion Ensemble Contest is far from being perfect it

does have many positive benefits to offer. We must not look at the contest as a "win or lose" proposition. It should be viewed as an opportunity for learning and a challenge to do our very best.

### The Contest's Future

I am personally eager to see us expand the present Contest guidelines to include performances at **PASIC** by at least three ensembles from each division. This would enable us to feature one high school ensemble and one college ensemble each day of the convention. We would also be providing an opportunity for more groups to experience performing at **PASIC** while increasing the opportunity for everyone to hear those groups and sample a wide range of percussion ensemble literature during the convention. Most **importantly**, this

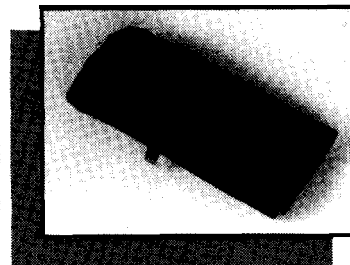
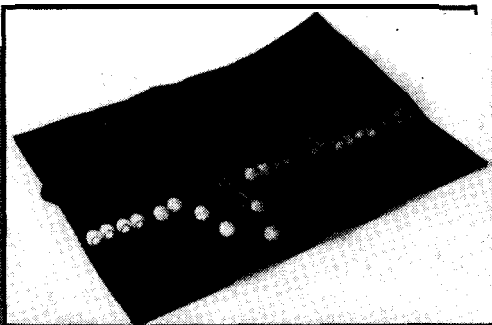
format would go a long way towards eliminating the "winners" concept and offer a genuine opportunity for us to promote excellence within the percussion ensemble area.

As the newly appointed Chairman of the Percussion Ensemble Contest Committee, I welcome you to write me with additional suggestions for the Contest. I also encourage you to get involved and take that first bold step with your ensemble to participate in the Percussion Ensemble Contest. Together we can make this Contest a positive learning experience for everyone.

*Douglas J. Wolf is Head of the Percussion Program at the University of Utah. He is President of the Utah Chapter of the Percussive Arts Society and serves*

as Chairman of the Percussion Ensemble Contest Committee for PAS. Under his direction the University of Utah Percussion Ensemble won the Percussive Arts Society National Contest in 1987 and has been featured at the Percussive Arts Society International Convention, the Music Teachers National Association Convention, the Music Teachers National Association Convention, the All Northwest Music Educators National Conference, the Utah Music Educators Association Convention, and this December will be featured at the Mid-West International Band and Orchestra Clinic.

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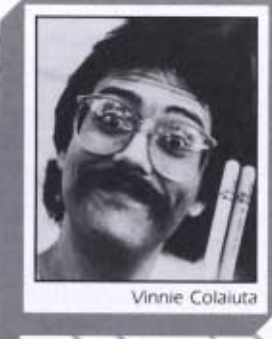
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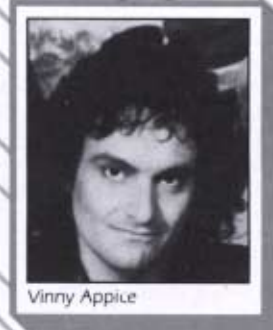
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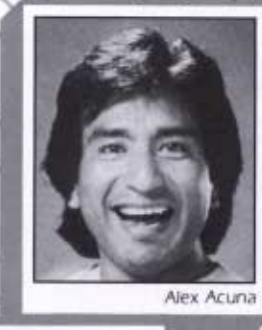
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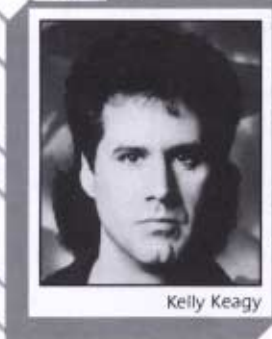
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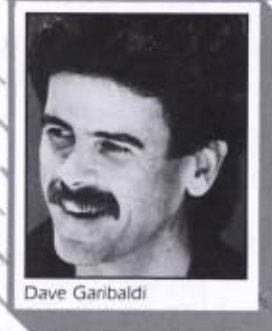
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# Programs of PAS Membership

compiled by Wilber England

Member-readers of Percussive Arts Society are invited to submit printed programs of percussion performances for publication in *Percussive Notes*. Please be sure to include the publisher or source of each work and check to be certain that the program indicates the complete address and date of the performance. Due to space limitations, please do not submit studio or class performances. Please mail all entries to: Wilber England, 3813 Laura Way, Bloomington, IN 47401

## ARIZONA

### Arizona State University

University Symphony Orchestra 2/10/88  
Kevin Fuhrman, Concerto Competition Winner  
Concertone pour Batterie et Petit Orchestra - Milhaud - UE

Student Recital 3/14/88  
Arnold Ruiz and Kevin Fuhrman, Percussion  
Nara - Cahn - Cahn  
Water and Fire - Skoog - CMP  
Kelly for Solo Vibraphone - Ruiz - Manu.  
Canaries - Carter - AMP  
Wind - Friedman - Relwin  
Scherzetto - Steinquest - Studio 4  
Duet for Percussion and Keyboards - Serry - Studio 4

Student Recital 3/15/88  
Michael Ayers and Leo Werner, Percussion  
Two-Part Invention in D Minor - Bach  
Suite for Marimba - Fissinger - Percarts  
Introduction et Rondo Capriccioso - Saint-Saens/Werner - Manu.  
Nuages gris - Liszt/Ayers - Manu.  
Epidose for Solo Percussion - Beck - Studio 4  
Piano Phase - Reich - UE

New Music Ensemble and ASU Percussion Ensemble 3/18/88  
Ionisation - Varese - Ricordi  
Signal to Signal for Viola and Marimba - Granner - Manu.  
Piano Phas - Reich - UE  
Somewhere Between for Chamber Ensemble - Zonn - Manu.

Recital 3/19/88  
Ron George, Guest Artist  
Windows and Clouds for ballad console - Julian - SeeSaw  
Gupta Sloka Chanda for Solo Percussion and Percussion Ensemble - Bergamo - Talamala  
Poems of Love for ballad console - George - Manu.

Student Recital 4/21/88  
Robert Bravo, Percussion  
Pieces of R - Boo - Permus  
My Lady White - Maslanka - Mar-Prod.  
Raga No. 1 - Cahn - Wimbledon  
Conversation - Witten - Southern

New Music Festival I 4/26-28/88  
George Crumb, Guest Composer  
Madrigals, Book 1 - Michael Ayers, Vibraphone  
An Idyll for the Misbegotten for flute and percussion - Michael Ayers, Arnold Ruiz, and J. B. Smith, percussion

Percussion Ensemble and the Arizona All-State Percussion Ensemble 4/29/88  
J. B. Smith, Director  
Rondino - Benson - Marks  
Toccata - Chavez - Belwin  
Geometrics - Bendricks - Manu  
Ku-Ka-Ilimoku - Rouse - Helicon  
All Not Seen - Ruiz/Lang/Meldrum - Manu.  
Slap Shift for 6 conga drummers - Smith - Manu.

University Chamber Music Series 10/11/88  
J. B. Smith, Percussion  
Spiral for Cello, Piano, and Percussion - Ung - Manu.

Festival of New Music II 10/27/88  
Mario Davidovsky, Guest Composer  
Percussion Ensemble, I. B. Smith, Director  
Synchronisms No. 5 - Davidovsky - Belwin

Student Redtal 11/21/88  
Scott Lang, Percussion  
Inspirations Diabolique - Tagawa - WIM  
Moto Perpetuo and Saeta - Carter - AMP  
Michi - Abe - MFP  
Midnight Star - Friedman - Belwin

Jazz Percussion Ensemble 11/30/88  
Mark Sunkett, Director  
Dagomba Suite - Sunkett - Manu.  
Soka - Sunkett - Manu.  
Naima - Coltrane/Sunkett - Manu.  
Serengetti Dance - Blake/Sunkett - Manu.

Percussion Ensemble 12/6/88  
J. B. Smith and Mark Sunkett, Directors  
Hodie Christus est - Palestrina - Manu.  
Still Life - Childs - Manu.  
Take That - Albright - Presser  
Coming Up Sevens - Browning - Manu.  
Naima - Coltrane/Sunkett - Manu.  
Serengetti Dance - Blake/Sunkett - Manu.

ASU Percussion/Clarinet Duo Tour through Texas  
January 16th-25th, 1989  
J. B. Smith, Percussion  
Dr. Robert Spring, Clarinet  
Inventions and Interludes - Hoag - PPP  
Prelude and Licks - Mais - MFP  
Ilegible Canons - Bergsma - Galaxy  
Septem De amiculis Carmina Cum  
Meditations Addita - Talliaferro - Manu.  
Dialogue for Clarinet and Marimba-Vibes - Schietroma - MFP  
In Light of Three for clarinet and live electronics - Smith - Manu.

Festival of New Music II 2/22/89  
Eric Stokes, Guest Composer  
Susquehannas for clarinet, piano and two percussion - Stokes - Manu.

Festival of New Music II 3/17/89  
Lou Harrison, Guest Composer  
Varied Trio for violin, percussion and piano - Harrison - Peters  
Serenade for Guitar and Percussion - Harrison - Peters  
Concerto for Violin and Percussion Orchestra - Harrison - Peters

Guest Artist Series 3/18/89  
Gordon Stout, Marimba  
Suite for Solo Guitar - Wilder/Stout - Alfred  
Introduction et Rondo Capriccioso - St. Saens  
Islands from Archipelago - Reynolds - Manu.  
Three Dances for marimba - Stout - Alfred

Faculty Recital 3/27/89  
J. B. Smith, Percussion  
Ilegible Canons - Bergsma - Galaxy  
In Light of Three for clarinet and live electronics - Smith - Manu.  
Climats for alto saxophone and mallet percussion - Bernard - Manu.  
Cento vespertinus for chamber ensemble - Smith - Manu.  
Choice for marimba and dancer - Smith - Manu.

Guest Artist Series 3/29/89  
USC Two piano, Two Percussion Group  
Macrocosmos III — Music for a Summer Evening - Crumb - Peters  
Sonata for Two Pianos and Percussion - Bartok - B & H

Student Recital **3/29/89**  
**Claire Griese**, Percussion  
Prelude in C Major - **Bach/Davis** -  
Bamhouse  
**Two Mexican Dances** - **Stout** - **Alfred**  
Two Movements for Marimba - **Tanaka** -  
Ongaku No Tomo Sha  
Grand Fantasy in C Major - **Helble** - **MP**  
Gambit-Duckworth-Media

Student Recital **3/30/89**  
**William Meldrum**, Percussion  
**Etude for a Quiet Hall** - **Deane** - **CMP**  
Waves - **Norgard** - Hansen  
Elements for Vibraphone - **Cornwell** -  
Manu.  
Sonata for Tympani - **Beck** - Boston

Student Recital **4/21/89**  
**Kevin Fuhrman**, Percussion  
Time for Marimba - **Miki** - **Ongaku No**  
Tomo Sha  
Stations for percussion solo and tape -  
**Gottschalk** - Manu.  
Galop, Maestoso, and Tatantelle - **Hinger** -  
Jerona  
Canadian Capers - **Green** - **Becker**  
Carousel - **Samuels/Friendman** - **MP**

Student Recital **4/22/89**  
**Arnold Ruiz**, Percussion  
Carousel - **Samuels/Friendman** - **MP**  
Four Patterns - **Fredrickson** - **MFP**  
Pulse/Impulse-van der Slice - **Somers**  
Looking Back - **Friedman** - **Belwin**  
**J. L. Ortega** - **Ruiz** - **Manu.**

Percussion Ensembles **4/27/89**  
**J. B. Smith** and **Mark Sunkett**, Directors  
Tempe Blues - **Sunkett** - **Manu.**  
Dora and Felice - **Sunkett** - **Manu.**  
**Ogoun Badagris** - **Rouse** - **Helicon**  
**Gainsborough** - **Gauger** - **Southern**  
Circle Sonata for percussion quintet and  
tape - **Holmes** - **Manu.**  
Canadian Capers - **Green** - **Becker**

Student Recital **4/30/89**  
**Michael Ayers**, Percussion  
Prelude in C Minor - **Bach**  
Suite for Marimba - **Fissinger** - **Percarts**  
Musica per Timpano Solo - **Torrebnmo** -  
**Ricordi**  
Encounters VII - **Kraft** - **New Music W**  
Mood for a Day - **Howe/Ayers** - **Manu.**

## ARKANSAS

University of Central Arkansas

Percussion Ensemble **4/12/88**  
**Gilbert Baker**, Director  
Symphony for Percussion - **Leonard** -  
Leonard  
Triptych - **Crone** - **Belwin**  
Variations on a Theme of My  
Grandfathers' - **Zoch** - **Manu.**  
Septet No. 2 - **Griffin** - **HaMar Perc.**  
Rhythmic Offerings - **Frederick** - **Manu.**  
Portico for Percussion Orchestra - **Gauger** -  
Gauger

Summer, 1989

Faculty Showcase **10/4/88**  
**Gilbert Baker**, Marimba  
**Jackie Lamar**, Alto Saxophone  
**Divertimento** for Marimba and Alto  
Saxophone - **Yuyama** - **Ongaku**  
No Tomo Sha

Senior Recital **11/22/88**  
**Lillian Jones**, Percussion  
Two Mexican Dances - **Stout** - **Studio 4**  
**Ragtime Robin** - **Green** - **Meredith**  
**Triptych of Percussion Quartet** - **Crone** -  
**Crone**  
Three Movements for Five Timpani - **Beck**  
- **Meredith**  
**Rainbow Ripples** - **Green** - **Manu.**  
**Dill Pickles** - **Hohnson** - **Becker**  
Three Minatures for Percussion and  
Orchestra - **Kraft** - **Mills**

## CONNECTICUT

Hart School of Music

Senior Recital **12/9/88**  
**Craig McNutt**, Percussion  
Variations for Four Kettledrums -  
**Williams** - **MFP**  
Suite for Marimba - **Fissinger** - **Perc. Arts**  
Soliloquy - **Kraft** - **New Music West**  
Sonata for Two Pianos and Percussion -  
**Bartok** - **B&H**

University of Connecticut

Percussion Ensemble **11/7/88**  
**Dr. Rosemary Small**, Conductor  
**Canticle No. 1** - **Harrison** - **MFP**  
Three Contemporary Mallet Duets -  
**Houllif** - **Permus**  
Symphony for Six, Op. 34 - **Russell** - **Paul**  
**Price**  
Implosion - **Hood** - **Somers**  
Allegro Duets for Percussion - **Colgrass** -  
**Schirmer**  
Blue Rhythm Quintet - **Korf** - **Paul Price**

Concerto Program, University Symphony  
Orchestra **2/26/89**  
**Paul Phillips**, Conductor  
**Kristin Dailey**, Marimba  
Concertino for Marimba and Orchestra -  
**Creston** - **Schirmer**

University Concert Choir **4/9/89**  
**Peter Bagley**, Conductor  
**Rosemary Smell**, Vibraphone  
A Litany for Courage and the Seasons - **Six**  
Songs for Chorus, Clarinet and  
Vibraphone on Poems of  
**Richard Beale** - **Maslanka**  
- **Manu.**

Recital **4/13/89**  
**Brian J. Woodruff**, Percussion  
Bach Duets for Marimba - **Bach/Faulmann**  
- **U. of Miami Press**  
Percussion I - **Camilleri** - **AMP**  
Yellow After the Ram - **Peters** - **Peters**  
Suite for Timpani - **Peterson** - **MFP**

To:  
All Members of the  
Percussive Arts Society

From:  
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Weisman, Garrett, Wayne/Woodruff  
**Manu.**

You Are Too Beautiful • Rogers/Hart -  
Manu.

Gut of Nowhere • Green/Heyman/  
Woodruff • Manu

**Straight**, No Verskacer • Woodruff • **Manu.**

Percussion Ensemble **4/17/89**  
Dr. Rosemary Small, Director  
Preludio for Percussion • **DelBorgio** -  
Kendor

Two **Portraits** for Bass Drum • Gryc •  
Windsor

Gavotte from "French Suite No. 5",  
Courante from "French Suite No. 2",  
Minuet II from "English Suite No. 4" -

**Bach/Faulman** -

U. of Miami Press

Ceremonial • Geston • Schirmer  
A **Whispering** • Duckworth • Smith  
The Ragtime Robin • Green/Becker •  
Manu.

Gescendo • Lepak • Windsor

Recital **4/26/89**

Steven Harris, Percussion  
Mexican Dance • Stout • Studio 4  
Sonata for Three Unaccompanied **Timpani**  
• Ramey • MFP

Carousel • Samuels and Friedman • Manu.

The Ragtime Robin • Green • Manu.

L' **Histoire du Soldat** • **Stravinsky** -  
Kalmus

## GEORGIA

**Valdosta** State College

Faculty Recital **10/20/88**

J. David Morris, Percussion  
Concerto pou batterie et petit **orchestre** •  
Milhaud • Universal

Three **Pieces** for Vibraphone Solo • Steiner  
• **SeeSaw**

Konzert fur Pauken und **Orchestre**, Op. 34  
• Tharichen • Bote & Bote

## ILLINOIS

Concordia College

Percussion Ensemble **1/28/89**

David **O'Fallon**, Director  
**Continental Divide** • Rosenboom • Manu.  
**Eine** Kleine Nachtmusik, K. 525 • Mozart/  
Moore • Permus

Arla from "The Telephone" • **Menotti**/  
**Elias** • **Manu.**

Quartet for Paper Bags • **Spivak** • Lang  
Gypsy Dance from "Carmen" • **Bizet**/  
Farberman • Cortelu

Pontieo • **Lobo/O'Fallon** • Manu.

Student Honors Recital **2/16/88**

Rodney Rapialong, Timpani  
March and Polonaise • **Tausch** • Peters

Percussion Ensemble **4/17/88**

David **O'Fallon**, Conductor  
Toccata • Chavez • Belwin

Percussion Ensemble **5/5/88**

David **O'Fallon**, Director  
**Ogoun** Badagls • Rouse • Helicon  
**Amores** • Cage • Peters  
Toccata • Chavez • Belwin  
Polka from the Golden Age •

**Shostakovich/Peters** • Peters

Five Dream Sequences • Ross • Boosey &  
Hawkes

Ritmo **Jondo** • **Surinach** • Associated  
Tombo in **7/4** • **Moreira/O'Fallon** • Manu

Faculty Recital **10/16/88**

David **O'Fallon**, Percussion  
Rhythm Song • Smadbeck • CMP  
Variations for Four Drums and Viola •  
**Colgrass** • MFP

Concerto for Five Kettledrums • **Parris** •  
Peters

Suite for Marimba • **Fissinger** • Perc. Arts

Recital **2/5/89**

Leland Thompson and Rodney **Paglia-**  
long Percussion

March for Two Paris of Kettledrums •  
Philidor • McGinnis and Marx

Trilogy for Vibraphone • Hesgen • CMP  
Concerto for Percussion • Milhaud •

Presser

French Suite • Kraft • New Music West  
Fantasy on Japanese Woodprints •  
Hovhannes • Peters

Recital **2/27/89**

Rodney Paglialong, Snare Drum  
Scott Harder, marimba  
A La Maniere de.. No. I pour caisse **claire**  
et piano • **Delecluse-Leduc**  
Yellow After the Rain • Peters • Peters

Eastern Illinois University

Percussion Ensemble, Marimba Orches-  
tra, Latin Percussion Group **12/2/88**

Johnny Lee Lane, Director  
Nyack • Frlédman • Marimba Prod.  
Sabre Dance for Percussion Ensemble • arr.  
Moore • Permus

Momentum for Bight Percussionists • Kraft  
• WIM

Introduction and Fugue • Buggert • MFP  
Ketiak for Six Percussionists •

**Nishimura** • Ongaku

A Child is Born • Jones/Parker • Manu.  
Back Talk • **Breuer/Gipson** • Oklahoma  
Press

Canadian Capers • **Chandler-White-**  
**Cohen/Cahn** • Cahn

Teamwork for Rudimental Quartet •  
Markovich • Geative

Recital **1/20/89**

Lane **Darko**, Percussion  
A Rapid **Rivulet** for Marimba • Schinstine •  
Southern  
**Asturias** for Solo Marimba • **Albeniz**/  
Stensgaard • **MarmPercussion**

Etude for a **Quiet Hall** • Deane • CMP  
Cacela Caper for Solo Marimba • Spears •  
Barnhouse

Recital **2/3/89**

Dean **Klinker**, Percussion  
Four **Pieces** for **Timpani** • Bergamo • MFP  
Monograph **IV** for Solo Marimba • Gipson  
• studio 4

Suite for Solo Snare Drum • **LaRosa** • **PPP**  
Five Duos for Alto Saxophone and  
**Percussion** • Reynolds • Belwin  
**Piano** Sonata in B flat Major • Mozart •  
Manu.

Recital **2/7/89**

Kevin Hart, Percussion  
Homemade for Solo Vibes • Wiener •  
**Pustjens**

At Home in my Heart for Solo Marimba •  
Molenhof • Permus

Two **International** Style Etudes for  
Timpani • Gomex and Rife •  
**Southern**

**Saturn-Thr** Bringer of Old Age • **Holst**/  
Hart • **Manu.**

On Green Dolphin Street • **Kaper**/  
Washington • **Manu.**

Pools • Grolnick • Manu.

Hideaway • Sanbom • Manu.

Symphonic Wind Ensemble **2/18/89**

Tom Brawner, Conductor  
Johnny Lane, Marimba  
Concertino for Marimba and Band •  
Geston • Schlmer

Percussion Ensemble and Marimba  
Orchestras **I & II 3/3/89**

William F. Ludwig, Jr., Dedication  
Concert

Johnny Lee Lane, Director  
One Notch **Higher** • Molenhof • Kendor

Inoisatlon • Varese • Ricordl  
Mesozoic Fantasy • Bauemschmidt • MFP

Momentum for Bight **Percussionists** • Kraft  
• WIM

Suite for Solo **Drumset** and **Percussion**

Ensemble • **Mancini** • Kendor  
O Sacred Head • Bach/Moore • Permus

Bourree for Marimba Quartet • Handel/  
Moore • Permus

La Spagnola • arr. Jeanne • Permus

Cielito **Lindo** • arr. Jeanne • Permus

Race for Life (**silent movie**) • Manu.

Chamber Music Series **3/5/89**

Donald Tracy Violoncello  
Johnny Lane, Percussion  
Singers of Songs • Weavers of Dreams •  
Baker • Frangipani Press

Faculty Chambers Players **3/30/89**

Scott Ney, Percussion  
Johnny Lane, Percussion  
Etude for Tape recorder and percussion •  
Cahn-Cahn  
First Concerto for flute and percussion •  
Harrison • Peters



# MODERN DRUMMER

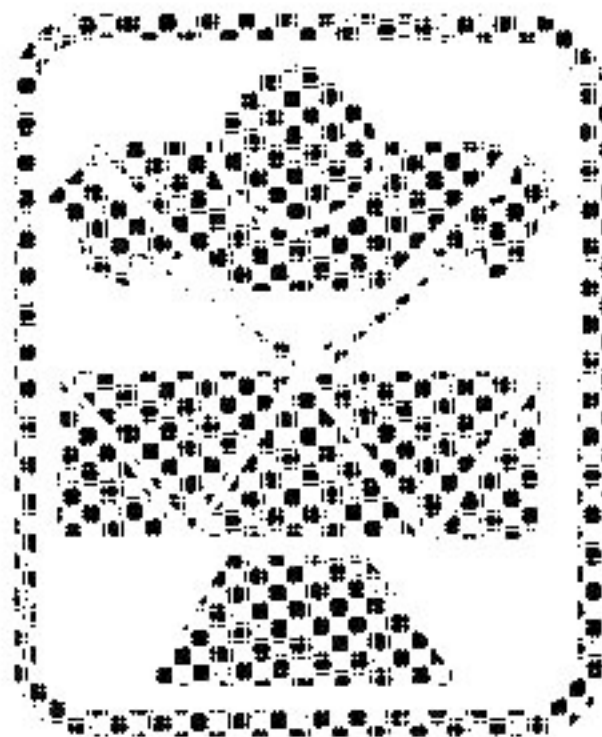
## ... We're Specialists

**T**hirteen years ago we chose to dedicate ourselves to doing one thing really well. *Modern Drummer* is the **only** magazine we publish. We've never believed in spreading ourselves too thin. Guitarists, keyboard players, bassists, and home recording enthusiasts hold no interest for us. We prefer to leave them to the multi-title publishers. We've built our reputation on specializing in the world drumming community in its entirety. Manufacturer. Retailer. Consumer.

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**Recital 4/7/89**

Todd Laughnunn, Percussion  
Corrente II for Solo Percussion - Kraft -  
Chappell

Sonata for Timpani - Beck - Boston  
Pastorale for Flute and Percussion -  
McKenzie - MFP

Rosewood Blues for Marhnb - DeLancey -  
Peters

**Senior Recital 4/8/89**

Craig C. Edwards, Percussion  
Sonata for Solo Marimba - Miyoshi -  
Ongaku

The Journey for Solo Percussion -  
Dudcworth - Cole

The Whistler - Green - Manu  
Trauneris - Schumann/Edwards - Manu.

**Recital 4/21/89**

Quint Campbell, Percussion  
Jon Crabel, Percussion  
Suite for Timpani - Peterson MFP

French Suite - Kraft - WIM  
Marimbétudes for Marimba - Burritt -  
Ludwig

Four pieces for Unaccompanied Kettle-  
drums - Youhass - Cole

Morris Dance - Kraft - WIM  
Two Mexican Dances - Stout - Studio 4  
Carousel - Friedman and Samuels -  
Marhnb prod.

**Percussion Ensemble and Marimba  
Orchestras I & II 4/27/89**

Johnny Lee Lane, Director  
Symphony for Percussion - Parchman -  
Elkan Vogel

Forest Rain - DePonte - MFP  
Hoe-Down for Percussion - Missal - MFP  
Fugue for Percussion - Hanison - MFP  
Dance Barbaro for Percussion - Lambro -  
MFP

Two Movements for Mallets - Steinhort -  
Lang

Largo from New World Symphony -  
Dvorak - Forester

Rondo from String Quartet Op. 33 No. 3 -  
Haydn/ Jeanne - Permus

The Entertainer Rag - Joplin/Moore -  
Permus

**Marimba Orchestras I & II 4/30/89**

Johnny Lee Lane, Director  
La Spagnola for Marimba Quartet - arr.  
Jeanne - Permus

Cielito Lindo - arr. Jeanne - Permus  
The Entertainer Rag - Joplin/Moore -  
Permus

Nola - Green-Becker  
Back Talk - Breuer/Gipson - OU Press  
Canadian Capers - arr. Cahn - Cahn  
Dill Pickles - Johnson/Becker - Becker  
Jovial Jasper - Green/Becker - Becker  
Charleston Gaper - Green/Becker - Becker  
Dotty Dimples - Green/Becker - Becker  
CrossComers - Green/Becker - Becker  
Rainbow Ripples - Green/Becker - Becker

**Honors Recital 5/7/89**

L Scott Ney, Marimba  
Etude for a Quiet Hall - Deane - CMP

**Millikin University****Faculty Recital 3/15/89**

James Moyer, Percussion  
Two Mexican Dances - Stout - Studio 4  
Astral Dance - stout - studio 4

Ten Etudes for Guitar and Percussion -  
Blair - SeeSaw

Icarus - Towner - Manu.  
Concerto pour Marimba et Vibraphone -  
Milhaud - Enoch & Cie

**Percussion Ensemble 4/14/89**

James Moyer, Conductor  
Introduction and Rondo - DelBorgo -  
Southern

Toccata - Chavez - Mills  
Blue Tid Bit - Breuer/Gipson - OU Perc.  
Press

Xylophonia - Green/Moyer - Manu.  
Log Cabin Blues - Green/Moyer - Manu.  
Gainsborough - Gauger - Southern

**Senior Recital 3/5/89**

Ken Benschish, Percussion  
Etude #25 for Vibraphone - Friedman -  
Berklee Press

Pastorale for Percussion - McKenzie - MFP  
Etude #27 for Vibraphone - Friedman -  
Berklee press

Pas de Deux - Russell - MFP  
prelude Op. 11 No. 3 - Musser - Studio 4  
How High the Moon - Lewis - Manu  
Mac the Knife - Weill - Manu.  
Moonlight - Jackson/Benschish - Manu  
Twist and Shout - Isley Brothers - Manu  
Is She Really Going Out With Him -  
Jackson - Manu.

**Northern Illinois University****Senior Redtal 10/1/88**

Joseph A. Pasteris, Percussion  
Two Movements for Marimba - Tanaka -  
Ongaku

Trance - Friedman - Belwin  
Triplets - Green - Becker  
Four pieces for Unaccompanied Timpani  
Youhass - Cole

Adventures for One - Stern - MFP  
Conga Time - Pasteris - Manu  
So What - Davis - Manu.

Seven Steps to Heaven - Davis - Manu

**Redtal 10/24/88**

Al Broholm, Carl Stomiolo, Percussion  
Conversations - Houllif - Permus  
Suite for Solo Vibraphone - Carey -  
Inwood pub.

Torse III - Miyoshi - Ongaku

Restless - O'Meara - CMP  
Looking Back - Friedman - Belwin  
Reflections - Knaack - Lang

Song of Rhythmic Modulation - Calabrese  
- Manu.

**Faculty Recital 10/25/88**

Rober Chappell, Percussion, Piano,  
Synthesizers

Rich Holly, Percussion  
Angklung - Chappell - Manu

Five Bagatelles - Walton - Oxford press  
Portrait of Forest - Ichyanaga - Schott

Senor Mouse - Corea - Litha  
Duet for Percussion and Keyboards - Serry  
- Studio 4

Andrea's Dancing Music - Zonn-Smith  
Xylophonia - Green - Manu  
Batucada - Chappell - Manu.

**Graduate Redtal 11/13/88**

Chris Dobirr, Percussion  
Concertino for Marimba - Creston -  
Schirmer

Abmiram - Blair - Permus  
Nyack - Friedman - Marimba prod.  
Lift Off! - Peck - Cole

The Work Song - Adderly - Manu  
Song for My Father - Silver/Vaitsas/  
Dobirr - Manu.

Spain - Corea - Litha  
You Within Me Within You - Cobham -  
Manu. End of Romantidism - Gyra - Manu

**Percussion Ensemble 11/14/88**

Robert Chappell, Rich Holly, Directors  
Dance Music Two - Terry - MFP  
A Whispering - Duckworth-Smith

Music for Mallets and Percussion -  
Bavicchi - Oxford Univ.

Dan & g - Kechley - Manu.  
Om-Gamaglaukenlon - Benford - Manu.

**Redtal 11/15/88**

Scott Kovar, Percussion  
Music of the Day - Molenhof - Kendor  
Wave Motion - Molenjof - Kendor  
Sonata for Marimba and piano - Tanner -  
Cole

Images - Kraft - New Music West  
Astral Dance - stout - studio 4  
Double Music - Gage, Harrison - Peters

**Recital 11/6/88**

Eric Montazka and Rich Rychel, Percus-  
sion

Michi-Abe - MFP  
Three Piece for Marimba - Houllif - MFP  
Wooden Music - O'Meara - CMP

Eight Pieces for Timpani - Garter - AMP  
Island Music - Weckl and Oliver - DCI  
Powder puff - Breuer - Alfred  
Barfontheghoul - Bergamo - MFP

**Senior Recital 12/3/88**

Tim Hamand, Percussion  
Solace - Joplin - Belwin Mills  
Tune for Mary O - O'Meara - CMP

prelude No. 1 Gaetano - MFP  
Four Pieces for Timpani - Bergamo MFP  
Finale Tribulation - Hamand - Manu  
Excerpts for Bass Drums - arr. Hamand -  
Manu.

**Recital 2/4/89**

Eric **Stassen**, Percussion  
 Sutte for Marimba - **Fissinger - Perc. Arts**  
 Time for Martmba - **Miki - Ongaku**  
 Three Views of a Secret - **Pastorius - Manu.**  
 Angel Eyes - **Dennis/Brent - Manu.**  
 Dreamland - **Mitchell/Stassen - Manu.**

**Senior Recital 2/9/89**

Mike **Newmark**, Percussion  
 My Lady White - **Maslanka - Marimba**  
 Prod.

**Tambourin Chinois - Kreisler - Foley**  
 4 Verses for Timpani - **Houllif - Paul Price**

**Etude for a Quiet Hall - Deane - CMP**  
**Encendido - Valentin - Manu.**

Autumn Leaves - **Mercer - Manu.**

Nu **Sungu - Badrena - Manu.**

Credit - **Kupka - Manu.**

**Recital 3/4/89**

Kirk **Gay**, Percussion  
**Almighty Father - Bernstein/Gay - Manu.**  
 Toccata - **Haughland/Chappell - Manu.**  
**Scottish Fantasy - Gay - Manu.**  
 Rondo for **Timpani - Holly - Manu.**  
 Home - **Ross - Manu.**

**Recital 3/4/89**

Jeffrey **Stacks**, David **Wilke**, Percussion  
 Fantasy on Japanese Wood Prints -  
 Hovhaness - **Peters**  
 My Lady **White - Maslanka - Martmba**  
 Prod.

**Two Timpani Pieces - Carter - AMP**  
 New Waltz - **Daglish - Manu.**  
**Conversation for Timpani - Serry - Studio**  
 4

**Midnight Star - Friedman - Belwin Mills**  
**2040's, Sort of. . . - Abel/Stacks - Manu.**  
 Prelud from Toot Suite - **Schickele -**  
**Manu.**

**Senior Recital 3/28/89**

Al **Broholm.**, Percussion  
 Styles for **Marimba - Chappell- CMP**  
**Nara - Cahn - Cahn**  
**Drumming - Reich - Retch**  
 This Way - **Broholm - Manu.**  
 A Love Supreme - **Coltrane - Manu.**

**Graduate Recital 4/1/89**

Leon G. **Wagner**, Percussion  
 Therapy - **Serry - Studio 4**  
**Chariots** Ballad - **Chung - Chinese Perc.**  
 Development Centre  
 Patterns - arr. **Wagner - Manu.**  
 Japanese Children's Songs - **Abe - Ongaku**  
 New Math - **Narell - Manu.**  
 Spur of the Moment - **Oliver/Weckl - DCI**

**Faculty Recital 4/9/89**

**Rosewood** and Steel IX  
 Marimba Band, **Rich Holly**, Director  
 Steel Band, **G. Allan O'Connor**, Director  
 Cliff **Alexis**, builder, arranger, tuner  
 Guest **Artist:** **Bill Molenhof**, Marimba,  
 Electronic Keyboard  
**Spain - Corea/Holly - Manu.**  
**Birdland - Zawinul/Holly - Manu.**  
**Bamboleo - Kings/Holly - Manu.**

Summer, 1989

**Military Sutte in F - Holst/Holly - Manu.**  
 Minuano - **Metheny/Holly - Manu.**  
 Sonja's **Sanfona - Haslip/Gable/Holly -**  
**Manu.**

An American Sound - **Molenhof - Kendor**  
**Quiet Celebration - Molenhof - Kendor**  
 PB - **Molenhof - Kendor**  
**Confirmation - Parker - Manu.**  
 Wave Motion - **Molenhof - Kendor**  
**Sinking Ship - Gypsy/Paul O'Connor -**  
**Manu.**

Jump to It - **Alexis - Manu.**  
 Two Movements from Water Music -  
 Handel/O'Connor - **Manu.**

**Senior Recital 4/14/89**

Carl **Stoniolo**, Percussion  
 Grand Fantasy for **Marima - Helble -**  
**Studio 4**  
 Eight **Pieces** for Four **Timpani - Carter -**  
 AMP  
 Zyklus No. 9 - **Stockhausen - Universal**  
 Stella by Starlight - **Young - Manu.**  
 I Love You - **Porter - Manu.**  
 Black **Nile - Shorter - Manu.**  
 Conga yo' Mama - **Storniolo/Davel -**  
**Manu.**

**Faculty Recital 4/18/89**

Robert **Chappell**, **Rich Holly**, Directors  
 Counterpoint - **Kosteck - Award Music**  
**Mosaic - Hubble - Manu.**  
**Intentions - Novotney - Manu.**  
 Chariots Ballad - **Chung - Chinese Perc.**  
 Development Centre

Northwestern University

**Percussion Ensemble 10/20/88**

Terry L. **Applebaum**, Conductor  
 Matthew **Darling**, Grad. **Asst.** Conductor  
 Chichester Psalms - **Bernstein - Bernstein**  
**Bachianas Brasleras No. 1 - Villa-Lobos/**  
**Peterson - Manu.**  
 Clapping - **Retch - Universal**  
 Simply Struck - **Weber - Manu.**  
 Antiphon - **Combs - Southern**  
 Dill Pickles - **Johnson/Becker - Cahn**

**Percussion and Marimba Ensembles 2/19/89**

Terry L. **Applebaum**, Conductor  
 Jay **Renstrom**, Grad. **Asst.** Conductor  
 Arcadia II: Concerto for **Marimba** and  
 Percusston Ensemble - **Maslanka - Manu**  
 Sutte for flute and percussion Op. 73 No. 1  
 - **Stout - Manu.**  
 Chorale for Marimba Quintet - **Resseger -**  
**Peters**  
 Dances from "Terpsichore" - **Praetorius/**  
**Vincent - Vincent**  
 Back Talk - **Breuer/Gipson - OU Press**

**Recital 5/6/89**

Matthew H. **Darling**, Percussion  
 Eight **Pieces** for **Timpani - Carter - AMP**  
**Psappa - Xenakis - Editions Salabert**  
 Concerto for Marimba and Orchestra Op.  
 34 - **Kurka - Weintraub**  
 Xylophonia - **Green/Becker - Cahn**

**Recital 5/14/89**

William G. **Wiggins**, Percussion  
 Partita in d minor - **Bach - Barenreiter Ed.**  
**Eight Pieces** for Four **Timpani - Carter -**  
 AMP  
**Duetto** Concertante for **Flute** and  
**Percusion - Dahl - Broude**  
 The Whistler - **Green/Becker - Meredith**

**Marimba Ensemble 5/17/89**

Terry L. **Applebaum**, conductor  
 Todd A. **Johnson**, Michael A. **Nobel**,  
 Grad. **Asst.** Conductor  
 Concerto III Op. 6 No. 3 - **Corelli - Peters**  
**Prelude and Dance - Lo Presti - MFP**  
 Hochzeitstag Auf Trolldaugen Op. 65 No.  
 6 - **Grieg/Gordon - Manu.**  
 The Swords of **Moda-Ling - Peters - Peters**  
 Intermezzo from Cavalleria **Rusticana -**  
**Mascagni/Vincent - Vincent**  
 Comedians Gallop - **Kabalevsky/Peters -**  
**Peters**  
 Xylophonta - **Green/Becker - Cahn**  
**Danse Macabre - Saint Saens/Applebaum**  
**- Manu.**

**Recital 5/20/89**

Jay **John Restrom**, Percussion  
**Preludio** from **Partita No. 3 in E Major -**  
**Bach - International**  
**Variations** for Four Drums and Viola -  
 Colgrass - **MFP**  
**Conversation - Miyoshi - Ongaku**  
 Unchosen path - **Stirtz - CMP**  
 Nola - **Arndt/Green - Sam Fox**

**Recital 6/4/89**

Todd **Johnson**, **Percussion**  
 Six **Unaccompanied Solos** for Snare Drum  
 - **Colgrass - Schirmer**  
**Concertino** for Marimba and Orchestra -  
**Creston - Schirmer**  
**Eight Pieces** for Four timpani - **Carter -**  
 AMP  
**Duetto** Concertante - **Dahl - Broude**  
 How My Heart **Sings - Zindars - Manu.**

**Recital 6/10/89**

Michael **Noble**, Percussion  
 Tympanorum **Musices - Jenni - AMP**  
 Torse III - **Miyoshi - Ongaku**  
 Suite for Solo Vibraphone - **Lepak -**  
**Windsor**  
 Fantasy Duos - **Myers - Atlantic**

Principia College

**Recital 5/26/89**

Brooke **Smith**, **Percussion**  
 Five Etudes for Martmba - **Stout - Paul**  
**Price**  
 French Sutte - **Kraft - WIM**  
 Sonata for Xylophone - **Pitfield - Peters**  
**Diversions** for Flute and Marimba - **Tanner**  
**- Manu.**

## INDIANA

### Indiana University

Graduate Redtal **11/18/88**  
 Stuart **Marra**, Percussion  
 Concerto for **Marimba** and Vibraphone -  
 Milhaud - **Enoch** and Co.  
 Concerto for Percussion - **Jolivet** - Salabert  
 Concerto for Timpani - **Kraft** - New Music  
 west

Percussion Ensemble **2/27/89**  
**William Roberts**, Director  
 Jonathan **Wacker**, Grad. Conductor  
 Symphony for Percussion - **Serebrier** - Peer  
 Inter.  
 Ceremonial, Op. 103 - **Creston** - Schirmer  
 Three Quartets - **Crosse** - Boosey &  
**Hawkes**  
 Pythagoras and the our Hammers -  
 Thomas - **ACA**  
 Dill Pickles - **Johnson/Becker** - **Manu**.

Junior **Recital 3/4/89**  
 Kimberly A. **Risburg**, Percussion  
 My Friend Norman - **pratt** - Belwin Mills  
 Sonata No. 3 in F Major - **Handel** - Inter.  
 Music  
 French Suite - **Kraft** - New Music West  
 Mostly the Hours - **Story** - **Manu**.  
 Waltz in C Sharp Minor - **Chopin** -  
 Schirmer  
 Melodic **Alternations** - **Roisburg** - **Man**.  
 Four pieces for Timpani - **Bergamo** - **MFP**  
 Spanish Waltz - **Kreisler** - **Fischer**

Graduate **Recital 3/30/89**  
 Diana E. **Valdes Santos**, Percussion  
 Divertimento for Marimba and Alto  
**Saxophone** - **Yuyama** - **Ongaku**  
**Morris Dance** - **Kraft** - Avant Music  
 Etude No. 1 of **Initium IV** - **Delecluse** -  
 Leduc  
 Concerto for Timpani - **Striegler** - **Manu**.  
 El Cumbanchero - **Hernandez** - **Manu**.

Graduate Redtal **3/31/89**  
**Eldad Shiloah**, Percussion  
 Adventures for **One** - **Stern** - **MFP**  
 Dream of the Cherry Blossom - **Abei** - **pirol**  
 Duet No. 1 **Shiloah** - **Manu**.  
 Astral Dance - **Stout** - **Studio 4**  
 Fanfare and Allegro - **Leonard** - **Simrock**  
 Partita in D minor - **Bach/Shiloah** - **Manu**.  
 Gnosienne No. 1 - **Satie** - **Salabert**

Percussion Ensemble **4/10/89**  
**William Roberta**, Director  
 Jonathan **Wacker**, Grad. Conductor  
 Overture for Percussion Ensemble - **Beck** -  
**Kendor**  
 Children's Corner - **Debussy** - **Etoile Music**  
 Ionisation - **Varese** - **Manu**.  
 Stalagmites and Stalctites - **Noak** - **MFP**  
 Maple Leaf Rag - **Joplin/Houllif** - **Permus**  
**Gesualdo Speaks** - **Hostetler/Roberts** -  
**Manu**.

## IOWA

### Iowa State University

Percussion Ensemble **3/10/89**  
**Michael Geary**, Director  
**#33** - **Bergamo** - **Talamala**  
 Duet for Percussion - **Serry** - **Studio 4**  
 Collage - **Miranda** - **A & M**

**Recital 5/10/89**  
**Joh Hahn**, Percussion  
 Four **Pieces** for Timpani - **Bergamo** - **MFP**  
 Six Unaccompanied Solos - **Colgrass** -  
 Lawson Gould  
 prayer - **Gipson** - **Southern**  
**French Suite** - **Kraft** - **New Music West**  
 Suite for **Weather Kings** - **Kraft** - **Belwin**  
 Mills  
 Downward - **Hahn** and **Beachler** - **Manu**.  
 Little Sunflower - **Hubbard** - **Manu**.  
 Portugal - **Boardman** - **Manu**.

Senior **Recital 12/5/88**  
**Chris Ewan**, Percussion  
**Agamemnon** - **Loudova** - Schirmer  
**Suite** for Marimba - **Fissinger** - **Perc. Arts**  
 Midnight Star - **Friedman** - **Belwin Mills**  
 Duet for Percussion and Keyboards - **Serry**  
 - studio 4  
**Canadian Dapers** - **Chandler/White/**  
**Cohen/Cahn** - **Cahn**

Faculty **Recital 5/3/89**  
**Michael Geary**, Percussion  
 Parson's Piece - **Hibbard** - **Schirmer**  
 Days of Ember - **Warner** - **Manu**.  
**Envelop** - **MacBride** - **Smith**  
 A Major Motor - **White** - **Manu**.  
**Meditatio** - **Colson** - **Manu**.  
 Ever **Livin'** Rhythm - **Rolnick** - **galaxy**

Percussion Ensemble **5/8/89**  
**Michael Geary**, Director  
 prelude and Allegro - **Volz** - **Boume**  
**Bacchanale** - **Hovhness** - **Peters**  
**#33** - **Bergamo** - **Talamala**  
 Canadian Capers - **Chadler/White** - **Cahn**  
 African **Dketches** - **Williams** - **Ludwig**  
**Collaga** - **Miranda** - **A & M**

## KENTUCKY

### Eastern Kentucky University

Percussion Ensemble **12/7/88**  
**Rob James**, Director  
 Concerto for Percussion Ensemble - **Brand**  
 - **Bramora**  
**Mau Mau Suite** - **Davis** - **creative**  
**Sextet** for Percussion - **Carno** - **Southern**  
 Spanish Dance - **Granados/Fink** - **Studio 4**  
**Concerto Grosso** Op. 3 No. 6 - **Vivaldi/**  
 England - **pro Art**  
**Gainsborough** - **Gauger** - **Southern**  
 Stars and **Stripes** Forever - **Sousa/**  
**Werdeshheim** - **Manu**.  
 Toccata and Fugue in D Minor - **Bach/**  
**Hatch** - **Hatch**

Ragtime Robin - **Becker** - **Becker**  
 Log Cabin Blues - **Becker** - **Becker**  
**Xylophonia** - **Becker** - **Becker**

### University of Kentucky

Yamaha Percussion Symposium  
**7/17-19/88**  
 Percussion Ensemble  
**James Campbell**, Conductor  
**David Mancini**, Guest Artist  
**Hlysnan** - **Campbell** - **Manu**.  
 Extremes - **Mancini** - **Kendor**  
 Three Moods for Two Percussionists -  
**Mancini** - **Kendor**  
 Streams - **Benson** - **MCA**  
**Suite** for Timpani - **Mancini** - **Kendor**  
 Starburst - **Samuels** - **Manu**.  
 Atenteben - **Becker** - **Becker**  
 Suite for Solo Drum **Sety** and Percussion  
 Ensemble - **Mancini** - **Kendor**  
 Log Cabin Blues - **Green/Becker** - **Becker**

Chamber Percussion Ensemble **10/25/88**  
**James Campbell**, Director  
 Variations for Percussion Quartet -  
 Youhass - **Dallas Pars**.  
 Trio for Percussion - **Benson** - **Perc.**  
**Specialist**  
 Percussion Music for **Three** players - **Stang**  
 - **Per. Specialist**  
**Scherzino** and Allegretto for percussion  
 Quartet - **Benson** - **Perc.**  
 spedalist  
 One Notch Higher - **Molenhof** - **Kendor**  
**Chamber Piece** for Percussion Quintet -  
**Colgrass** - **MFP**

**Symphony Orchestra 10/28/88**  
**Brian Mason**, Soloist  
 Concerto for Percussion and Orchestra -  
**Milhaud** - **Dallas Perc.**

Dance and Percussion Duo **10/16/88**  
**Nancy** and **Michael Udow**  
 Oh Mu Ears and **Whiskers!** - **Udow** -  
**Manu**.  
 Over the Moon - **Udow** - **Manu**.

**Recital 11/13/88**  
**James Campbell**, Electronic and Acoustic  
 Percussion  
 Magical Valley - **Tyzik** - **Manu**.  
 165 - **Hooand** - **Manu**.  
 Crystal Silence - **Corea** - **Manu**.  
 Works 'Too pie' - **Altmann** - **Manu**,  
 Six Dances in Bulgarian Rhythm - **Bartok** -  
**Manu**.  
 Small Fry - **Visutti** - **Manu**.  
**I Dunno** - **DiMartino** - **Manu**.  
 Electric Cocoon op. 3 - **Campbell**,  
**DiMartino**, **Holland** - **Manu**.

Percussion Ensemble **12/1/88**  
**James B. Campbell**, Director  
**William Elliott**, Asst. Director  
 African Welcome piece - **Udow** - **Dallas**  
**Perc.**  
 Toccata - **Chavez** - **Belwin Mills**  
 The Swords of **Moda-Ling** - **Peters** - **Peters**

**Gending Bali - Kvistad - Dallas Perc.**  
**Gainsborough - Gauger - Dallas Perc.**  
**Ionisation - Varese - Belwin Mills**

Percussion Ensemble **4/4/89**  
James **Campbell**, Director  
Mark Tate, Guest Conductor  
**William** Elliott, Asst. Conductor  
**Larry** Byington, Asst. Conductor  
**Discussion - Rauchenberg - WIM**  
Symphony for Six - **Russell - Dallas Perc.**  
A **Whispering - Duckworth - Smith**  
Suite for 3 Drumsets - **Elias - Elias**  
**Interaction - Bergamo - MFP**  
Symphony for Percussion - **Serebrier - Peer**  
Int.  
Suite for Solo **Drumset** and Percussion  
Ensemble - **Mancini - Kendor**

Recital **4/23/89**  
James R. Dorcoran and Timothy **R. Logan**,  
Percussion  
**Ballas** for the Dance - Goodman-Meredith  
Music  
Etudes No. 2 and **5 - Stout - Paul Price**  
Mexican Dance No. **1 - Stout - Studio 4**  
**Etude** Op. 6 No. 10 - **Musser - Studio 4**  
**Forme - Campbell - Manu.**  
W&r and Fire - **Skoog - CMP**  
**Frogs - Abe - Studio 4**  
the discordant psyche - **Gregory - HaMar**  
**Dialogue** for Snare Drum and Tympani -  
**Whaley - MFP**

Recital **4/27/89**  
**Brian** Mason, **Adrian** Jones, **Brian**  
Morgan, Percussion  
March-Carter-AMP  
Sonata - **Pittfield - Peters**  
My Lost Sunglasses - **Morgan - manu.**  
**Torse III - Miyoshi - Ongaku**  
Suite for Timpani - **Mandni - Kendor**  
Horizon - **Mason - Manu.**

Senior **Recital 4/30/89**  
**Larry** Byington, **Percussion**  
Four **Pieces** for Timpani - **Bergamo - MFP**  
Turkish Music - **Bach - Cole**  
Mirror from Another - **Friedman - Belwin**  
Mills

The Rabbit in the Moon - **Erskine - Manu.**  
My Heart Declares a **Holiday - Bruford -**  
manu.  
The Sauce - **Mathieson - Manu**

Transylvania University

Evening with **Dave Samuels 3/8/89**  
U. of Kentucky Percussion Ensemble  
James Campbell, Director  
Dale **Ashby**, Guest Conductor  
Sam Holland, Keyboards  
Tony **Nagy**, Bass  
I'm Thinking About It - **Mason - Manu.**  
A **Whispering - Duckworth - Smith**  
Ballet of the Unhatched Chicks - **Mous-**  
**sorgsky/Peters - Franks's**  
**Golliwog's** Cake Walk - **Debussy/Vincent**  
- **Vincent**  
The Outer Gate - **Samuels - Manu.**

Dusk-Samuels-Manu.  
Living Colors - **Samuels - Manu**  
**Astair's** Way - **Samuels - Manu**  
New Math - **Narell - Manu**

Percussion Ensemble **5/1/89**  
Dale **Ashby**, Conductor  
Overture for Percussion Ensemble - **Beck -**  
Kendor  
Orientale - **O'Connor - Barnhouse**  
**Bayport** sketch - **Spears - Barnhouse**  
Two Pieces for Percussion Quartet -  
**Benson - Schirmer**  
Symphonie - **Les Exchanges - Lieberman/**  
Fink - **Schott**  
Balalaikan **Holiday - Brand - BraMora**

Recital **5/5/89**  
**Kristie R. Deuser**, Percussion  
Fanfare for Four Timpani - **Schlnstlne -**  
**Schinstine**  
Saturday's Child (**Sings** a Hopeful Song) -  
Molenhof - **Kendor**  
**Morris Dance - Kraft - WIM**  
The Whistler - **Green - Becker**  
Three **Miniatures** for Percussion and  
Orchestra - **Kraft - WIM**

Western Kentucky University

Faculty Recital **1/10/89**  
Christopher S. Norton, Percussion  
Sonata for Horn and Marimba - **Taylor -**  
Manu.  
Suite for Six Movements for Flute and  
Marimba - **Wilder - Manu**  
**Divertimento** for Marimba and Alto  
Saxophone - **Yuyama - JFC**  
**Sources III - Burge - Broude**

Recital **2/13/89**  
**Allen Barber**, **Dale McGuffin**, Percussion  
**Piece** for the Panel - **Norton - Manu**  
**Toccata - Norton - Studio 4**  
Yellow **After** The Rain - **Peters - Peters**  
For Mallets - **Wilding-White - MFP**  
Rhapadlc **Fantasia - Liszt/Edwards -**  
Rubank

Percussion and Mallet Ensembles **4/4/89**  
**Christopher Norton**, Conductor  
**Cross** Corners - **Gree/Becker - Becker**  
**Un Misterio - Guatemalan folk tune/Cahn**  
- **Cahn**  
**Internal Intrigue - Schinstine - Schinstine**  
**Nola - Arndy/Cahn - Cahn**  
**Lasciatemi Morire - Montteverdi/Gipson -**  
ou press  
Chicken Reel - **Daly/Cahn - Cahn**  
**Ceremonial - Creston - Schirmer**  
Movie, Mallets, and More - **various**  
ragtime **composers - Manu**  
**Portico - Gauger - Gauger**

LOUISIANA

Louisiana State University

Graduate Recital **2/22/89**  
Eric A. Chandler, **Percussion**  
**Sonata #1 - Bach - Peters**  
**October Night - Burritt - Ludwig**  
**Konzert fur Pauken** und Orchester Op. 34 -  
**Tharichen - Bote & Bock**  
**Variations** for Four Drums and Viola -  
Colgrass - **MFP**  
**Solfegietto - Bach/Chandler - Manu**  
One Notch Higher - **Molenhof - Bil Mol**  
Music  
Back Talk - **Breuer - Alfred**

Graduate Chamber Recital **4/10/89**  
Eric A. **Chandler**, Percussion  
**Hyperprism - Varese - Boosey & Hawkes**  
**Histoire du Soldat - Stravlnsky - Calmus**

Louisiana Tech University

Recital **1/23/89**  
**William C. Freeman**, Percussion  
**Michi** for Marimba - **Abe - MFP**  
**Meditation** for Marimba and Organ -  
**Creston - Schirmer**  
Four Verses for Timpani - **Helble - Studio**  
4  
**Raga** No. 1 for Timpani - **Cahn - Wimble-**  
don **Music**  
**Dialogue** for **Clarinet** and Marimba-Vibes -  
**Schietroma - MFP**  
**Log Cabin** Blues - **Green - Meredith**

Graduate **Recital 3/29/89**  
**Mathew** Durance **Fallin**, Percussion  
Two Mexican Dances - **Stout - Studio 4**  
Eight Pieces for Four Timpani - **Carter -**  
**Schirmer**  
Rhythmic for **Multiple Percussion - Bozza**  
- **Leduc**  
**Larole's** Nocturne, for **Vibraphone - Fallin**  
- **Manu.**  
**Cross Corners - Green - Meredith**

Percussion Ensemble **4/29/89**  
**Discussion - Rauschen berg - TRY Pub.**  
Five Short Pieces - **Miller - Ludwig**  
**Forest Rain - De Ponte - MFP**  
The Girl with the **Flaxen Hair - Debussy/**  
**Robinson - manu**  
**Eight Pieces** for Four Timpani - **Carter -**  
AMP  
Sonatina - **Tull - Boosey & Hawkes**  
Suite for Sideman and **Handclappers -**  
**McKenzie - Media Press**

## MASSACHUSETTS

University of Massachusetts

Multiband Pops **10/14/88**

Marimbas and Percussion Ensemble

Peter H. Tanner, Director

**Golliwog's** Cakewalk • **Debussy/Vincent - Vincent**

African Welcome Piece • Udow • U. of Miami Press

Senior Recital **11/9/88**

Eugene C. Guth II, Percussion

**Raga No. 1 - Cahn - Cahn**

Concertino • **Mayuzumi** - Peters

Circus Parade • **Dubois** - Leduc

Recital **2/5/89**

Cynthia Lees, Percussion

March for Two Pairs of kettledrums •

**Philidor** - McGinnis & Marx

Concerto for **Marimba** and Vibraphone •

Milhaud - **Enoch**

Varlatons for Solo Kettledrums • **Williams** - MFP

**Divertimento** for Marimba and Alto

Saxophone • **Yuyama** - Ongaku

**Inspirations Diaboliques** - **Tagawa** - WIM

Faculty Recital **2/7/89**

Lynn **Klock**, Alto Saxophone

Peter Tanner, Percussion

Dance **Prelude - Macchia** - Manu.

Percussion Ensemble **4/4/89**

Peter Tanner, Director

Crescendo • **Lepak** - **Windsor**

Tre **Toccate - Slavicky** - Manu

Dancing - **Kechley** - **Pine** Valley Press

Los **Dioses Aztecas** - **Read** - Cole

Recital **4/29/89**

James Broadhurst, Percussion

**Variations** for flute and Percussion-

**Lambert** - MFF

Polka from "The Golden Age" •

**Shostakovich/Maganini** -

**Edition Musices** New York

**Scherzo** for Xylophoen and Piano •

**Ptaszynska** - Marks

My Lady **White** - Maslanka - **Marimba**

Prod.

**Improvisations for Percussion and Piano -**

**Mihalovic** • Heugel & Co.

## MICHIGAN

Aquinas College

Percussion Group **11/6/88**

Rupert Kettle, Director

Special **Guests:** Aquinas Vocal **Jazz**

Ensemble, Steve Sulainis, Director

Gamelan **Adagio** - **Comer** • **Manu**.

Two for Four • **Smith** - smith

**Faropace - Bergamo** - Talamala

6 of 7 **Mazes** - Kettle - **manu**.

African Welcome **Piece** - Udow • UMMP

**Suliram** - trad./**Kettle** - Manu.

Percussion Group **4/20/89**

Rupert Kettle, Director

**Special** Guest Brad Aspey

**Wireless: The Radio** in the **Music** of John

Cage

**Imaginary** Landscape No. 1 • Cage •

**Henmar**

**Imaginary** Landscape No. 3 • Cage •

**Henmar**

**Imaginary** Landscape No. 4 (or March No.

2) • Cage • **Henmar**

Speech • Cage • **Henmar**

Radio **Music** • Cage • **Henmar**

**Music Walk** • Cage • **Henmar**

MINNESOTA

**Concordia** College

Recital **4/1/89**

Cynthia Trout, Percussion

Etude in A Bate • **Musser** - Studio 4

**Morris Dance** - **Kraf** - **WIM**

**One Notch Higher** - **Molenhof** • **kendor**

Waltz King • **Molenhof** - **Kendor**

Chorale • **Komm Susser** Tod • Bach •

**Kendor**

**Sonatina** - Tcherepnin - **Boosey & Hawkes**

**Jovial** Jasper - Green

Recital **4/2/89**

**Lori** Kinder, Michael Tucker, Percussion

Concertino for Xylophone and **Piano** -

Mayuxumi - Peters

Ballade for Solo Vibraphone • **Stabile** -

**WIM**

Sonata for Timpani - Beck Boston

French Suite • **Kraft** - New Music West

Sea **Refractions** for Solo **Marimba** - Peters •

Peters

Double Concerto for Two **Percussion** and

**Piano** - **Cirone** - Belwin

**MacPhail** Center for the Arts

Percussion Ensembles **12/8/88**

Robert Adney, **Director**

Fugue for **Percussion** Quartet • **Cirone** -

**Cirone**

**Ionisation** • **Varese/Spivac** • Spivac

Characters Three • **Moore** - **Ludwig**

**Russian Rag** - **Cob/Cahn** - **Cahn**

Two **Frescos** - **Spears** - **Barnhouse**

The Jolly Caballero • **Frosini/Cahn** - **Cahn**

Concerto for **Timpani** and Percussion

Ensemble • **Beck** - **kendor**

Percussion Ensembles **3/9/89**

Rober Adney, Director

The We Four **2/4/** Quartet • **Ludwig** -

**Ludwig**

**Scherzino** - **Benson** - **Schirmer**

Rock Trap • **Schinistine** - **Kendor**

Wipeout - **arr.** Adney - Manu.

Lovely Lady - **Brown** - **Belwin Mills**

**Bossa** Novacaine - **Davis** - Manu

Cross Comers - **Green/Becker** - **Becker**

Theme from Fantasy - **Brown** - **BelwinMills**

Percussion Ensemble **5/20/89**

Robert **Adney, Director**

Teamwork • **Wase** - **Kendor**

One Beyond • **Marbin** - Berklee

**Conga Capers** - **Cale** - **Pro Art**

The **Gift** of Modupe • **brown** - **kendor**

**Reverie** - **Brown** - **Belwin** - **Prelude** and

**Dance** - **Lo Presti** - **MFP**

**MacRIMBA** **5/25/89**

Robert Adney, Director

La **Negra** - **Mexican/Cahn** - **Cahn**

**Un Misterio** - **Guatemalan/Cahn** - **Cahn**

**Balilika** - trad./**Cahn** - **Cahn**

**A Bunch of Roses** - **Chapi/Cahn** - **Cahn**

Dotty **Dimples** - **Green/Arden/Cahn** -

**Cahn**

**Spanish Waltz** - **Green/Becker** - **Becker**

**Prelude** and **Dance** - **Lo Presti/Adney** -

**MFF**

**Eine Kleine Nachtmusic** - **Mozart/Moore** -

**Permus**

**Noia** - **Arndt/Cahn** - **Cahn**

**Farandole** - **Bizet** / **Jeanne** - **Permus**

**St. Olaf** College

Percussion Ensemble **11/21/88**

Robert Adney, Director

**Allegre** Muchacho • **Abel** - **Ludwig**

**Milo's** March • **Fine** - **Manu**.

March **Militaire** - **Schubert/Brand** •

**Bramora**

**CADE** - **Bolinger** - **Kendor**

Woven Tales • **Spears** - **Barnhouse**

March to the Scaffold • **Berlioz/Farberman**

- **Cortelu**

**Antiphon** - **Combs** - **Southern**

**MacPhail** Center Percussion Ensemble,

**St. Olaf** Percussion Ensemble **4/17/89**

Robert Adney, Director

Concerto for **Timpani** and **Percussion**

Ensemble • **Beck** • **Kendor**

Rajah - **Green** - **Cahn**

Etude #1 and #3 - **Smadbeck** - **Studio 4**

Rhythm Song • **Smadbeck** - **CMF**

Prelude and Dance - **LoPresti** - **MFP**

Dymax VII for Percussion Ensemble •

**Means** • **Manu**.

Senior Recital **5/7/89**

Robert Smithson, Percussion

Concertino for **Marimba** - **Creston** -

**Schirmer**

**Variations** for Four Drums and Viola •

**Colgrass** - **MFP**

**Piano** Phase - **Reich** - **Universal**

The **Whistler** - **Green/Becker** - **Becker**

Cross Comers - **Green/Becker** - **Becker**

**Xylophonia** - **Green/Witten** - **Southern**

Orchestra Concert **5/14/89**

**Stevn Amundson**, Conductor

Robert Smithson, Marimba

**Concertino for Marimba** and **Orchestra**

Op. 21 - **Creston**

Concordia College, Moorhead State University, and North Dakota State university

Tri-College Percussion Ensemble and Marimba Choir 4/9/89

David Eyer, Director

Sabre Dance - Khachaturian/Moore - Permus

Bourree - Handel/Moore - Permus

Three Brothers - Colgrass - MFP

Just the Way You Are - Joel/Gipson - Manu.

Adagio - Rinck/Jeanne - Manu.

Concertino for Bass Drum - Tonsing - Manu.

Processional - Leonard - Leonard

Silhouette in Rhythm - Wheeler - Albert0 Colombo

Celebration and Chorale - De Ponte - MFP  
Portico for Percussion Orchestra - Gauger - Gauger

Evergreen - Streisand/Gipson - Manu.

Cantina Band - Williams/Gipson - Fox  
Evil Ways - Burke/Eyer - Manu.

T&College Percussion Ensemble and Marimba Choir 12/14/88

David P. Eyer, Director

Overture for Percussion Ensemble - Beck - Kendor

Antiphon for Double Percussion Choir - Combs - Southern

Spectrum No. 1, Green - Lauer - Opus Music

March Time for Percussion Trio - Eyer - Manu.

Ein Deutscher Marsch Nr. 1 in F - Brand - Bramora

Tarantella Op. 102 No. 3 - Mendelssohn/Tanner - Studio 4

Ave Maria - Bach-Gounod/ Jeanne - Permus

Dill Pickles - Johnson/Becker - Becker

Jovial Jasper - Green/Becker - Becker

Greenseleves - Arr. Peters - Peters

Dance of the Sugar Plum Fairy -

Tchaikovsky/Applebaum - Manu.

Sleigh Ride - Anderson/Applebaum - Belwin Mills

In the Hall of the Mountain King - Grieg/Werdesheim - Werdesheim

Day of Percussion 4/15/89

Chromatic Fox-Trot - Green/Becker - Becker

Rainbow Ripples - Green/Becker - Becker

Log Cabin Blues - Green/Becker - Becker

Sabre Dance - Khachaturian/Moore - Permus

Bourree - Handel/Moore - Permus

Three Brothers - Colgrass - MFP

Just the Way You Are - Joel/Gipson - Manu.

## MISSISSIPPI

Delta State University

Faculty Recital 11/1/88

Douglas Wheeler, Percussion

Sonata II in G Minor - Handel - Fischer

Sonata for Three Unaccompanied

Kettledrums - Jones - Peters

Eight Pieces for Four Timpani - Carter - AMP

Two Mexican Dances - Stout - Studio 4

French Suite - Kraft - WIM

Concert Asiatique - Tomasi - Leduc

Marimba Ensemble 3/28/89

Douglas Wheeler, Conductor

Processional - Leonard - Leonard

Little Lame Girl - Villa-Lobos/Vincent - Vincent

Danserye - Susato/Vincent - Vincent

The Happy Sunshine Now is Gone - Bach - Manu.

Summer Mood - Dutton - Perc. Arts

Waltz - Leonard - Leonard

Regalito de Amor - de Leon - Oddo

Xylophonia - Green/Becker - Cahn

The Entertainer - Joplin/Schmitt - Zimmermann

Bolero - Rosales/Musser - Forster

Hinds Community College

Mississippi Collegiate All-Star Percussion Ensemble

3/4/89 Douglas Wheeler, Conductor

Chorale "O Dearest Jesus, What Law Hast Thou Broken?" - Bach - Manu.

Regalito - De Leon - Oddo

Four Versions of Paradise - Caudill - Manu.

Marcha del Tambor - Fink - Simrock

Toccata - Chavez - Belwin Mills

Three Burlesques - Balazs - Editio Musica Budapest

Xylophonia - Green/Becker - Cahn

Bolero - Rosales/Musser - Forster

## MISSOURI

University of Missouri - Columbia

Percussion Ensemble 4/16/89

Norman T. Ruebling, Conductor

Overture in Percussion - Cirone - Cirone

Five to Take - Ruebling - Manu.

Kinesthesia - Johnson - Southern

Japanese Impressions - Cirone - Cirone

Percussion Music - Colgrass - MFP

Dance Barbaro - Lambro - MFP

Graduate Recital 4/23/89

Daniel Chisham, Percussion

Invention No. 1 - Bach - Dover Pub.

Concerto for Marimba - Milhaud - Enoch et Cie

Eight Pieces for Timpani - Carter - AMP

Rainbow Ripples - Green - Meredith

Folk Duo - Chisham - Manu.

Shortish - Chisham - Manu.

Prime Time Moves - Chisham - Manu.

Yet So Far - Chisham - Manu.

Sun Dance - Chisham - Manu.

## NEW MEXICO

Eastern New Mexico University

Percussion Ensemble 11/7/88

Robert B. LedBetter, Director

Introduction and Rondo - Del Borgo - Southern

Rondino for Bight Handclappers - Benson - Marks

Morning Sun - Happy the Man/Schietroma - Manu.

Back Talk - Breuer - Alfred

Percolations - Moellen/Brough - Manu.

Brown Skin Gal - trad./LedBetter - Manu.

Bourree - Bach - Dover

El Montuno - Bertrami/Barrus - Menu

Recital 11/29/88

Paul Becker, Percussion

My Friend Norman - Pratt - Belwin

Etude #1 - Smadbeck - Studio 4

March for two pairs of kettledrums -

Philidor - McGinnis & Marx

Precision - Molenhof - Kendor

English Suite - Draft - Award

Tambourin Chinois - Kreisler - Foley

Percussion Ensemble with the ENMU

"Islanders" Steel Band 5/1/89

Robert LedBetter, Director

War Suite - Vanelli/McCutchen - Manu.

Realizations for Seven Percussionists -

LedBetter - Manu.

Prelude and Dance - Lo Presti - MFP

Concerto for Timpani and Percussion

Ensemble - Beck - Kendor

Labyrinth - Watkins/Myers - Manu.

Maria - arr. Davila - Manu.

Hedigan's Fancy - arr. Barrus - Manu.

El Camino Real - arr. Davilla - Manu.

The Hammer - arr. LedBetter - Manu.

Faculty Recital 5/1/89

Robert LedBetter, Percussion

Wind in the Bamboo Grove - Abe - Schott

Space Model - Ptaszyn'ska - Lang

Wooden Music - O'Meara - MFP

L'Histoire du Soldat - Stravinsky - Belwin Mills

University of New Mexico

Percussion Ensemble 10/15/88

Christopher L. Shultis, Director

Rudimentalists - Steinke - Manu.

Against the silence... - DeLio - Smith

Envelop - McBride - Smith

Intercurrence - Kessner - Manu.

Quiet - MacBride - Smith

Graduate **Recital 10/18/88**  
Alan **Lawtence**, Percussion  
Styles for **Marimba** - **Chappell** - CMP  
**Envelop** - **MacBride** - **Smith**  
Conversation - **Miyoshi** - Kngaku  
Ebb Tide - **Barkin** - **Manu**  
**Dunbar's Delight** - **Erickson** - **Smith**

Focus On: **Stuart Saunders Smith**  
**1/26/89** concert I  
Poems I, II, III - **Somers Music**  
Links No. 2 - **Smith Pub.**  
The Noble Snare - **Smith pub.**  
One for **Syl** - **Smith pub.**  
In **Bingham** - **Smith Pub.**  
**Aussie Blue** - **Smith pub.**  
Links - **Smithpub.**

Focus On: **Stuart Saunders Smith**  
Concert II  
Tunnels - **Smith pub.**  
Two for Four - **Smith pub.**  
Blue Too - **Smith Pub.**  
Songs I-IX - **Smith Pub.**  
Initiatives and Reactions - **Smith Pub.**

#### NEW YORK

Brooklyn College of The City University  
of New York  
Conservatory of Music

Percussion Ensemble **12/19/88**  
**Morris Lang**, Director  
Percussion **Partita** - **Whettam** - Meriden  
Music  
Fip Fop **Fuppe** - **Spivak** - **Lang**  
Concertino III for Percussion Solo and  
Ensemble - **Hochmann** -  
Hochmann, Germany  
Five Scenes from the Snow Country -  
**Henze** - **Schott**

Crane School of Music • **Potsdam** College  
of the State University of New York

Percussion Ensemble **11/7/88**  
**James Petercsak**, Conductor and Director  
Stacey Fox, Guest Conductor  
Overture - **Beck** - **Kendor**  
Concerto - **Drew** - **Manu**.  
Rondeau - **Bencrisotto** - **MFP**  
**Paslerium** - **Komori** - **JFC**  
Sextet-Camo - **MFP**  
The Swords of **Moda-Ling** - **Peters** -  
**Frank's**

Repertory Percussion Ensemble,  
**Marimba** Ensemble **11/10/88**  
Stacey Fox, Lawrence **Baycura**, Conduc-  
tors  
Introduction and Rondo - **Del Borgo** -  
Southern  
Three Episodes - **O'Reilly** - **Schirmer**  
Chamber Music - **Colgrass** - **MFF**  
Concerto - **Beck** - **Kendor**  
Living Room Music - **Cage** - **Peters**

Graduate **Recital 12/2/88**  
Stacey E. Fox, Percussion  
Suite for **marimba** - **Ameele** - DLA Pub.  
Fantasy on **Japanese** Wood Prints -  
**Hovhanness** - **Peters**  
Conversations - **Serry** - **Studio4**  
**Michi** - **Abe** - **MFP**

Eastman School of Music, University of  
Rochester

Percussion Ensemble **11/22/88**  
**John Beck**, Director  
**James Strain**, **Jimmy Tiller**, Grad. Asst.  
Conductors  
Double play - **Hoffman** - **Hoffman**  
Second Concerto for Percussion - **Russell** -  
**Russell**  
Octet for Percussion - **Johnson** - **Manu**.  
**Nol-I** - **Cho** - **Manu**.  
Evolutkms - **Leonard** - **Leonard**  
**Kairos** - **Wegge** - **Manu**.

Recital **12/1/88**  
Triplets - **Green** - **Becker**  
Encounters III - **Kraft** - **WIM**  
Selections from The Album for the Young -  
**Tchaikovsky/Stevens** -  
**Studio 4**

Recital **12/1/88**  
**Glen Paulson**, Percussion  
Variations on Japanese Children's Songs -  
**Abe** - **Schott**  
Rage no. 1 - **Cahn** - **Cahn**  
Ever-livin' Rhythm - **Rolnick** - **Galaxy**  
Scarbourough Fair - arr. **Simon** and  
**Garfunkel** - **Manu**.  
Sonata for two pianos and percussion -  
**Bartok** - **Boosey & Hawkes**

Recital **12/1/88**  
**Thomas J. Maloy**, Percussion  
Sonata for two pianos and percussion -  
**Bartok** - **Boosey & Hawkes**  
Soundings - **Igelsrud** - **Kendor**  
Suite for **marimba** - **Fissinger** - **perc.** Art  
Diptych for **marimba** dn **percussion** - **Stout**  
- **Studio 4**

Marimba Ensemble **12/4/88**  
**John Beck**, Director  
**Eduardo Ganesella**, Grad. Asst. Conduc-  
tor  
Rainbows - **Gomez** - **Southern**  
Rumanian Folk Dances - **Bartok/Jenny** -  
**Permus**  
Three Movements for Five Percussionists -  
**Long** - **Long**  
Equali VI - **Kessner** - **Manu**.  
Cemas Brasileiras - **Rosauero** - **Manu**.  
Die beiden Kleinen Finken - **Kling** - **Manu**.  
Tween Heather and Sea - **Geldard** - **Manu**.  
Birth of a King - **Long** - **Manu**.

Recital **12/8/88**  
**Richard T. Gillam**, Percussion  
**Michi** - **Abe** - **MFP**  
Konzert fur Pauken und Orchester Op. 34 -  
**Tharichen** - **Bote & Bock**

Two Mexican Dances - **Stout** - **Studio 4**  
Fugue No. 2 in C Minor - **Bach** - **Peters**  
Twenty-Three Crimps - **Gillam** - **Manu**.

Redtal **12/9/88**  
**J. Scott Jackson** and **Robert McEwan**,  
Percussion  
**Michi** - **Abe** - **MFP**  
**Lahara** - **Becker** - **Becker**  
Wooden Music - **O'Meara** - **MFP**  
To the Earth - **Rzewslid** - **Manu**  
Pendant - **Heider** - **Moeck**  
Sei Duo Per Violino e Percussioni -  
**Dubrovay** - **Editio budapest**

Percussion Ensemble **2/16/89**  
**John Beck**, Director  
**Karen Goodwin**, Clarinet Soloist  
**Ward Hartenstein**, Soloist  
Five Pieces for B Flat Clarinet and  
Percussion Orchestra - **Parker** -  
**Manu**.  
Unified Field Theory - **Hartenstein** - **Manu**.  
The River - A Symphony for Saxophone  
Quartet and Large Percussion  
Ensemble - **Hoffer** - **Schirmer**

Chamber Percussion Ensemble **2/19/89**  
**James Strain** and **Jimmy Tiller**, Conduc-  
tors  
Overture for Percussion - **Tiller** - **Manu**  
Duo Chopinesque - **Hennigan** - **OU Press**  
Variations on a Ghanaian Theme - **Levitani**  
- **studio 4**  
Second Concerto for Percussion - **Russell** -  
**Manu**.  
**Xylem** - **Leonard** - **Leonard**  
Drum Tune - **Leonard** - **Leonard**  
Scherzo from Symphony No. 9 -  
**Beethoven/Farberman** - **AMP**  
Dance **Barbaro** - **Lambro** - **MFP**

Manhattan School of Music

Percussion Ensemble **2/7/89**  
**Claire Heldric**, Director  
**Xylophonia** - **Green** - **Cahn**  
Ceremonial - **Chance** - **SeeSaw**  
Take That - **Albright** - **Drums Unlimited**  
Ionisation - **Varese** - **Boosey & Hawkes**  
On the Woodpile - **Breuer** - **Alfred**  
Quartet - **Levitani** - **Levitani**

Nazareth College of Rochester

Percussion Ensemble **12/1/88**  
**Kristen Shiner**, Director  
Sunrise - **Hoey** - **Belwin Mills**  
Fugue in C Minor - **Bach/Moore** - **Permus**  
Evening Prayer - **Humperdinck/Moore** -  
**Permus**  
Please Pass the Beats! - **Shiner** - **manu**.  
African Welcome Piece - **Udow** - **U. of**  
**Miami Press**

Recital **11/15/88**  
**Courante** from French Suite - **Kraft** - **New**  
**Music West**  
Intermezzo from Sonata for Xylophone -  
**Pitfield** - **Peters**  
Percussive Notes: **PASIC '89 Preview**



Sonata VI for **Violing** and Piano • Handel • **Ditson**  
Ave Maria • **Schubert/Edwards** • Rubank  
Allemande from English Suite • **Kraft** • Award

**Marimba Band - 4/13/89**

**Kristen** Shiner, Director  
Richard Thompson, Xylophone Soloist  
Geneseo Percussion Ensemble, Timothy Stodd, Director  
4/4 for Four • Cirone • Cirone  
Ceremonial **Op. 103** • **Creston** • **Schirmer**  
**A Bunch of Roses** • **Chapi/Cahn** • **Cahn**  
Dill **Pickles** • Johnson/Becker • Becker  
**Caprice** Valsant • Green/Becker • Becker  
Log Cabin Blues • Green/Becker • Becker  
First Voyage of **Auki** Badorkins • **LaRosa** • Kendor

**Recital 4/11/89**

**El Vino** • Houllif • Kendor  
Frogs • Abe • Studio 4  
Flight of the Bumblebee • **Rimsky-Korsakoff/Meister** • Ludwig  
Jovial Jasper • Gren • Meredith  
Three Pieces for Two Pairs of **Timpani** • Bump • MFP

New York City

Pulse Percussion Ensemble **1/26/89**  
Double Music • **Cage/Harrison** • Peters  
New York • **Velez** • **Velez**  
Idyll for the Misbegotten • Crumb • Peters

**Syracuse** University

Percussion Ensemble **4/16/89**  
Ernest **Muzquiz** and Michael Bull, Conductors  
Gordon **Stout**, Guest Marimba Soloist  
**Introduction** and Fugue • **Isreal** • manu.  
Two Mexican Dances • Stout • Manu  
Astral Dance • Stout • Manu  
For Four **Percussionists** • **Keezer** • Kendor  
Rondo Scherzando • **Dotson** • Southern  
Spanish Dance • **Granados/Fink** • Studio 4  
Gavotte • **Prokofieff/Muzquiz** • **Manu**.  
Chromatic Fox Trot • Green • Manu.

**NORTH CAROLINA**

East Carolina University

Percussion Ensemble **I 11/21/88**  
Mark Ford, Director  
Ku-ka-Ilimoku • Rouse • Helicon  
Six **marimbas** • Reich • Reich Music  
Cross Corners • Green/Becker • Becker  
Five Dream Sequences • Ross • Boosey & Hawkes  
Crispy Critters • **Bridwell** • Belwin Mills  
First Circle • **Methany/Kingan** • Manu.

Senior **Recital 11/22/88**  
M. Klee Liles, Percussion  
**Michi** • **Abe** • **MFP**

Summer, 1989

Adventures for One • Stern • MFP  
Trilogy for Vibraphone • **Heusgen** • CMP  
Pools • Grolnick • **Manu**.

Senior Redtal **12/2/88**  
Gary Wayne Westbrook, Percussion  
Sonata for **marimba** and **Piano** • Tanner • Cole

**Nara** • **Cahn** • **Cahn**  
Dream of the Cherry Blossoms • Abe • Zimmernann

**Eight Pieces for Four Timpani** • **Carter** • Leonard

Black Is the Color Of My True Love's Harl • de Gastyne • Fereol

Percussion Players **12/5/88**  
Harold A. Jones, Director  
Overture for Percussion Ensemble • Beck • Kendor

**Canticle** No. 3 Harrison • **MFP**  
Sonata for Timpani • Beck • Boston  
Toccata • Chavez • Mills Music  
Allegre Muchacho • Abel • Ludwig  
Encore in Jazz • **Firth** • Fischer

Senior Redtal **1/18/89**  
Daniel Roger **Davis**, Percussion  
**Tanka** • Bergamo • Bergamo  
**Wallflower** • **Gibson** • studio 4  
Carillon-Gibson-Studio4  
Grand Fantasy in C Major • Helble • Studio 4

**Raga No. 1** • **Cahn** • **Cahn**

Faculty Redtal **2/20/89**  
Mark Ford, Percussion  
Rhythm Song • Smadbeck • **CMP**  
Jig • **trad./Narell** • Manu  
Dream of the Cherry Blossoms • Abe • **Zimmermann**

**Raga No. 1** • **Cahn** • **Cahn**  
Stubernic • Ford • Manu.  
**Standup** Shadow • Ford • **Manu**.

Graduate **Recital 4/1/89**  
Dean Mark Gottschalk, Percussion  
Music for percussions by One Player • **Sugiura** • MFC  
Grand Fantasy in C Major • Helble • studio 4

**Ancient** Vase • Abe • **Schott**  
Eight **Pieces** for Four Timpani • **Carter** • AMP  
Icarus • Towner • Manu.

Faculty **Recital 4/4/89**  
Harold Jones, Tim Haley, Dean Gottschalk, Percussion  
Sonata for Two **Pianos** and Percussion • Bartok • Boosey & Hawkes

Symphonic Wind **Ensemble 4/9/89**  
Robert Ponto, Conductor  
Concerto for Percussion and Wind Ensemble • **Husa** • AMP

Percussion Ensemble **4/13/89**  
Mark Ford, Director  
**Whirlwind** • **Samuels/Kingan** • Manu  
**Danza Final** • **Ginastera/Garretson** • Manu.

Water and Fire • Skoog • CMP  
Five Pieces for **Clarinet** and Percussion Orchestra • parker • Manu  
Dining Room Music • Kettle • Studio 4 AM. • Myers/Myers • Manu.

Recital **4/14/89**  
Douglass Carter Walker, Percussion  
Sonata No. 1 • Grossman • Lang  
Water and **Fire** • Skoog • **CMP**  
Five Bagatelles • Parker • Southern

Recital **4/21/89**  
Nicholas **Holand**, Percussion  
**Prelude** for Leigh Howard Stevens • Penn • **SeeSaw**  
City Hymn • **Molenhof** • Belwin Mills  
Conversations for Timpani • Serry • Studio 4

Alumni Concert **4/22/89**  
Rich Holly, Percussion  
Almighty Father • Bernstein • **Manu**.  
Portrait of Forest • **Ichiyanagi** • **Schott**  
Rondo for Timpani • Holly • Manu.  
Senor Mouse • **Corea** • **Manu**.

**Percussion** Players **4/24/89**  
Harold Jones, Tony Cox, Dean Gottschalk, Directors  
Three Brothers • Colgrass • MFP  
October Mountain • Hovhaness • peters  
A La Nanigo • Peters • Peters  
**Amores** • Cage • Peters  
Introduction and Rondo • Del Borgo • Southern  
**Cantina** Band • **Williams/Gipson** • Fox  
Rondo Barock • Dutton • Peters

Gardner-Webb College

Distinguished Artist Series **10/27/88**  
Mario Gaetano, Marimba, Vibraphone  
Fantasy for **El** Salvador • Ascenio • Manu  
Elegy-stout-Studio4  
Two Movements for marimba • Tanaka • ongaku  
Prelude No.1 • Gaetano • MFP  
Concertino for Marimba • **DePonte** • stldio 4  
Mourning Dove Sonnet • Deane • **CMP**

North Carolina School of the Arts-  
University of North Carolina

Percussion Ensemble **11/3/88**  
J. **Massie** Johnson, Director  
Preludio for Percussion • Del Borgo • Kendor  
Dance Barbaro • **Lambro** • MFP  
Japanese Impressions • Cirone • Cirone  
Suite for Percussion • **Kraft** • **Belwin** Mills  
Ceremonial Op. **103** • **Creston** • Schirmer

Percussion Ensemble **2/22/89**

J. Massie Johnson, **Director**  
Tarantella - **Grimo** - Bamhouse  
Sextet-Camo-MFP  
Bacchanele - Hovhaness - Peters  
**Trio** Sonata No. 1 - Haydn/Moore -

**Permus**  
**Quintet** for Percussion - Youhass - Cole  
A **Daba** - Snider - Bamhouse  
Encore **in Jazz** - **Firth** - **Fischer**

Percussion Ensemble **5/18/89**

J. Massie Johnson, Director  
**Prelude** for **Percussion** - **Miller** - MFP  
Yellow After the **Rain** - Peters - Peters  
Los **Dioses Aztecas** - Read - Cole  
**Raga** No. 1 - Cahn - Wmbleton  
Polyphonies - **Cunningham** - Media Press  
**Sonatina** - Tull - Boosey & Hawkes  
March Rondo - Farberman - **Belwin Mills**

Western Carolina University

Festival Chamber Recital **II 6/21/88**

Mario Gaetano, Marimba  
**Divertimento** for Brass **Trio** and Marimba -  
**Basler** - Manu.

Orchestra Soloists Night **II** and Chamber  
Recital **IV 6/22/88**

Mario Gaetano, Marimba  
**Concertino** for **Marimba** - De Ponte -  
manu.

Faculty Recital **9/27/88**

**Mario** Gaetano, Percussion  
**Trilogy** for Vibraphone - Huesgen - CMP  
Toot **Suite** - **Bolling** - Silhouette Pub.

Percussion Ensemble **11/1/88**

Mario Gaetano, Director  
Percussion for **Five** Players - **Mickelsen** -  
MFP

Blue Rhythm Quintet - **Korf** - Paul Price  
Rondo from String Quartet in C Major -  
Haydn/Vincent - Studio 4  
Ragtime Dance - **Joplin/Vincent** - Manu.  
Parallels - Davis - Ludwig

Recital **11/3/88**

Anthony Higdon, **Shannon Kerr**, Percus-  
sion  
Prelude from **English** Suite - Kraft - Award  
**Primal** Mood for **Timpani** - Peters - Peters  
Selections from Album for the Young -  
**Tchaikovsky/Stevens** - **Studio4**  
Yellow After the **Rain** - Peters - Peters

Music Scholarship Audition Recital  
**2/5/89**

M. Shannon Kerr, Richard Frettoloso,  
Percussion  
Stephen Ruff, Anthony Higdon,  
marimba  
**Morris** Dance - **Kraft** - **WIM**  
Trilogy for Vibraphone - Huesgen - CMP  
Prelude from Suite No. 1 in G Major -  
**Bach/Gaetano** - **Manu.**

**Furioso** and Valse in D Minor - Hatch -  
Hatch

Faculty **Recital 2/7/89**

**Mario Gaetano**, Percussion  
Encounters III - **Kraft** - **Avant Music**

Music Scholarship Awards **Recital**  
**2/16/89**

Richard Frettoloso, **M. Shannon Kerr**,  
Anthony Higdon, Percussion  
Trilogy for Vibraphone - Huesgen - CMP  
Morris Dance - **Kraft** - **WIM**  
Futioso and Valse in D Minor - Hatch -  
Hatch

Recital **3/2/89**

Three Etudes for Solo Percussion - **Firth** -  
Fischer  
Primal Mood for Solo **Timpani** - Peters -  
Peters  
Prelude from **English** Suite - Kraft -  
Award **Music**

**Suite** for **Timpani** in Three Movements  
Houllif - Ptsdam Pub.

Selections **from** Suite No. 1 in G major -  
**Bach/Gaetano** - **Manu.**

Sonata for **Marimba** and **Piano** - Tanner -  
Cole

**Recital 3/23/89**

Mario Gaetano, Percussion  
Encounters III - **Kraft** - **Avant Music**

Percussion Ensemble **4/6/89**

Mario Gaetano, Director  
**Quintet** - Gaetano - Manu.  
Pentagons - Washburn - Boosey & Hawkes  
Metal Concert - Drew - **Paul Price**  
Gollwag's Cakewalk - **Debussy/Vincent** -  
**Manu.**

Stop Time - Green - Cahn  
Log **Cabin** Blues - Green - **Cahn**

Faculty Recital **4/18/89**

Mario Gaetano, Marimba/Drum Set  
**Divertimento** for Marimba and Alto  
Saxophone - Yuyama - Ongaku

OHIO

**Oberlin** College Conservatory of Music

Senior **Recital 11/12/88**

Jeffrey Kahan, Percussion  
Two Songs from Children's Suite - **Corea** -  
**Lithaj**

**Asturias Leyanda** - **Preludio** - **Dahl** -  
Broude

The Kind of Denmark - Feldman - Peters  
Memories of the Seashore - **Abe** - **Schott**  
**Lift Off!** - **Peck** - **Cole**

**Recital 12/11/88**

Steve **Dinion**, Percussion  
She is Asleep - Cage - Peters  
A Cyclic **Suite** - Barber - **Manu.**  
Rise - **Coban** - Manu.  
Three American Folk Songs - **Hermann**  
**Manu.**

Recital **1/24/89**

Evan **Hause**, Percussion  
Suite for **Timpani** - **Whettam-Meriden** Mus.

Elegy - Rosen - MFF

Four **Pieces** for a **Delicate** landscape -  
**Kunugiyama** - Manu

Senior **Recital 3/4/89**

Kenneth S. **Wolin**, Percussion  
**I Ching** - **Norgard** - **Hansen**  
On the **Singular** Nature of Sherlockholmes  
- Barber - **Manu.**

Four **Dialoges** - Adler - **Fischer**  
**Marimba** - **Spiritual** - **Miki** - Manu.

Senior Recital **3/11/89**

Brian Rice, Percussion  
Noble Endeavor - **LaRosa** - Smith  
Singers of Songs, Weavers of Dreams -  
Baker - **Frangipani** Press  
**Torse** III - **Miyoshi** - Ongaku  
**Latin American** Dances - **trad./Rice** -  
Manu.

Oberlin Percussion Group **4/16/89**

Michael Rosen, Conductor  
Raspberries - Boone - **Salabert**  
Campanella - **Ruzinski** - Cont. **Polish**  
Music

Percussion Quartet - Foss - Fischer  
Woodwork - Bach - Galaxy  
Credo **in US** - Cage - Peters  
**Tapestry** - **Ishihara** - JFC

Faculty **Recital 6/13/89**

Al Otte, Percussion  
Michael Rosen, Marimba  
Marlene Ralis Rosen, Soprano  
**Amores** - Cage - Peters  
The Wonderful Widow of **18 Spring** - Cage  
- Peters

**Child** of Tree - **Cage** - Peters  
The Max Roach **Variations** - **Bianchi** -  
Manu.

Suite "For a Marimba With a **Mind** of Its  
**Own**" - **Carno** - **Peters**  
Songs from the Chinese - **Britten** - **Manu.**  
**Rrrrrrr.....** - **Kagel** - **Peters**

Guest Recital **6/15/89**

Michi **Marimbakwartet**: Joep **Everts**,  
**Henri** Rijken, Peter Wolterinck, Richard  
**Jansen**  
**Michi** - **Abe/Rijken** - **Manu.**  
**Marimbaquartet** - **Holleman** - **Manu.**  
**Little** Concert for 4 Marimbas - **Grol** -  
Manu.

Two Movements for **Marimba** - Tanaka/  
**Rijken** - **Manu**

Toccata - de **Vlieger** - **Manu.**  
**Megha** 3 - **Hekster** - **Manu**  
**Stressballet** - **Weymans** - **manu.**  
**Implosion** - **Hood** - **Somers** Music

Percussion Group **6/17/89**

Al Otte, Jim Culley, **Benjamin** Toth  
Liftoff-peck-Cole  
**Tierkreis** - **Stockhausen** - **Universal**  
Return and Recall, **with** some of Song I-IX  
(gathered together) - Smith/The  
**Percussion** Group - **Manu.**  
Drumming, Part One - **R&h** - **Manu.**

**Four Chilean Songs - arr.** The Percussion Group • **Manu.**

Third Construction • Cage • Peters

The Ohio State University

**Percussion Ensemble 11/21/88**

**James L. Moore, Director**

Overture for **Percussion** • Beck • **Kendor Mesozoic Fantasy** • Bauernschmidt • MFP  
Symphony No. 1 for Percussion • Cirone • Cirone

**Marcha - Cumbia** • Tillapaugh • Barnhouse  
Panda Pause • Davis • Creative  
Sweet **Carloine** • Diamond/Moore • **Manu.**  
**Blues for Drums** • Abel • **Manu.**

**Percussion Ensemble 12/2/88**

Christmas in the Lobby Concert  
Christmas By the Numbers • An Overture  
for the Season • **Barnett** • Permus  
Two Songs of Christmas • **arr.** Moore • Permus  
Green&eves • English folksong/Peters • FDS

Winter Wonderland • Bernard • **Manu.**  
Angels W Have Heard On High • French  
carol/Moore • Permus  
Sleigh Ride • Anderson/Moore • **Manu.**

**Percussion Ensemble 1/14/89**

Overture for Percussion • Beck • **Kendor Marcha Cumbia** • Tillapaugh • Barnhouse  
Symphony No. 1 for Percussion • Cirone • Belwin

Scherzoid II- Moore- Ludwig  
Panda Pause - David • Creative  
Sweet Caroline • **Diamond/Moore** • **Manu.**  
**Blues for Drums** • Abel-**Manu.**

**Percussion Ensemble 2/21/89**

**James L. Moore, Director**  
Drummers Three • Eyer • **Manu.**  
**Prelude and Dance** • Moore • Ludwig  
**Prelude and Allegra-Volz** • Boume  
**Protagonom - Cichy** • Permus  
Album for the Young • **Tschaikovsky/**  
Jeanne • Permus  
**Brazilia** • Wechter/Moore • **Manu.**

**Graduate Recital 4/22/89**

**Sandra L. Perry, Percussion**  
**Three Dances for Solo Snare Drum** • Benson Chappell  
Concerto for Marimba • **Basta** • MFP  
Three Settings for Timpani • Houllif • studio 4  
**Estudio No. 2 para marimba** • Houllif • Permus  
**A.K.A. Bach (Jesu, Joy of Man's Desiring)** • Bach/Payne • **Manu.**  
**Misty** • Garner • **Manu.**

**Recital 5/6/89**

**Paula Voytko, Percussion**  
**Marimba Dance** • Voytko • **Manu.**  
**Cat Clock II** • **Spencer** • Studio 4  
**Dialogue** • Whaley • **meredith**  
**Estudio #1 para Marima** • Houllif • Permus  
**Invention in F Major** • Bach • Ludwig

**Summer, 1989**

**Eclectric** • Cordell • **Manu.**

**Guest Artist Recital 5/15/89**

**Sharon Mabry, Mezzo Soprano**  
**Rosemary Platt, Piano**  
**James Moore, Percussion**  
**Christopher Wait, Conductor**  
Assisting **Artists:** Ronald Lewis, Sandra **Perry, Paul Voytko, Percussion**  
Imprints for Piano and Percussion Quartet • **Lomon** • **Manu.**

Ohio University

**Visiting Artist 2/21/89**

**David Samuels, Marimba, Vibraphone**  
**Jazz Percussion Ensemble, Guy Remonko, Conductor**  
Whirlwind • Samuels • Avid  
The Outer Gate • Samuels • Avid  
Dusk-Samuels-Avid  
Killer Joe • **Golson** • **Manu.**  
Rendwous • Samuels • Avid

**Graduate Recital 4/23/89**

**Jeffrey B. Runge, Percussion**  
**Dream of the Cherry Blossoms** • **Abe - Zimmermann**  
French Suite • **Kraft - WIM**  
Concerto for marimba and orchestra • **Basta** • MFP

Looking Back • Friedman • Belwin Mills  
Nyack • Friedman • Marimba Prod.  
Unchosen Path • **Sttirtz** • CMP

**Percussion Ensemble 4/28/89**

**Guy A. Remonko, Conductor**  
African Welcome Piece • Udow • U. of Miami Press

**Xylophonia** • Green/Becker • **Manu.**  
Rainbow Ripples • Green/Becker • **Manu.**  
**Ceremonial op. 103** • **Creston - Schirmer**  
The Wedding • Stravinsky • **Kalmus**

**Recital 4/30/89**

**Michael Burkey, Percussion**  
Yellow After the Rain • Peters • Peters  
Suite for Marimba • Smith • Permus  
Pastoral • **McKenzie** • MFP  
Morris Dance • **Kraft - WIM**  
Tranquility • Houllif • Ludwig  
Carousel • Friedman and Samuels • Avid

Otterbein College

**Percussion Ensemble 5/25/88**

**Jack Jenny, Director**  
The Cowboys • Williams/Jenny • **Manu.**  
Three Dance **Sketche** • **Husa** • AMP  
March to the Scaffold • **Berlioz/Farberman** • Cortehl  
Music for Kettledrums and Percussion Ensemble • Jenny • Ludwig  
**La Llorona** • trad./ Jeanne • Permus  
MacArthur Park • Webb/Jenny • **Manu.**

**Percussion Ensemble 11/9/88**

**Jack Jenny, Director**  
**Mosiacs** • Spears • Barnhouse  
Gainsborough-Gauger-Southern

Dining room Music • Kettle • Studio 4  
**Espani Cani** • Marquina/Jeanne • Permus  
Selections from "Carmen" • **Bizet/Musser** • Forster

**Percussion Ensemble 5/24/89**

**Jack Jenny, Director**  
Crescendo-Lepak-Windsor  
Music for Six Percussionists • Hoffman • SeeSaw

**Quodlibet on American Folk Tunes** • Dahl/Jenny • **Manu.**

**The Swords of Moda-Ling** • Peters • Frank's

**Centroamericanos** • Hurtado • Oddo  
**Guatemala Bella** • Guzman • Oddo  
**La Bamba** • trad./Cahn/Valens/Higgins/Jenny • **Manu.**

University of Akron

**Faculty Recital 2/2/89**

**Larry Snider, Percussion**  
Rounds-Turek-**Manu.**  
**Peeping Tom** • Senn • Smith  
**Duettno Concertante** • Dahl • **Manu.**  
**What the Snare Drum Tells Me** • Otte • Smith  
**Rrrrrrr. . .** • **Kagel** • **Manu.**

**Recital 2/5/89**

**Joseph Patrick, Marimba**  
**Csardas** • Monti/Moore • **Manu.**  
Concertino for Marimba • **Creston - Schirmer**  
Conversation • Miyoshi • Ongaku  
Two Mexican Dances • Stout • Studio 4  
Cross Corners • Green/Eyles • **Manu.**

**Graduate Recital 3/28/89**

**Leona M. Roszkowski, Percussion**  
Little Windows • Abe • Ongaku  
**March for Two pairs of kettledrums** • Philidor • **Manu.**  
Tropical Winds • Moses • manu.  
All for One-Wyatt • **Manu.**  
Do You Know What It Means to Miss New Orleans • **DeLange** • **Manu.**  
Lullaby of Birdland • Shearing • **Manu.**  
**If You Could See Me Now** • Dameron • **Manu.**  
**Altoitis** • Nelson • **Manu.**

**Graduate Redtal 4/15/89**

**Randy Banks, Percussion**  
Solace • **Saindon** • CMP  
**Bay Suite** • Chappell • **Manu.**  
Barn Burner • Udow • **Manu.**  
Time Mark • Wyatt • **Manu.**  
Log Cabin Blues • Green • **Manu.**

**Percussion Ensemble 4/20/89**

**Larry Snider, Director**  
**Ionisation** • Varese • Columbo  
Woodwork • Bach • Highgate  
**Cantate para America Magica Op. 27** • Ginastera • Boosey & Hawkes

## OKLAHOMA

Cameron University

Junior Recital **4/16/88****John Simon**, PercussionSonata for Marimba and piano - **Tanner - MM Cole****Inspirations** Diabolique - Tagawa - **WIM**Sonata for Timpani - **Beck - Kendor****Just Flippin'** - **Kraus - Belwin**Percussion Ensemble **11/8/88**James **Lambert**, ConductorEvergreen - **Streisand/Gipson - Manu.****Two Frescoes - Spears - Barnhouse**Introduction and Rondo - Del **Borgo - Southern**Danse - Debussy/Prince - **Permus**Rondo a la Turk - Mozart/Moore - **Permus****Ragtime Robin** - Green/Becker - **Manu**Triplets - Green/Becker - **Manu****Caribbean** Sea Breeze - Dauwalder -**Permus**Junior Recital **2/12/89**Stacy **Loggins**, PercussionTwo Movements for Marimba - Tanaka -  
**Ongaku**Inspirations **Diabolique** - Tagawa - **WIM**

Selections from Music of the Day -

**Molenhof - Kendor**

Concerto for Timpani and Percussion

Ensemble - **Beck - Kendor**Fantasy on Japanese Wood **Prints -****Hovhanness - Peters**

Percussion Ensemble at Oklahoma

Percussion Festival **3/4/89**James **Lambert**, Conductor**Soho Saturday Night** - Molenhof - **CMP**Gainsborough - Gauger - **Southern**Concerto for Timpani and **Percussion**Ensemble - **Beck - Kendor****Danse** - Debussy/Prince - **Permus****Suite** for Solo Drum Set and **Percussion**Ensemble - **Mandni - Kendor**percussion Ensemble **3/14/89**James **Lambert**, conductorSabre Dance - **Khatchaturian/Moore -****Permus**Gainsborough - Gauger - **Southern**Concerto for **Timpani** and PercussionEnsemble - **Beck - Kendor****Mysterious** Horse Before the Gate -**Hovhanness - Peters****String** Quartet #1, opus 18, Beethoven/  
**Houllif - Permus****Ritmo Jondo - Surinach** - **AMP**

Suite for Solo Drum Set and Percussion

Ensemble - **Mandni - Kendor****Soho** Saturday Night - Molenhof - **CMP**Junior Recital **5/5/89**Sean **DeNike**, PercussionTwo Movements for Marimba - Tanaka -  
**ongaku**from Seven Solo Dances, **Opening Toccata**- **Froch - Southern**Selections from **Music** of the Day, Waltz**King - Molenhof - Kendor****Motion** - Glasscock - **Kendor**Theme and **Variations** - Peters - **Peters**Junior Recital **7/16/89**

Kendel Hickenbottom, Percussion

Sonata-Allegro - Peters - **Peters**French **Suite - Kraft - WJM**Diverse Moments #2 - **Jager - Wingert-****Jones**

from Seven Solo Dances for the Advanced

**Timpanist, Minuet** andOpening Toccata - **Froch-****Southern****Back Talk - Breuer - Alfred**

PENNSYLVANIA

Indiana University of Pennsylvania

Senior Recital **12/2/88**Timothy R. **Lutte**, Percussion**Leyenda - Albeniz - IMC****Concerto** for Percussion and **Small**Orchestra - **Milhaud - Universal**Blues for Gilbert - **Glentworth -****Zimmerman**The Black Page #1 - **Zappa - Munchkin**

Music

The Black Page #2 - **Zappa - Munchkin**

Music

Graduate Recital **2/11/89**E. Benjamin Rhodes, **Percussion**Fanfare and Allegro - Leonard - **Simrock****Partita No. 2 in d minor** - **Bach - Schirmer**Conversations for Marimba - **Miyoshi -****ongaku****Crystallin** Dream - Rhodes - **Manu.**My Romance - **Rodgers/Hart - Manu.**Recital **3/5/89**Greg **Alico**, Brian **Tychinski**, Percussion**Kleine** Albatadt - Molenhof - **Kendor****Essais** - **Bozza - Leduc**Air and Gavotte from Partita in **eminor -****Bach/DeGastyne - Fereol****Estudio** No. 3 - **Houllif - Permus****Inspirations** Diabolique - Tagawa - **WIM**Lauren's Lullaby - **Ukena - Southern****Cantina** Band - Williams/G&son - **Fox**

Fanfare Music

Senior Recital **4/1/89**Ronna R. Brown, John R. **DeStefano**,

Percussion

Triptych Motif - **Beck - Kendor**

Six Suites for Violoncello Solo Suite 1 -

**Bach - Schirmer**Thoughts for **Flute** and Vibraphone - **De****Ponte - MFP****Raindance - Gomez/Rife - Southern**Percussion Ensemble **4/11/89**

Gary J. Olmstead, Conductor

Douglas Walter, Marimba

Dance - Leonard - Leonard

Concerto for Marimba - **Leviton - Manu.****In the Hall of the Mountain King - Grieg/****Werdeshelm - pro Perc.**Declarative Stances - **Riley - Ludwig**

Hunting Song - Mendelssohn/Tanner -

**MFP**Classical Drag - **Hooper - Manu.****Gassenhauer - Orff - Schott**Recital **5/4/89**Shawn **Miller**, PercussionFantasia - **Byrd/Houllif - MFP**Essence - Brown - **Southern****Suite** No. 2 - **Bach/Houllif - MFP****Water and Fire - Skoog - CMP****Elergy - Rosen - MFP****Restless - O'Mears - CMP****Auberly - Miller - Manu.**Graduate Recital **5/5/89**Kelly **Mickelson**, Percussionprelude No. 3 - **Bach - Manu**Chorale Now praise the Lord, **MySoul -****Bach - Schirmer**prelude No. 4 - **Giuliani - Belwin** MillsCanaries - **Carter - AMP**Fantasy on Japanese **Woodprints -****Hovhanness - Peters**Frogs - **Abe - Studio 4**Dream of the Cherry Blossoms - **Abe -****Zimmerman****Nardis - Davis - Real** BookEtude No. 2 - **Smadbeck - Studio 4**Greek Sketch No. 2 - **Molenhof - Belwin**

Mills

**Isreal - Carisi - Real** BookMaiden Voyage - **Hancock - Real** Book**Michi - Abe - MFP**Graduate Recital **5/6/89**Daniel IL **Ebeling**, PercussionSonata for Marimba and piano - **Tanner -****Cole**

March from Eight Pieces for Four Timpani

- **Carter - AMP**

Concertino for Marimba and Orchestra -

**Creston - Schirmer**Inspirations **Diabolique** - Tagawa - **WIM****Stardust - Charmichael/Edeling - Manu****Nyack - Friedman - Marimba** prod

VIRGINIA

Virginia Commonwealth University

Faculty Recital **1/19/88**Donald **Bick**, PercussionMy Lady White - Maslanka - **Marimba**

prod.

Images - **Kraft - New Music** West

Two Movements for Marimba and

Vibraphone

Sonata for Two **Pianos** and Percussion -**Bartok - Boosey & Hawkes**Junior Recital **3/2/88**

David A. Hamsberger, Percussion

Suite for Solo **Timpanist - Huston -****Schirmer**

Selections from "The Album for the Young" - **Tschaikowsky/ Stevens - Studio 4**  
**Morris Dance - Kraft - WIM**  
 Two Mexican Dances - Stout - **Studio 4**  
 Two Pieces for Four Timpani - Carter - AMP  
 Concertino for Marimba - **Creston - Schirmer**

Senior Recital **3/7/88**  
 Frederick W. Mines, Percussion  
 Three Movements for Trombone and  
**Timpani - Houllif - Potsdam**  
 Sonata for **Unaccompanied Violin #3 -**  
 Bach/Mines - Manu  
 Opposites - Romeo - **Manu.**  
**Drawings: Set No. 3 - Hodkinson - MFP**  
**Dream of the Cherry Blossoms - Abe -**  
 Zimmermann

Junior **Recital 3/28/88**  
 Chris Haren, Percussion  
 Greek Sketch #2 - Molenhof - Bil Mol  
 French Suite - **Kraft - WIM**  
 Suite in G Major - **Bach/Kamp -**  
 Zimmermann  
 Sonata for **Timpani - Jones - Peters**  
 Marimba Blues - Molenjoh - Bil Mol

Senior Recital **4/9/88**  
**Micheal F. Werne, Percussion**  
 The Five Fingers - Stravinsky - **Manu.**  
 Eight Pieces for Four **Timpani - Carter -**  
**Assoc.**  
 Concerto pour **Marimba et Vibraphone et**  
**Orchestre - Milhaud - Enoch**  
**Tambourin Chinois - Kreisler - Foley**  
**B - 1 - Werne - Manu.**  
 Send in the Clowns - Sondheim - **Manu.**  
 The Way We Were - Hamlich - **Manu.**  
**Over the Rainbow - Arlen - Manu.**

Percussion and Marimba Ensembles  
**4/19/88**  
 Suite for Keyboard **Percussion - Slater -**  
 ou **Perc. Press**  
**Danse - Debussy/Prince - Permus**  
**La Fille aux Cheveux de Lin - Debussy!**  
 Barton - Permus  
 The Jolly Caballero - **Frosini/Cahn - Cahn**  
**Canticle No. 1 - Harrison - MFP**  
 Coincidences - Kersters - **Elkan**  
**Ionisation - Varese - Ricordi**

Senior Recital **4/22/88**  
 Robert D. Smith, Percussion  
 Frogs - Abe - Studio 4  
 Theme and Variations for Four Timpani -  
 Floyd - **Studio 4**  
 Busy Signal - **Molenhof - Bil Mol**  
**One Notch Higher - Molenhof - Bil Mol**  
**Mutables - Gonzalez - Kendor**  
 Othambun - **trad. Indian Folk Song -**  
 Manu.  
**Chadariga - Kibir - Manu.**  
**Man Clan - Rock Sponges - Smith - Manu.**

Virginia Polytechnic Institute and State  
 University

Faculty Chamber Music Concert **10/10/87**  
 Victoria Bond, Conductor  
 John M. Floyd, Percussion  
**L'Histoire de Soldat - Stravinsky - J. & W.**  
 Chester

Percussion and Marimba Ensembles  
**11/11/87**  
 John M. Floyd, Conductor  
 Prelude for Percussion - Miller - MFP  
 La **Bamba - trad. Mexican/Cahn - Cahn**  
**African Sketches - Williams - Ludwig**  
 Japanese Impressions - Cirone - Columbia  
**Frivolity - Green/Cahn - Cehn**

Percussion and Marimba Ensembles  
**2/15/88**  
 John M. Floyd, Conductor  
 In the Beginning - **Ziffrin - Manu.**  
 The Jolly Caballero - **Frosini/Cahn - Cahn**  
 Five **Perspectives - Andrix - SeeSaw**  
 String Quartet No. 6 - Dvorak/Moore -  
 Permus

Percussion and Marimba Ensembles  
**4/20/88**  
 John M. Floyd, Conductor  
 Lament - Farberman - Columbia  
 Preludio - **DelBorgo - Kendor**

Percussion and Marimba Ensembles  
**4/27/88**  
 John M. Floyd, Conductor  
**Preludio - DelBorgo - Kendor**  
 Lament - Farberman - **Columbia**  
 Dotty Dimples - **Green/Arden/Cahn -**  
**Cahn**  
 In C - Riley - Celestial Harmonies

James Madison University

Senior Recital **4/1/88**  
 Robert **Schiller, Marimba**  
 Concertino - **Mayazumi - Peters**  
 Prelude in C **minor - Chopin/Hatch -**  
**Manu.**  
**Furioso and Valse No. 2 in E Minor -**  
 Hatch - Hatch  
 Suite for Marimba - **Fissinger - Perc. Arts**  
 Eili **Eili - Sandler/Hatch - marimbas**  
 Unlimited  
 Carousel - **Friedman and Samuels - Avid**

WISCONSIN

University of Wisconsin • River Falls  
 Percussion Ensemble **11/15/88**  
**J. Michael Roy, Director**  
**Xiuhtecuhtli: Dies del Fuego - Read - Cole**  
**Variations on Twinkle, Twinkle, Little Star**  
 - Burnett - manu.  
 Shade of Night - Rich - **Kjos**  
 Ceremonhun - Spears - Bamhouse  
**Percussion Movie - Fink - Zommerman**  
**Drawings: Set No. 4 - Hodkinson - MFP**

**Fuga Giocosa - Paine/Roy - Manu.**  
 Maple Syrup Blues - **DeLancey - Peters**

New Music Ensemble **11/6/88**  
 Conrad De **Jong, Director**  
 A Volcano Mouth - Kondo - Manu  
**Dream of the Cherry Blossoms - Abe -**  
 Zimmerman

WYOMING

Casper College

Recital **5/9/88**  
 Christopher **Woodward, Percussion**  
 Tune for Mary O - **O'Meara - CMP**  
**Wachet Auf - Nicolai - Permus**  
 Jesu Joy of Man's **Desiring - Bach/Moore -**  
**Kendor**  
 Sleepy Holly - **Saindon - Saindon**  
 Mexican Dances - Stout - **Studio 4**  
**Ancient Vase - Abe - Schott**

Percussion and Marimba Ensembles  
**12/1/88**  
 Terence S. Gunderson, Director  
**Walkin' - Davis - Manu.**  
 Dance of the Sylphs - **Berlioz/Werdesheim**  
 - Pro **Perc.**  
**Morning...Glory! - Delp - Kendor**  
**Tune for Mary O - O'Meara - CMP**  
**Variations on a Ghanaian Theme - Levitan**  
 - studio 4  
 Two **Inventions - Bach - Kendor**  
 Ragtime Dance - **Joplin/Vincent - Vincent**  
**Jesu, Joy of Man's Desiring - Bach -**  
**Kendor**  
 March-Carter-AMP  
 Greensleeves - **arr. Davis - Creative**  
**Festive Drumming - Chung - Chinese Perc.**  
 Development Center  
 Shaker Song - **Beckenstein - Sher Music**

Percussion Ensemble, Marimba  
 Ensemble **5/9/89**  
 Doug **Starks, Director**  
 Japanese Impressions - **Cirone - Cirone**  
 La **Spagnola - Chiara/ Jeanne - Permus**  
 Adagio for Strings - **Barber/Startks -**  
 Manu.  
 Triplets - Becker/Green - Becker  
**Music for Pieces of Wood - Reich -**  
 Universal  
 Popcorn March - **Manu.**  
 Gahu - **trad. African/Locke - Manu.**



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# BANDS OF AMERICA MARCHING PERCUSSION FESTIVAL

**November 17, 1989  
Indianapolis Hoosier Dome**

Part of the Bands of America Grand National Festival Weekend, this championship will take place in the Hoosier Dome before an estimated 2500 spectators. The Bands of America Marching Percussion Festival is scheduled the week after PASIC Forum in Nashville. Ward Durrett is serving as Bands of America Percussion Festival Coordinator. Our goal is to create more national awareness of the marching percussion activity by aligning a high school festival with an established national band championship.

#### **FESTIVAL FEATURES:**

- 15 high school groups accepted in competition; 5 performing college groups.
- High School Class enrollment open to all high school groups.
- Rules consistent with PASIC.
- Five minute minimum, eight minute maximum performance length.
- Trophies awarded for 1st, 2nd and 3rd place; personalized certificates and patches for all student participants; participation plaques for all groups.

#### **LOANER VIDEO**

You can receive a free video on loan by contacting Bands of America at the address at the right. You'll have two weeks to view this video of high school marching percussion festival performances.

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# In Memoriam: Harry Breuer -

by Kathleen Kastner



Percussive Arts Society Hall of Fame member Harry Breuer died of cancer on June 22, 1989, at his home in Brightwaters, New York. He was 87 years old.

Breuer was born on October 24, 1901, in Brooklyn, New York. He began his musical study on the violin, but at the age of 13 he became interested in the xylophone his father gave him, but later studied with xylophonist Charles Daab. Breuer made his musical debut on a new Deagan 3 1 / 2 octave xylphone as a soloist at the New York Academy of Music in 1919.

In the 1920's Breuer was the xylophone soloist at the Mark Strand Theatre in New York. Reviews of his performances refer to him as a **versatile, virtuosic soloist with an engaging personality**. In addition, he toured the country playing at the large movie houses in the vaudeville circuit.

He was best known as a radio performer: he was a staff musician at NBC for more than 30 years and he also played at CBS and WOR Mutual as well. He was featured in numerous programs, including

**"Roxy's Gang," "The Lucky Strike Hit Parade," "The American Album of Family Music," and the "The RKO Hour,"** to name a few.

Breuer also recorded xylophone solos for Brunswick and Columbia Records and appeared in several movie shorts for Warner Brothers during the late 1940's and early 1950's. He also played some television shows, including **"The Tonight Show,"** (both with Steve Allen and Johnny Carson) and "The Jack Parr Show" until the networks dropped their staff orchestras during the 1960's.

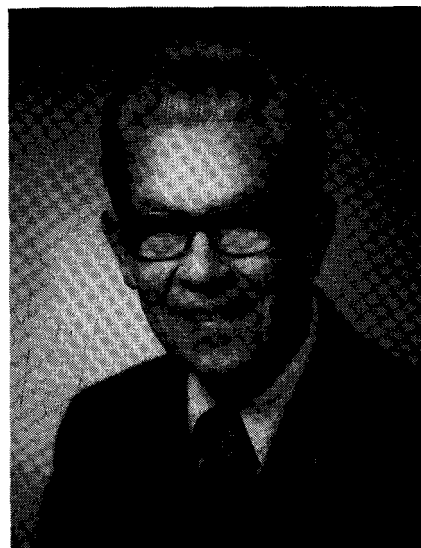
Aside from his reputation as a virtuoso performer, Harry Breuer also composed several solo mallet compositions, including **"On the Woodpile," "Bit O' Rhythm"** and **"Back Talk."** He remained active in the profession until very recently, both as a performer and as a consultant to Carroll Sound.

Harry Breuer was an important figure in the emergence of the xylophone in the new medium of radio broadcast in this country and the Percussive Arts Society mourns the loss of this outstanding and influ-

ential man.

He is survived by Marian, his wife of 63 years; his sons, Harry Jr., Robert and Anthony; his brother, William and his five grandchildren.

*Kathleen Kastner is PAS Historian and a member of the faculty of the Conservatory of Music at Wheaton College, Wheaton, Illinois.*



At age 10,  
he couldn't imagine  
what it would feel like  
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Craweta, OK 74429  
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### 1989 PAS Composition Contest Results

**First Place:** *American Suite for Unaccompanied Snare Drum* - by Guy Gauthreaux

prize: \$300 and a publishing contract with Meredith Music Publications.

**Second Place:** *At Odds* - by Dr. Jack Jenny

prize: \$200

**Third Place:** *Variation Sans Theme* - by Daniel Adams

prize: \$100

Also receiving recognition from the judges were the following entries: *Suite for Solo Snare Drum* - by George Frock; *Three Styles Suite* - by Michael R. Leu; *Fantasy* - by Chet Doboe; *Just Brakes, Pepe's Scottish Tune and Sliding on Air* - by Michael Wachs; *Three Days for Snare Drum* - by Peter Coutsouridis; *Eccentric Dances* - by Juan F. Gomez and *Blends* - by Richard LeVan.

Congratulations to the winners and those receiving recognition. For information about the 1990 contest refer to the Fall 1989 issue of *Percussive Notes*.

### 1989 PAS College Level Solo Snare Drum Contest

The following people have been selected as the five finalists to compete at PASIC '89.

Scott Amman, Kirksville, MO  
Joseph R. DeMarco, Easton, MA  
Nick Petrella, Monaca, PA  
Jeff Prosperie, Thibodeaux, LA  
Christopher Wills, Stevens Point, WI

The winner will be invited to perform on the PAS Winners Concert, receive a cash prize from Smith Publications and a snare drum from Noble and Cooley.

Congratulations to these five finalists.

For details about the 1990 competition refer to the Fall issue of *Percussive Notes*.

Now  
he  
can.

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Manu Katché



**YAMAHA®**  
SYSTEM DRUMS

Advantage Network, 7163 Longmeadow Lane, Hanover Park, IL 60103, has announced several new products.

**Woodblock Holder:** \*keeps woodblock from hopping all over percussion cabinet, \*fits almost any stand, \*adjusts to accommodate other manufacturers' blocks, \*distance from stand is adjustable, \*no holes have to be drilled in woodblock, \*for shows, multi-percussion, latin, concert band, orchestra, marching, drum set, etc. See *photo on page 69*.

**Woodblock:** \*hard maple block, \*large, thick playing surface, \*responsive to all dynamics. See *photo on page 69*.

**Slapstick:** \*one year no-breakage guarantee, \*simple, easy-to-hold handles, \*loud whip-crack. See *photo on page 69*.

**Small Gong Holder:** \*fits onto a boom cymbal stand, especially designed for opera and feng gongs, optional extension as shown in photo available for use with straight cymbal stand. See *photo on page 69*.

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Alfred Publishing Company, Inc., 16380 Roscoe Blvd., P.O. Box 10003, Van Nuys, CA 91410-0003 has announced new percussion publications.

Brazilian Percussion Manual by Daniel Sabanovich is intended for the percussionist who, while familiar with traditional European percussion instruments and techniques, may not be acquainted with Brazilian percussion instruments, rhythms, techniques and history. Includes detailed instruction on the various instruments and their techniques, including the Surdo, **Tamborim**, Repinique, Caixa, Pandeiro,

Ago-go, Cuica, **Ganza**, Chocalho, **Reco-Reco**, and Apito. Also contains an extensive study of Brazilian rhythms as applied to drum set.

Modern Drum Studies *revised edition* by Simon **Sternburg** is an update of the 1933 original version. At the time this book was first published, there were very few books on Latin American rhythm instruments and various traps such as **temple blocks** and timpani. Because today there are many excellent books which focus entirely on those areas, this revised edition omits those pages while keeping all of the core materials for reading development of snare drum and bass drum.

Alfred's Drum Method, Book 2 **Video Tape**, by Sandy Feldstein and Dave Black. This new 60 minute video tape for Alfred's Drum Method, Book 2 features all lessons with solo duet performances by the authors. All material in Book 2, rudiments, solos, duets, and accessory instruments, is demonstrated on the video tape and can be easily found through a visible tape counter on the screen. Includes Traditional Rudimental Style, Corps Style, **Orchestral Style**, Accessory Instruments, and Multiple Percussion Techniques.

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Ascend Hardware, a division of LP Music Group, 160 Belmont Ave., Garfield, NJ 07026 has announced **the Ascend Hat Rack**. The Hat Rack is 'designed for both single and double bass drum players. **Double** bass drum players can play closed hi-hat even when **playing both** kick drums, while single bass drum players can play both their regular **hi-hat** and the Hat Rack See *photo on page 69*.

The Avedis Zildjian Cymbal Company, 22 Longwater Drive, **Norwell, MA 02364**, and the Noble & Cooley Drum Company, Water Street, Granville, MA 01034, have announced a joint venture project. The two companies have combined their skills to produce a unique bronze shell snare drum.

Available only in **14" x 6 1/2"** dimensions, the most important characteristic of the Zildjian Alloy Snare Drum is its unique sound. Precision cut snare beds and bearing edges, an ultra-thin shell casting nodal-mounted lugs and the properties of the Zildjian cymbal alloy have all combined together to produce a snare drum with extreme dynamic range, sensitivity, and a unique tone. See *photo on page 69*.

The Avedis Zildjian Cymbal Company has also announced the launch of a new model ZMC cymbal **mixing** system, the ZMC-10. Like the ZMC-1, the more affordably priced ZMC-10 gives the drummer individual control over each cymbal in his set-up. The standard ZMC-10 includes three **mics** for cymbals and one for hi-hats.

The ZMC-10 powered mixer has six channels, but is a mono rather than a stereo unit. The mixer also features a special hi-hat channel with extra EQ control. Each channel on the mixer can power two microphones which can be **connected** through the use of "Y" cords. Extra microphones are available.

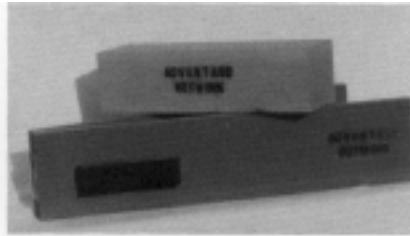
Zildjian has also announced **the new Z Series Mega Bell Ride Cymbal**. It is available only in **21"**, and its **extra-large** bell gives it a very cutting and loud **bell** sound. See *photo on page 69*.

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**News from the Industry Continues**



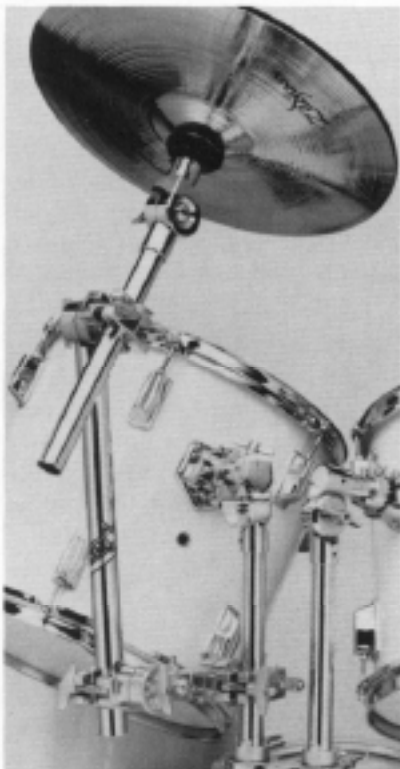
*Advantage Network Woodblock Holder*



*Advantage Network Woodblock and Slapstick*



*Advantage Network Small Gong Holder*



*Ascend Hat Rack*



*Avedis Zildjian and Noble and Cooley Snare Drum*



*Zildjian's Mega Bell Ride Cymbal*

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Canasonic Drum Heads, a division of Ancris Percussion Products, Inc., P.O. Box 611, Shelton, CT 06484, has announced a new line of heads entitled "The Power Play." These heads are a combination of plastic (mylar) and fiberglass. They were designed to produce a loud resonant sound, and their construction allows for tighter tuning without the loss of tone or stick response. See photo on page 71.

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## News from the Industry Continues

Cosmic Percussion, a division of LP Music Group 160 Belmont Ave., Garfield, NJ 07026, has announced a new conga to its line of products. The Ricardo Model conga is a small **conga has a unique high pitch sound-**ing about midway between a conga and a bongo. The rounded rim allows for longer playing time without experiencing the pain of traditional "flat" rims. The Ricardo model conga is a small drum (head size: 7-1/2" and height: 22") that is very portable and ideal for beginners. See photo on page 71.

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Danacord, Gemersgade 35, 1319 Copenhagen K, Denmark announces the release of the compact disc recording of marimba soloist Kai Stensgaard entitled Marimba Classic. The disc includes music by Albeniz, Tchaikovsky and J.S. Bach.

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Drum Workshop, Inc., 2697 Lavery Ct., Unit #16, Newbury, CA 91320, has announced the expansion of the Collector's Series snare drum line with the addition of two new brass snare drum models. The new 4.0 x 14 and 6.5 x 14 join the 8.0 x 14 and 6.5 x 15 brass snare drums to offer a wider selection of DW artist level snare drums. See photo on page 71.

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Drumstroke Publications 136 Beech Street, Berea, OH 44017, has released Drumming Patterns. The material in Drumming Patterns ranges from basic stick technique to advanced **drumset** techniques in a variety of styles. This book was written to be a system, however all of the material is greatly simplified, organized, and integrated. It was designed to benefit players at all levels. See photo on page 71.

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**Encore Mallets has moved.** The new address is: Encore Mallets, Attn: Dan Lidster, 3820 Coweta, OK 74429, phone: (918)486-4971.

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Evans Products, Inc. P.O. Box 58, 201 W. Trail, Dodge City, KS 67801, has announced the Resonant heads for the bottom (snare side) of all 12, 13, 14, and 15 inch snare drums. These heads are available in a choice of **hazy or gloss** finishes in 200 (thin), 300 (medium) and 500 (heavy) gauges and all include Evans patented CAD/CAM aluminum-alloy hoop. See photo on page 72.

Evans has also announced the new line of Genera Drumheads. In addition to the CAD/CAM aluminum-alloy hoop, Genera heads **feature a single-ply drumhead film** with a thin, built-in tone control ring that is **not** laminated to the playing surface of the head. This "floating" internal muffling ring was designed to subtly dampen a drum's undesirable high overtones. Genera was developed to be a general purpose rather than a special purposed **drumhead**.

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Fall Creek Marimbas has a new address: Fall Creek Marimbas, 1445 Upper Hill Road, Middlesex, NY 14507, phone: (716)5544011.

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**Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002,** has announced the introduction of the all new CB Percussion line of **drumsets** and components. Two years of research into intermediate and entry-level **drumsets** and accessories have produced two complete levels of drumsets: the **MX and Internationale** Series. See photo on page 71.

Kaman has also announced the introduction of several new products within the Gibraltar Hardware

model line:

GRP-2000 - Double Bass Power House features **5'8"** long bars for use with a double bass set, without **a center connecting bar between bass** drums.

6000 Series - single-braced hardware available in four models.

9000 Series - New models include the all new 9211 Bass **Pedal**, the **9211DB** Double Bass Pedal, the **9207C-3** and **9207C-6,3'** and 6' cable Hi-hats with drop clutch mechanism, the **9207ML** Hi-hat stand with movable leg base and the **re-designed** 9207 Hi-hat stand with all new dual, completely enclosed spring assembly.

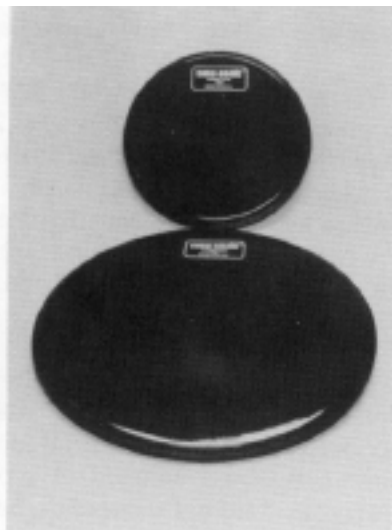
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Ludwig Industries, Inc., P.O. Box 310, E&hart, IN 46515 has announced the introduction of new optional Long Lugs for Ludwig drum outfits. These lugs were designed to take the high tension demands of the professional drummer, as well as offer the precise adjustments necessary for complete tuning reliability. The full length design of the lug is a zinc die cast that is polished, buffed and hard chrome plated. The optional Long Lugs are available on any Ludwig Classic or Super Classic drums in power or conventional sizes. See photo on page 71.

Ludwig has also announced the addition of five new Shadow Finishes for Classic Series Drums. These new finishes are available exclusively on top-of-the-line Classic and Super Classic outfits. These new Shadow finishes consist of a clear high gloss polyurethane coating over hard maple thoroughly impregnated with colored dye. Buffed to a mirror finish and **baked**, the outer polyurethane coating is extremely durable.



*News from the Industry Continues*



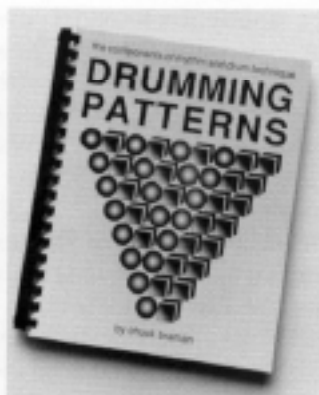
*"The Power Play" from Cana-Sonic*



*Cosmic Percussion's Ricardo Model Conga*



*Drum Workshop's Brass Collector's Series Snare Drums*



*Drumming Patterns from Drumstroke Publications*



*Evan's new "Resonant" Snare Drum Bottom Head*



*New CB Percussion Student Drums from Kaman Music*



*Ludwig Drums with new "Long Lug" option*

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News *from the Industry* Continues

Pearl International, Inc., P.O. Box 111240, Nashville, TN 37222, has announced several new products:

The Custom **Z CZX Series** has been added to the high end drum set line. The shells are 100% maple. The exterior is birds eye maple that is treated by a process patented by Pearl resulting in a **champaigne** finish. This color is only available on the CZX series, and is also the only color available for CZX. Shell thicknesses are as follows: **8" tom = 6 ply, 10" to 16" toms = 8 ply and 16" floor tom to 24" bass = 10 ply.** All toms are square size i.e. **8x8, 10x10, etc.** See photo on page 73.

The Prestige Custom and World Series are two new series of jazz **styled** kits. The Custom series is **made** with 100% mapleshells and is available in two finishes, Liquid Amber and Piano Black finishes. **The World series is available in birch and mahogany produced exclusively in Pearl's Matt Natural finish.** All tom sizes are standard (**8"x12", 9"x13", etc.**) and **bass drums are small sized (14"x18" and 14"x20").**

The Custom **Classic** Snare Drum is a new snare drum offered by Pearl. Bachshell is constructed with a solid **one-piece** maple shell with a thickness of **7.5mm.** The new "bridge" lug was designed to create maximum shell tone quality. This drum **utilizes** a simple brass plated snare strainer/butt mechanism for practical use with durability and **efficiency in mind.** **This new snare drum** is available in **6-1/2" x 14" - ten lugs, or 5" x 14" - eight lugs.** See photo on page 73.

The PCT Concert Tom Series was designed for high school, college and professional use. Each tom has an **8-ply** maple deep designed shell **with zinc alloy, chrome plated hardware.** Available in three **sets: small (6,8,10,12)/medium (10,12,13,14)/large (13,14,15,16)**

Pro-Mark Corporation, 10707 Craighead, Houston, TX 77025 announced the production of four new **drumsticks:**

The Tommy **Aldridge 2S** model drumstick. This model is available in Japanese Oak or Texas Hickory, wood tips only. It is **5/8** inches in diameter, like that of the Pro-Mark **2B**, and 17 inches long. Each stick is silkscreened with Tommy's signature.

**The Texas Hickory 707N Nylon Tip model (also available in wood tip). This new stick features a round, ball shaped nylon tip. It is 16 1/4 inches long, and 9/16 inches in diameter (similar to the diameter of the Pro-Mark 5A).**

The Bobby Rock model American Hickory drumstick. This new stick is **16.5mm** in diameter (slightly larger than **the Pro-Mark 2B**), and 17 1/2 inches long. It is available in wood tip only at this time.

Nylon Tip Maxxum Drumsticks. Previously available only with wood tips, the Pro-Mark Maxxum Series sticks are **16mm** in diameter (like **2B**). The taper is short and the bead is large for longer last. The three models available are the Maxxum 400 (**15 3/4 inches long**), the Maxxum 412 (**16 1/4 inches long**) and the Maxxum 419 (**16 1/2 inches long**).

---

Remo, Inc., 12804 Raymer St., No. Hollywood, CA 91605, has announced several new products.

Remo Putty Pad. A **4-oz.** ball of non-toxic pliable plastic material that **can be rolled** out to **form a practice** pad that sticks to any hard surface. The putty pad has many other uses such as an instant electronic drum trigger, hand strengthening exercises (**by squeezing**), and as a warm-up pad to be placed on the

shell of a bass drum. See photo on page 73.

Two new small-size power drumsets. The **MA-2612-XX MasterT**ouch and the **EN-2612-XX Encore sets feature a 16x20 bass drum, 9x10, 11x12 and 13x14 side-mount power tom toms, plus a 14 x 15 tom tom suspended from a low floor stand.** Each comes with a 1-1/2 x 14 "piccolo" snare drum. See photo on page 73.

The new **Falams-Style** Snareside Head. Remo's **fabric-laminated** system drum head construction has been adapted to produce a high strength snareside head for drum corps and pipe band use. The **14"** head is made with a thinner **Kevlar** material than used in the batter heads is furnished in white only.

**"Rem'Os"** - Bach Rem'0 is a **14"** diameter plastic ring that lays on top of a snare drum to absorb excess overtones. A set includes two rings - **1"** and **1-1/2"** wide to give the player a choice of muffling levels. See photo on page 74.

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Rhythm Tech, Inc., 511 Center Ave., Mamaroneck, NY 10543, has announced a new line of Percussion Bags. Constructed of 1000 denier Dupont Cordura, these new bags are designed to be lightweight and durable. The various models include the **Stick Bag, Snare Drum Bag, Cymbal Bag and Carry All Bag.** Each bag is available in basic black or graphic design. See photo on page 74.

**Also** announced by Rhythm Tech is the Rhythm Tech Trigger Triangle. When held in the opposing hand the player is able to execute complex rhythms by muffling the triangle with the fore finger while striking it with the beater in the other hand. The Trigger Triangle comes with a **high carbon 5"** triangle hardened **triangle and beater.** See photo on page 74.

*News from the Industry Continues*

RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040, announces its new top-of-the-line drum machine; the R-8 Human Rhythm Composer that is designed to offer a new level of performance sophistication. Advanced functions include "Human Feel," Swing and Micro Shift functions which simplify the creation of natural-sounding rhythms by giving the player control over sound characteristics, timing feel, and timing subtleties.

Sixty-eight sampled drum and percussion sounds are stored in the unit's internal memory and a Copy Voice function allows users to alter parameters extensively including pitch, decay, and nuance to customize sounds and save them in 26 memory locations. Pitch may be adjusted over a +/- 4 octave range in 10 cent steps. In addition two ROM/RAM card slots allow users to save pattern, edit sounds, load up to 26 new sounds, for access to a total of 120 sounds, or load additional patterns and songs. See photo on page 74.



*CZX Series from Pearl*



*Pearl's Prestige World Jazz Kit*



*Custom Classic Snare Drums from Pearl*



*Putty Pad from Remo*



*Remo's Small-sized Master Touch Power Tom Drumset*



Remo's "RemO's"



The Rhythm Tech Trigger Triangle



Percussion Bags from Rhythm Tech



Roland's R-8 Human Rhythm Composer

Sabian Ltd., Meductic, N.B., Canada, E0H 1L0, announces the launch of four new products.

Sabian has redesigned its own range of cast bronze AA Chinese Cymbals to capture the sound characteristics and distinctive appearance of traditional oriental instruments. See photo on page 75.

Sabian has now expanded the Fusion Hats series of cross-matched pairing to include louder, more powerful 14" versions. Consisting of either an AA (machine hammered) or HH (hand hammered) top, coupled with a heavy unlathed HH Leopard-bottom of special design, 14" Fusion Hats are designed to deliver tight, clear metallic, notes making them ideal for both studio and stage applications. See photo

12" Bell Cymbal. Made from Sabian's pure bronze, this durable percussion piece delivers a clear, cot-

ting, bell-like sound. See photo on page 75.

Jack DeJohnette Signature Series. Developed over a two year period, these cymbals look and sound very dark and dry. These new cymbals are not lathed or hammered, the tonal coloration is determined by the shape and metal used. The series includes "14 Hi-Hats, "16 and "18 Crashes, a "20 Chinese and "20 and "22 Rides. See photo on page 75.

Simmons Electronics USA, Inc., 2630 Townsgate Rd., Suite H, Westlake Village, CA 91361, announced the recent introduction of two new products.

Drum Huggers are designed to be a cost effective way for accoustical drummers to enter the world of MIDI. These compact drum pads attach directly onto a conventional drum, negating the need for expensive additional hardware, while in

no way interfering with the sound or playability of the acoustic instrument. See photo on page 76.

The ADT-Acoustic Drum Trigger was designed as the solution to the problem of triggering MIDI sound sources from acoustic drum tracks on tape, or played live. This rack-mount device has 8 audio inputs, with parallel outputs to feed mixing desks, etc. Simmons' unique "learn" process samples the trigger source and automatically sets gain, threshold, hold offs, and anti-crosstalk circuits to produce a clean, fast MIDI trigger.

Solid Snare Drums, Ltd., P.O. Box 511, Watsonville, CA 95077, announced that Select Snare Drums, Ltd. has officially changed its name to Solid Percussion, Inc. Company President Bill Gibson commented, "The name change is due to possible marketplace confusion with the Select line of guitar products." The address is the same.

*News from the Industry Continues*

Trigger Perfect, PO Box 60065, Pasadena, CA 91106, announced two new products.

The KDT-1 is designed to work with the new generation of "smart" drum controllers. It is specifically compatible with the DRUM KAT yet it works equally as well with other controllers such as the *Trickster* by Simmons.

The Trigger Mate is designed to be an affordable trigger-midi interface. Accepting four inputs, the Trigger Mate will enable first time buyers to enter the world of triggering at an affordable price. Its ease of use and easy-to-understand midi implementation makes Trigger Mate easy for players with minimal midi experience. However it is designed to satisfy players of all skill levels.

Yamaha Corporation of America, Drums, Guitars and Amplifiers Division, P.O. Box 6600, Buena Park, CA 90622 announces the new WHS-850 and WHS-850S Remote Hi-hats. Both of these models utilize Teflon-coated cable and a spring system designed to ensure smooth opera-

tion and precise response for every playing style. A drop clutch mechanism allows the hi-hat to be closed with the tap of a stick. Normal operation can be quickly restored by simply pressing the pedal. The sole difference between the two models is the length of cable used—the WHS-850S features an 8' 2-1/4" length while the WHS-850 features a 3' 3-1/2" length. See photo on page 76.

Yamaha DCA Division is also now offering three chain drive bass drum pedals:

The FP-810 and the FP-820 are single pedals featuring a double chain for precise response, maximum power transmission, and outstanding durability. Their no-sprocket construction makes for extra quiet use in recording studios. The DFP-850 is a double bass drum pedal with a universal joint that attaches quickly and easily with a standard drum key. Either pedal can be used independently and the system can be modified for one bass/double pedal, double-bass, or single bass configurations. See photo on page 76.

Yamaha Corporation of America, Band & Orchestral Instruments, in conjunction with Masterplan Video, has recently released Dave Samuels' two-tape educational video, *Mallet Keyboard Musicianship*.

Dave's educational theories are well illustrated throughout the series. Major emphasis in Tape 1 is placed on the use of four mallet technique as well as pedaling and dampening techniques. Tape 2 focuses on scale shapes, modes and determining the harmonic quality of various scales. Dave performs throughout the tape on vibes and marimba and is accompanied by a mallet keyboard ensemble.

Yamaha Also announces the Yamaha Percussion Pak which is a comprehensive educational packet consisting of articles written by leading percussion artists. These in-depth articles deal with all facets of percussion including drum set, concert and marching percussion. Topics include tuning tips, keyboard percussion, funk drumming, odd time signatures, corps style warm-ups, big band drumming and instrumentation suggestions.

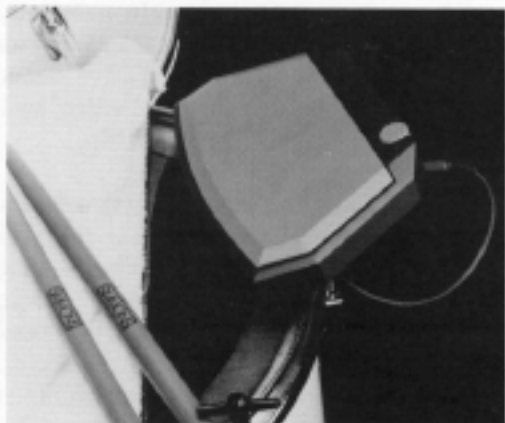


Sabian's Jack DeJohnette Signature Series

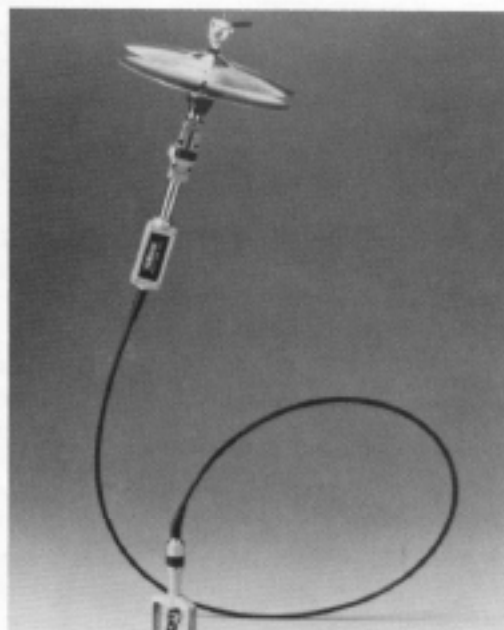


Sabian's 14" AA and HH Fusion Hi-hats, 12" Bell and redesigned AA Chinese Cymbal

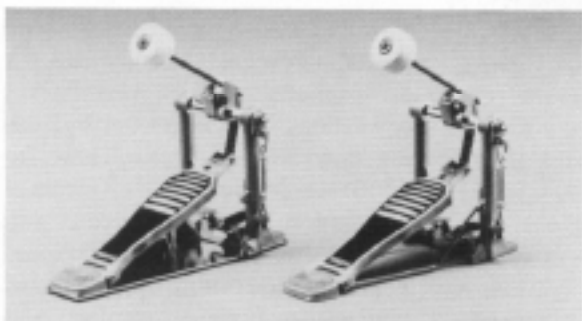
*News from the Industry Continues*



*Drum Huggers from Simmons*



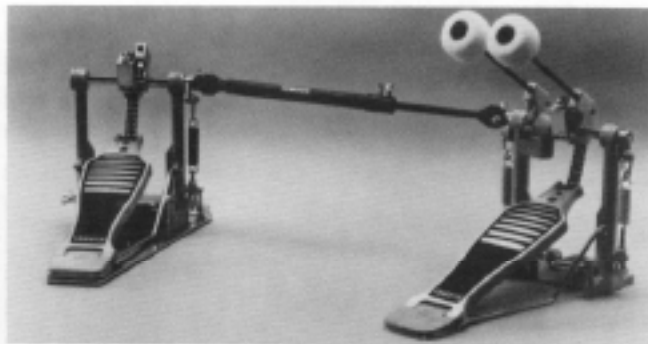
*Yamaha WHS-850S Remote Hi-hat*



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Philadelphia is the site for PASIC 90 and it is shaping up to be one of the most exciting conventionsever. The great historical traditions of Philadelphia, combines with its' equally great musical heritage, should provide activities of special interest for everyone. Combine a trip to the percussion convention with an historical trip for your school age children and families in Philadelphia.

I have assembled a great organizing committee, comprised of the most outstanding percussionists and percussion educators in Pennsylvania, New Jersey and Delaware. A complete listing is presented below. We will be meeting in July to discuss our clinicians and will report to Bob Schietroma with a complete list by mid-September.

I welcome input from all PAS members regarding convention suggestions, clinician suggestions, new ideas etc.

See you in Philadelphia!

### PASIC 1990 ORGANIZING COMMITTEE:

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Glassboro State College  
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Glassboro, New Jersey 08028

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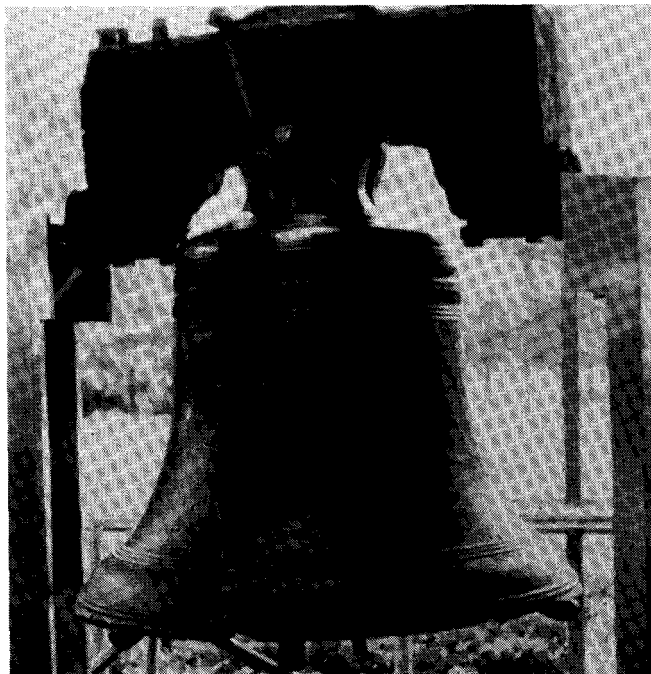
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