

NORTHWEST INVITATIONAL PERCUSSION FESTIVAL

May 9--10, 1987

Hosted by Boise State University, Boise, Idaho

Saturday, May 9

- 9:30 AM - Welcome / explanations / information  
10:00 AM - Boise State University PERFORMANCE  
11:00 AM - CLINIC - Introduction to the Percussion Instruments  
of Thailand - Martin Zyskowski - Eastern  
Washington University  
12:00 - Lunch  
1:00 PM - CLINIC - Masterclass on William Kraft's Concerto  
for Timpani and Orchestra - Charles Dowd -  
University of Oregon  
2:00 PM - University of Oregon PERFORMANCE  
3:00 PM - Break  
3:30 PM - "All-Star" Rehearsal (Keyboard Ensemble)  
5:30 PM - Dinner  
7:00 PM - CLINIC - Steel Drums : History, Manufacturing,  
Contemporary applications, Performance,  
Hands-on Latin Demo, etc. - Daniel Moore  
and Mat Britain - Montana State University  
8:00 PM - "All-Star" Rehearsal (Percussion Ensemble)

Sunday, May 10

- 9:30 AM - Eastern Washington University PERFORMANCE  
10:30 AM - CLINIC - Preparing for a Career in Percussion -  
Greg Murray - Rosewood Duo, Spokane  
11:30 AM - Lunch / Directors' Meeting  
12:30 PM - Montana State University PERFORMANCE  
1:30 PM - Break  
2:00 PM - "All-Star" PERFORMANCE / Concluding remarks

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Hallway - 8:30 AM - Dee / Duane

Band Room - 1:00 - 3:00 - Mark W / Mark M / Jason / Dee (Univ. Oregon)

3:00 - 3:30 - Janis / Kristy / Lisa (All-Star Keyboard)

8:00 - 10:00 - All BSU percussionists (All-Star Perc)

Recital Hall - 10:00 - 12:00 - Chris / Dan / Duane (Martin Zyskowski)

12:00 - 2:00 - Jim / Kristy / Moira (Charles Dowd)

6:00 - 8:00 - Todd / Sandy / Naomi (Daniel Moore)

Sunday, May 10

Band Room - 8:30 - 10:30 - Chris / Dan / Mark W / Todd (EWU)

11:30 - 1:30 - Jim / Cathy / Moira / Duane (MSU)

1:30 - 2:00 - All BSU percussionists (All-Star Concert)

Recital Hall - 9:30 - 11:30 - Lisa / Jeff / Naomi (Greg Murray)

BOISE STATE UNIVERSITY • 1910 UNIVERSITY DRIVE • BOISE, IDAHO 83725



Jan. 5, 1987

Dear Percussionist,

The third annual NORTHWEST INVITATIONAL PERCUSSION FESTIVAL will be hosted by the Boise State University Percussion Department on Saturday and Sunday, May 9-10, 1987, in the Morrison Center for the Performing Arts.

We would like to invite you and your ensemble(s) to attend and perform during this festival.

It is anticipated that the Festival will return to the format followed in 1985 - performances by and for the over 20 college/university ensembles of the Northwest (Wyoming, Montana, Idaho, Washington, Oregon, Utah, and Nevada); short clinics presented by various ensemble directors; a concert by one of the Northwest's professional percussion ensembles. I have also toyed with the idea of an "all-star" percussion and/or marimba ensemble.

The obvious mutual benefits of having our students listen to other university percussion ensembles is further enhanced by the wealth of literature (new and "classical") to be heard during the Festival. Although no financial assistance is available from the Festival for travel, lodging, etc., it is hoped that such funding might be available through each university's departmental and/or ASB sources.

Please let me know in writing by Feb. 9, 1987, if you and your ensemble(s) will be able to ( ) attend and ( ) perform. Most standard percussion equipment (KPI, drums from snares on up, timpani, etc.) will be provided in multiple amounts.

If you have any questions at this time, please do not hesitate to contact me at Boise State University (208)385-1955 or 1772 (and leave a message) or at home (208)375-0451.

Thank you for your consideration of this on-going project.

Sincerely,

John Baldwin, Ph.D.  
Percussion

P.S. Please feel free to pass this letter and information along to any other college/university percussion program.



March 6, 1987

We have received positive responses from the following directors and/or ensembles concerning participation in the Third Annual Northwest Invitational Percussion Festival:

University of Idaho - Dan Bukvich  
Idaho State University - Jay Ronk  
Montana State University - Dan Moore  
Brigham Young University - Ron Brough  
University of Utah - Doug Wolf  
Weber State University -  
Utah State University - Dennis Griffin  
University of Nevada-Reno - John Wacker  
University of Oregon - Charles Dowd  
Eastern Washington University - Marty Zyskowski

You will find several enclosures with this letter. First of all, would you reconfirm your intent to attend / perform / present a clinic (topic of your choice), and return that information to me ASAP in the postage-paid envelop.

Second, I have compiled a list of nearby motels and eating establishments for your convenience.

And lastly, I have included a list of the larger percussion equipment that will be available for your performances and clinics.

More details about specific scheduling, the "all-star" ensemble, professional groups, etc., will follow soon.

Thank you for your kind cooperation in this project. And especially for sending back the "intent" information ASAP!

Sincerely,

John Baldwin, Ph.D.  
Percussion

1987 NORTHWEST INVITATIONAL PERCUSSION FESTIVAL

YES (    ) - our percussion ensemble WILL ATTEND

NO (    ) - our percussion ensemble WILL NOT ATTEND

YES (    ) - our percussion ensemble WILL PERFORM

NO (    ) - our percussion ensemble WILL NOT PERFORM

YES (    ) - I would present a clinic on the following topic---

\_\_\_\_\_

NO (    ) - I would not present a clinic

Signed : \_\_\_\_\_

Date : \_\_\_\_\_

April 10, 1987

Dear Colleagues:

Only 4 responses to my last letter (and only 1 equipment request!)--SO. . . .

Here is our proposed schedule. As usual, we would be able to set up for a performance during the preceding hour (but we would also miss the clinic).

Total program length should be kept within 50 minutes (NOT 50 minutes of music!).

I'll be in touch soon about load-in, parking, specific rooms, etc. (much sooner than before!).

See you all in Boise in a few weeks.

Sincerely,

John Baldwin, Ph.D.  
Percussion



## Greg & Judith Murray

Covering the musical spectrum from baroque to contemporary, the ROSEWOOD PERCUSSION DUO (RPD) has been praised for its "considerable artistry" and "diversity of program." Formed in 1975, the duo has presented concert performances, children's programs and master class/workshops throughout the United States and Canada. The duo was featured in concert at the Percussive Arts Society International Convention 1982 in Dallas, Texas and are clinician/artists for Ludwig Industries.

**GREG MURRAY**, composer/percussionist, holds a Bachelor of Music Education degree from Baylor University and a Master of Science degree in percussion performance and composition from Indiana State University. He has studied with Richard Brown, Larry Vanlandingham, Merv Britton and Neal Fluegel. In 1979, Mr. Murray was a featured performer and composer at the Twelfth Annual Indiana State University Contemporary Music Festival and was selected to perform with the International Percussion Ensemble at the 1979 PAS International Convention in New York City. He has also performed with the Houston, Phoenix and Calgary Symphony Orchestras. Greg's teaching experience includes heading the Percussion department at Mount Royal College in Calgary, teaching at The Banff Center for the Performing Arts, teaching at the biannual Canadian Youth Orchestra Festival and conducting clinics/workshops with the RPD.

**JUDITH MURRAY**, percussionist, earned a Bachelor of Music degree in percussion performance from Baylor University and a Master of Science degree in Music Education and Percussion Performance from Indiana State University. In 1976 and 1981 she was awarded a Canada Council Grant to help further her music studies. Judith was a guest soloist at the Mu Phi Epsilon National Convention in Kansas City in 1977, performed extensively with the contemporary ensemble FUSION 5, and has recorded for CBC Radio. Ms. Murray has taught percussion and music theory at Mount Royal College in Calgary, taught band and choral music in the Calgary Public Schools, performs as a marimba soloist and tours with the Rosewood Percussion Duo.

For concert appearances contact:

Judi Murray  
W 914 Garland  
Spokane, WA  
99205  
(509) 325-4024

For clinic/workshops contact:

Education Department  
Ludwig Industries  
1728 North Damen Avenue  
Chicago, Illinois 60647  
(312) 276-3360

THE EASTERN WASHINGTON UNIVERSITY PERCUSSION ENSEMBLE  
Marty Zyskowski, Director

THIRD NORTHWEST PERCUSSION FESTIVAL - May 9-10, 1987  
HOST SITE - BOISE STATE UNIVERSITY  
CONCERT HOUR: 9:30 A.M.

PROGRAM

THE DOWNFALL OF PARIS (England) ..... Anonymous  
THREE CAMPS (Colonial America) ..... Anonymous  
YANKEE DOODLE (Federalist America) ..... Arr.- Diamond/  
Emmett/Sousa

AFRICAN 12/8 ..... Traditional  
BOLERO (Cuba) ..... Traditional  
CIELITO LINDO (Mexico) ..... Q. Mendoza Cortez

LITTLE FUGUE IN G MINOR (Germany) ..... J.S. Bach/Arr.-Moore  
FARANDOLE from "L'ARLESIEENE" (France) ..... G. Bizet/Arr.-Jeanne

AFRICAN 12/8 (extended version) ..... Traditional  
AFRICAN 2/4 ..... Traditional  
INTERPLAY (1984) ..... Edla Stephenson  
(Based on inspiration of three African rhythms)

THE RAGTIME ROBIN (20's Novelty Rag - United States) ..... George H. Green  
Ken Danielson - xylophone soloist  
THE ICE CREAM SUITE RAG (1986 - United States) ..... Linda Dauwalder  
Kristi Albert - xylophone soloist

PADRE'S DANCE-JAZZ SAMBA (Brazil/U.S.) ..... Tom Collier

TIMBRESTREAM for percussion and alto flute - piccolo ..... Jerry W. Grady  
\*Dr. C. Webb Coffee, flute/piccolo soloist  
\*\*Mark Tietjen, conductor

UNIVERSITY PERCUSSION ENSEMBLE:

*EWU FACULTY	Kristi Albert	Kent Keller	Darrin Taitch
**GRADUATE STUDENT	Steve Croteau	Dan Cox	Ken Danielson
	Ray Roberts	Erik Anderson	Jennifer Lund
	Matt Rotchford	Mark Tietjen	



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~~Mark~~  
Jeff  
Jason  
Janis  
~~Kristy~~  
Dan  
Jim

Mark  
Chris



**THIRD ANNUAL NORTHWEST INVITATIONAL  
PERCUSSION FESTIVAL**

**KEYBOARD PERCUSSION ENSEMBLE**

**AND**

**PERCUSSION ENSEMBLE**

**Dr. John Baldwin, Director**

**Rondo (from Third Suite)**

**Robert Jager  
(b. 1939)**

**Xylophonia**

**Joe Green  
(20th Century)  
arr. Bob Becker**

**Mark McGown, soloist**

**Images II  
(for Percussion and Tape)**

**Elias Tanenbaum  
(20th Century)**

**Forests of the Sun**

**Tim Clark  
(20th Century)**

- I.
- II.
- III.
- IV.
- V.

**PERSONNEL**

Jim Borton (Boise)  
Lisa Campbell (Boise)  
Chris Gunderson (Boise)  
Jason Junes (Grangeville)  
Kristy Larson (Boise)  
Mark McGown (Boise)  
Dan Misner (Boise)  
Jeff Pease (Boise)  
Janis Taylor (Grangeville)

**May 9 & 10, 1987**

**Morrison Center  
Recital Hall**

**Unauthorized use of cameras and recording equipment is prohibited.**

*School*  
**UNIVERSITY OF OREGON**  
*of MUSIC*



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Beall Concert Hall  
8:00 p.m.

Tuesday evening  
May 19, 1987

*THE*  
*UNIVERSITY OF OREGON*  
*PERCUSSION ENSEMBLE*

*Charles Dowd, Conductor and Music Director*

*and the American debut of*

*"GAMELAN SURANADI SARI INDRA PUTRA"*

A CONCERT OF WORLD PREMIERES

\* \* \*

## PROGRAM

English Dances\* Op. 69 (1987)

Derek Healey  
(b. 1936)

A Suite in Six Movements, for Percussion Sextet

1. *Processional.* (Wheatley Morris)
2. *Cheshire Rounds.* (Country dance)
3. *Jenny plucks pears.* (Playford)
4. *How d'ye do Sir?* (Headington Morris)
5. *Pop goes the Weasel.* (Lichfield Morris)
6. *Sir Roger de Coverley.* (Country Dance)

*Brief pause for setup change*

NEXUS NEXUS\* (1987)

Charles Dowd  
(b. 1948)

Robert Arms, Mark Emerson, Jakob Greiner,  
Charles Holmes, Steve Wolfe, Soloists

## INTERMISSION

Six "Rasas" For Gamelan Surandi  
Sari Intra Putra\* (1987)

Charles Dowd

*Abudra*  
*Hdiya*  
*Bhayanaka*  
*Shanta*  
*Adbhuta*  
*Shringara*

\* World premiere performance

## PROGRAM NOTES

### English Dances by Derek Healey

This set of English Dances was written during the Winter of 1987 for the University of Oregon Percussion Ensemble at the request of Charles Dowd. The suite begins with a Morris Dance tune from the Village of Wheatley in the Cotswolds. "The Morris" is the traditional men's ceremonial dance originally danced to pipe and tabor at Whitsun. It seems to have first appeared in the 15th Century and is thought by some, to be derived from North African Moorish Dance. Cheshire Rounds is a folk dance in Hornpipe rhythm from the late 18th Century when, according to Dr. Boyce, its popularity reached epidemic proportions. "Jenny plucks pears" is a typical Elizabethan Dance which first appeared printed in the 1651 edition of John Playford's "The English Dancing Master". This is followed by "How d'ye do sir" in which the Morris dancers interrupt the dance with elaborate and facetious bows. The next movement "Pop goes the Weasel" was inspired by an article explaining that this solo dance was often danced to the accompaniment of a pair of bones, the melody being whistled by onlookers. The set ends with "Sir Roger de Coverley", a favorite 18th Century country dance at Hunt Balls. It was featured as late as the 1930's, when my father remembers accompanying this dance; it would often last for one hour or more. The title is named after a popular character in the writings of Joseph Addison.

— Derek Healey

DEREK HEALEY was born in Wargrave, England, in 1936. He studied composition with Herbert Howells at the Royal College of Music, London, from 1952 until 1956, winning the Cobbett, Farrar, and Sullivan prizes. Later, he studied in England and in Italy with Vito Frazzi, Borris Porena, Goffredo Petrassi, and Luciano Berio.

In 1969 Healey, with his wife and daughter, moved to Canada where he taught at the universities of Victoria, Toronto, and Guelph. Ten years later he emigrated to the United States, where he received awards at the University of Louisville International Composition Contest and the Delius Composition Contest, awarded by the Delius Festival in Jacksonville, Florida. Currently, he is professor of theory and composition at the University of Oregon.

Healey, who has his doctorate from the University of Toronto, has had more than 40 works published and has had works released on C.B.C. and Louisville Records.

## PROGRAM NOTES (continued)

### "NEXUS" NEXUS by Charles Dowd

(nex'us (nek'sus), n.; Connection or interconnection; tie; link.  
(Webster's New Collegiate Dictionary, 1960.)

This new composition is an interconnecting link with the famed percussion quintet called NEXUS, to whom it is dedicated.

The music of "NEXUS" is multi-cultural, representing many of the world's major musical traditions. The group was formed in 1971. To collect instruments, the members (Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, and John Wyre) have visited Japan, India, Africa, Hong Kong, the Phillipines, Indonesia, the Soviet Union, Mexico, the Caribbean, and the Americas. "NEXUS" has toured North America and England, performed at the Shaw, Guelph Spring, and Algoma Festivals, with the Toronto Symphony and the Rochester Philharmonic, as well as at many universities. "NEXUS" has held residencies at the universities of Toronto, York, and Wesleyan, Chautaugua Institution, and the Courtenay Youth Camp (British Columbia). Their workshops in experimental music have received the support of the Arts Councils of Ontario, New York, and Connecticut and by the Department of External Affairs, Canada.

The November 3, 1986 performance by "NEXUS" at The Kennedy Center, Washington, D.C. at the International Convention of the Percussive Arts Society provokes tonight's performance of "nexus music".

— Charles Dowd

### GAMELAN SURANADI SARI INDRA PUTRA

By Midiyanto S. Putro and Charles Dowd

The literal translation: Gamelan Holy Springs: Ascent of the Son of the God of Rain. There are two parts to the name: Gamelan Suranadi refers to the first life of this gamelan at Suranadi on the Indonesian island of Lombok, near Bali. Sari Indra Putra is the second part: The name given for the second life of this gamelan here in its new home in the Willamette Valley, honoring the beauteous rain and lush forests and green surroundings: Ascent of the Son of the God of Rain.

GAMELAN SURANADI SARI INDRA PUTRA was named and blessed on 26 April, 1987 by Midiyanto S. Putro, virtuoso musician and musical expert from Indonesia, engaged by the School of Music. Midiyanto fasted for fourty eight hours prior to the blessing, which included prayer with water, flowers and incense, followed by performing on the gamelan.

GAMELAN SURANADI SARI INDRA PUTRA is a "Gamelan Gong Kebyar" which refers to the type of gamelan it is. Unlike the gamelans of Java, which may be of Pelag or Slendro tuning, Gamelan Suranadi Sari Indra Putra is a Balinese Gong Kebyar, with different, unequal tuning.

Tradition requires a respectful etiquette and reverence when playing Gamelan Suranadi Sari Indra Putra. One does not step over any of the instruments and one must play the instruments with shoes off. Flowers can be offered and incense burned, especially near the gong. Flowers may be offered for the instrument once a week. Performers may bow before and after each performance, and it is customary to have a Selamatan or banquet party before a performance. Each gamelan has its own spirit.



## PROGRAM NOTES (continued)

### GAMELAN SURANADI SARI INDRA PUTRA (continued)

This gamelan gong kebyar consists of eleven parts: CENG-CENG (box with six small cymbals); KENDANG (Two headed skin drum played with the hands); RIONG (12 note set of horizontal rack of nipple gongs); PEMADE (2) horizontal rack of metal bars containing ten notes); JUBLAG (2) (horizontal rack of metal bars containing five notes); KENONG (small, high suspended gong); KEMPLI (larger nipple gong suspended on a box horizontally); KEMPUL (medium-large suspended gong) and GONG (largest suspended gong). The pitches of the two JUBLAGs are approximately 1/4 step apart, which is characteristic of Bali tuning, and produces a unique sound when "unison" pitches are played together. The pitches on the PEMADE are also 1/4 step apart on unison notes. The gamelan is played with mallets and hammers called "pangul". (ie. Kempul pangul; Gong pangul) Occasional "dead strokes" can be used, called "nyet-nyet" strokes. Hand damping of the Pemade and Jublag is called "Patet".

### HISTORICAL NOTES

By John and Claudia Lynn

This gamelan came from the island of Lombok in Indonesia. In 1972, John and Claudia Lynn were working for a company which had prospered from a logging concession on the island and in return they wanted to contribute something to the province in the way of a social project. They had already built a school, a small hospital, roads, and so forth, but they felt the province would benefit from the income of tourism. Bali had done well. Lombok was only 20 minutes away by plane and was just as beautiful.

They decided to restore an old run-down place called "Suranadi". The word "suranadi" means holy springs and at one time the people used these waters for purification rites at births, marriages, and deaths. Later a Sultan built his palace on these grounds. In the early 1900's, while the Dutch were colonizing Indonesia, they converted the palace to a rest house for their officials. Now the Lynns were going to refurbish and remodel the Suranadi to make it into a hotel for tourists.

As part of this tourist promotion plan, the cultural dances had to be revived. These dances were enactments of old Hindu epics and were a very important part of the religious practices. Naturally, the people in the area were enthusiastic about reviving their performances. Of course, a gamelan was needed for the musical accompaniment to the dances.

The gamelan became a village project. Special pieces of wood had to be found and cut: Gito-gito, a type of ebony. It took 12 carvers three months to work on the wood bases. The bronze gongs were cast by master craftsmen in local foundries. Players had to be sought and selected from several villages where the art had been passed down by ear from generation to generation.

## PROGRAM NOTES (continued)

### HISTORICAL NOTES (continued)

The hotel opened in 1974 and became a favorite spot for Indonesian government officials and travellers from Australia, Japan, Europe and America. Since then the province has prospered somewhat and in 1986 the hotel was turned back by the Lynns to the province and the local people. However, even though they left new buildings, the generator, kitchen equipment, bedroom sets and linens, they did not leave the gamelan. By this time, the provincial government had formed its own tourist promotion board and now held on a regular basis performances demonstrating the various aspects of their culture - costumes, dances arts and crafts, etc. This meant the gamelan at the Suranadi Hotel had served its purpose in Lombok and was now not necessary.

Since this particular gamelan has played a special and meaningful role, John and Claudia Lynn hope the gamelan will provide the students at the University of Oregon School of Music with a tool to explore, create upon and enjoy the music of other peoples and cultures of the world.

PROGRAM NOTES - © 1987 CHARLES DOWD

## THE UNIVERSITY OF OREGON PERCUSSION ENSEMBLE

### 1986/87 Percussionists:

Robert Arms, Anchorage, Alaska  
Todd Adams, Coeur D' Alene, Idaho  
Todd Bishop, Eugene  
David Booth, Salem  
Mark Emerson, Salem  
Jakob Greiner, Munich, Federal Republic of Germany  
Jennifer Hervey, Gresham  
Charles Holmes, Portland  
Erik Sittinger, Roseburg  
Douglas Smith, Arlington, Massachusetts  
Steve Wolfe, Salem  
Jason Lynn, Eugene

The University of Oregon Percussion Ensemble, Charles Dowd, Conductor, is known for its premieres of modern classical repertoire. Past performances include: Percussive Arts Society International Convention, 1985, Los Angeles; Percussive Arts Society International Convention, 1980, San Jose, CA; International Society for Music Education (ISME) International Convention, 1984, Hult Center, Eugene, OR; numerous Northwest concert appearances. The group won second place in the 1978 Western States Percussion Competition held in California by the Percussive Arts Society, and group members include eleven percussionists dedicated to the performance of 20th century avant garde modern classical percussion chamber music.

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**"ALL-STAR" PERCUSSION ENSEMBLE and MARIMBA ENSEMBLE**

Greg Murray, clinician and director

Kotrak - A Rhythmic Development of a Theme by Bartok (M.M. Cole)	Richard Kvistad
Away From Home (Greg Murray)	Greg Murray
The Bells (Stanley Leonard)	Stanley Leonard

\* \* \* \* \*

Irish Washerwoman (Manuscript)	Leroy Anderson arr. Baldwin
Les Moutons de Panurge (Zen-On Music)	Frederic Rzewski
Legend (Percussion Arts)	Robert Kreutz

Participants

Boise State University - Dr. John Baldwin, director  
Eastern Washington University - Martin Zyskowski, director  
Montana State University - Daniel Moore, director  
University of Oregon - Charles Dowd, director  
Boise State University alumni - Pat Flaherty, Kelley Smith,  
Jackie Van Paepghem  
Special guest clinician - Mat Britain, Cincinnati