

# N.W. PERCUSSION FESTIVAL SCHEDULE

## FRIDAY, APRIL 14 - BRECHEMIN AUDITORIUM: MUSIC BLDG.

8:00 pm - The University Of Washington Percussion Ensemble  
 The University Of Washington Mallet Jazz Quintet  
 The Olympic Marimba Duo (Ed Hartman, Don Dieterich)  
 The Olympic Percussion Orchestra  
 Matthew Kocmierski (timpani soloist)  
 The Auburn High School Drum Line  
 other last minute surprises!

## SATURDAY, APRIL 15 - MEANY HALL STUDIO THEATER, ETC.

Time	Studio Theater	Room 55	Room 268
9:00 am	Eastern Washington load	* * * * *	* * * * *
9:30	in and set up	DAVE JARVIS Clinic electronic percussion	DAN ADAMS Clinic Colonial drumming
10:00	CONCERT: Eastern Wash.	CHARLES DOWD Clinic timpani	GARY GIBSON Clinic steel drums
10:30	University		
10:50	Central Washington set-up	ED HARTMAN Clinic vibes & marimba	STEVE (I'm Not In Journey) SMITH Clinic - drum set
11:10	CONCERT: Central Wash.		
11:30	University	JIM GOETTER Clinic "bones"	BRIAN COLE Clinic mallet transcript.
12:00pm	Seattle Pacific U. set-up		
12:15	CONCERT: Seattle Pacific		
12:30	University		
1:00	Gerry Brown set-up		
1:30	GERRY BROWN clinic (drummer with Aretha Franklin & George Benson)		
2:00			
2:30	Steve Smith set-up		Latin Percussion Clinic - T.B.A.
3:00	STEVE SMITH clinic (drummer with Journey & Vital Information)		
3:30			
4:10	Washington State set-up	ANDREW SPENCER Clinic (4 pm) T.B.A.	DON DIETERICH Clinic: Freelancing
4:30	CONCERT: Washington	BISI ADELEKE Clinic Talking Drums Of Yoruba (U. Of Washington)	
5:00	State University		
5:20	Boise State set-up		
5:40	CONCERT: Boise State		
6:00	University		
6:30	University Of Oregon		
7:00	set-up		
7:30 - 10:00	EVENING CONCERT: University Of Oregon Andrew Spencer (soloist) Brian Cole (soloist) The Downfall Of Paris mass snare drum performance Marimba Ensemble lam		

WASHINGTON STATE UNIVERSITY  
School of Music and Theatre Arts

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WSU PERCUSSION ENSEMBLE

David Jarvis

Director

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THE ENSEMBLE WILL PERFORM SELECTIONS FROM THE 1988-89 REPERTOIRE

La Samba (improvisation by entire ensemble)	traditional
Sextet for Violin and Five Percussionists (1967) op. 108	Alan Hovhaness
I. Tempo Ad. Lib	
II. Andante misterioso	
III. Allegretto	
IV. Andante	
Tocatta para Instrumentos de Percusion (1942)	Carlos Chavez
Allegro, sempre giusto	
Largo	
Allegro un poco marziale	
Rondino for Eight Hand Clappers (1963)	Warren Benson
Six Pieces	William Cahn
Snowflakes	
Stamping Plant	
Clouds	
Ballad	
Voices	
African Song	
Woven Tales	Jarred Spears
I. Prologue: Story Time	
II. Canticle: The Enchanted Lake	
III. Intermezzo: The Race	
IV. Epilogue: To A Great Nation	
Japanese Impressions (1976)	Anthony J. Cirone
Music for Pieces of Wood (1973)	Steve Reich
Theme and Variations for Percussion Quartet (1956)	William Kraft
I. The Conventional Four	
II. The Idiophones	
III. The Membranophones	
IV. The Pitched Instruments and Finale	
Synchronisms No. 5 for Five Percussion Players and Tape (1969)	Mario Davidovsky
The Swords of Moda - Ling (1966)	Gordon Peters
Quiet!	David MacBride

## THE WSU PERCUSSION ENSEMBLE

Brian Akesson  
Jim Bader  
Zach Barnhart  
John Fleischman  
Richard Hahn  
Joe Horsak  
Cullen Migliore  
Scott Nelson  
Gail Pritchett  
Sam Wollenhaupt

Carol Hartoon, piano

### PERCUSSION STUDIES AT WASHINGTON STATE UNIVERSITY

The Percussion Studies Program at Washington State University offers one of the finest educations in the Northwest. All facets of percussion pedagogy can be explored ranging from classical, jazz, rock, ethnic, and electronic percussion.

There are many ensemble opportunities available for percussionists on the WSU campus. You are not required to be a music major to be a member. Playing opportunities involve Orchestra, Wind Symphony, Symphonic Band, Jazz Ensemble (Big Band), Jazz Combos, Jazz Vocal Choir, Show Choir (Crimson Company), Percussion Ensemble, and Marching Band.

The WSU Percussion Studies Program offers degrees in Education and Performance. In addition to the ensembles listed above, classes are offered in Studio Percussion (Music 209, 309, 409), Percussion Pedagogy, and Percussion Projects.

### DAVID JARVIS

Assistant Professor David Jarvis is Director of Percussion, Assistant Director of Jazz Studies at WSU. Previously, Jarvis was Director of Jazz Studies and Percussion at the University of Dayton, Ohio. He was principal timpanist with the Lincoln Symphony, Nebraska--a post he now holds with the Washington Idaho Symphony. He has appeared with Bill Watrous, Cedar Walton, Larry Ridley, Buddy De Franco, Jim Pugh, and numerous others. Jarvis has presented percussion clinics throughout the United States and is widely respected as a performer, composer, and arranger.

332-4663

Percussion Studies (509) 3354331  
Music and Theatre Arts (509) 335-8524  
Washington State University  
Pullman, WA 99164-5300



April 3, 1989

Dr. John Baldwin  
Boise State University  
School Of Music  
Boise, Idaho 83725

Dear Dr. John;

Final preparations for the 5th Annual Northwest Percussion Ensemble Festival are proceeding along at a frantic pace. The lineup for this year's event is quite impressive with seven major ensemble performances, six soloists, 12 clinics by Northwest and national percussionists as well as a musical instrument display sponsored by American Music and John's Music of Seattle and the Yamaha Corporation. The following information should answer most of the questions that you have brought to my attention during the past couple of weeks.

Each of the concerts will be recorded by the University Of Washington School Of Music in digital format. Analog copies made from the digital masters of your performance can be obtained for \$15.00, the normal charge made by the University for making such copies.

I have enclosed an updated list of percussion instruments available for your use. However, please note that you should plan to use your own small percussion instruments (woodblocks, triangles, cymbals, etc.) as well as your own drum set and electronics (including amplifiers).

The performance hall (Meany Hall) is located very close to many restaurants (within 2 blocks) as well as the campus food service in the Husky Union Building (The HUB). Due to the tremendous logistics involved with this festival, we will not be able to "cater in" food as was the case in past events. However, the close proximity of food should compensate for this problem.

As in past years, you will be responsible for printing your own programs. An usher will be able to distribute them to the audience at each performance.

Finally, I would like to request that your performances be limited to 45 minutes so that we can maintain the schedule of events without compromising concerts or workshops that occur later in the day.



We are looking forward to your participation in the Northwest Percussion Ensemble Festival. If you have any last minute questions, feel free to call me at one of my numbers listed below.

Sincerely,

A handwritten signature in blue ink that reads 'Tom Collier'.

Tom Collier  
Percussion/Jazz Studies  
University Of Washington  
(206) 543-8259 (office)  
(206) 543-1200 (music off.)  
(206) 244-0985 (home)

Other enclosures include:

- final (tentative) schedule of events
- festival information sheet
- driving directions to the University
- map of the campus & immediate University District



University of Oregon  
School of Music

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Meany Hall Studio Theatre  
7:30 p.m.

Saturday evening  
April 15, 1989

**UNIVERSITY OF OREGON**  
**SCHOOL OF MUSIC**

presents

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

***Charles Dowd, Conductor and Music Director***

in concert at the

**Fifth Annual**  
**Northwest Percussion Ensemble Festival**

**University of Washington**  
**Seattle, Washington**

\* \* \*

## PROGRAM

**like wind on the buffalo grass**      Noyes Bartholomew  
**in memoriam Crazy Horse (1980)**      (b. 1947)

1. *the yellow land; earthsong; PA SAPA*
2. *land of the white giant; skysong;  
wakan-tonka; land of the scarlet sun*
3. *threnody for Crazy Horse;  
the black land*

Kevin Super, timpani soloist

\* \* \*

This work was commissioned by Charles Dowd and the University of Oregon Percussion Ensemble for the 1980 Percussive Arts Society International Convention, San Jose, California.

Tonight's performance is a Washington State premiere.

\* \* \*

*UNIVERSITY OF OREGON PERCUSSION ENSEMBLE*  
*Personnel, Winter 1989*

Charles Dowd, Conductor and Music Director

John Bollinger, Eugene  
Brant Dillon,  
Grand Junction, Colorado  
Kelly Edwards, Winston  
Sharon Greve, Portland  
Jennifer Hervey, Gresham\*\*  
Eric Jones, Eugene  
Robert Kempf, Eugene\*\*  
Craig Martin, Coos Bay  
Sean Oldham, Portland\*\*  
Bill Pagarán, Wasilla, Alaska  
Brian Scott, Eugene\*\*  
Mitch Seal, Bismark, North Dakota\*\*  
Kevin Super, Portland\* \*\*  
Sean Wagoner, Lebanon

Spencer Carroll, piano:  
University of Oregon Faculty guest artist

\* Graduate Teaching Fellow  
\*\* Core sextet in Bartholomew's  
**like wind on the buffalo grass**



## BIOGRAPHICAL NOTES

**The University of Oregon Percussion Ensemble** is known for its premieres of modern classical percussion chamber music repertoire. Recent performances include: Percussive Arts Society International Convention 1985, Los Angeles; Percussive Arts Society International Convention 1980, San Jose, California; International Society for Music Education (ISME) International Convention 1984, Hult Center, Eugene, Oregon; and numerous Northwest concert appearances. The group won second place in the Western States Percussion Competition 1978, held in California by the Percussive Arts Society. Ensemble Members include fourteen percussionists dedicated to the performance of twentieth century avant-garde classical percussion music; all members of the group are graduate or undergraduate music majors at the School of Music, University of Oregon, Eugene, Oregon.

**Charles Dowd, Conductor and Music Director**, is Professor of Timpani, Percussion and Jazz Studies at the University of Oregon School of Music. A former scholarship student of Saul Goodman (Juilliard) and Anthony Cirone (Stanford), Charles is Principal Solo Timpanist of the Eugene Symphony and Principal Timpanist of the Oregon Bach Festival and the Cabrillo Music Festival, Santa Cruz, California. ASCAP award winning conductor Dennis Russell Davies calls Dowd "one of the finest timpanists and percussionists in the USA," and composer William Kraft calls Charles "a brilliant musician and a great performer." Working with prominent conductors, Prof. Dowd has performed with RCA Studios, New York City; the San Francisco, Oakland, Oregon and San Jose Symphonies; the Joffrey Ballet; and the Juilliard Orchestra. Currently active as a jazz drummer and vibraharpist, he has biographical listings in the *International Who's Who in Music* (1978), *Who's Who in American Music* (1983), and *Outstanding Young Men of America* (1979).

**The University of Oregon** offers Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees in Percussion Performance.

*PROGRAM NOTES*

like wind on the buffalo grass  
(in memoriam Crazy Horse)  
noyes bartholomew

The title of this work is taken from Mari Sandoz's biography of Crazy Horse. The music is designed in seven sections in three movements, and there are three basic types of music. These seven sections correspond to the six Powers (North, South, East, West, Earth and Sky) of the Sioux religion, plus a threnody (song of lamentation, or funeral song) for Crazy Horse played by timpani solo. The three music types are typified by "growingness" (first movement), "staticness" (second movement), and song form (for earth, a song of Pa Sapa, the Black Hills; for the sky, a song for Wakan-tonka, the Great Mystery; and the threnody (dirge)). Many sections have all three types within them, but will express one type principally. Movement one features mainly wood instruments; Movement two: metal, and Movement three: the membranophones. At the close, a short Coda gives fleeting remembrances of music heard in two sections of "growingness" and "staticness", making a total of nine sections, corresponding to the enneagram, a nine-pointed star enclosed within a circle in such a fashion as to express the combination of three and seven intertwined. Movement three's "black land" uses a compositional device, the "palindromic canon", throughout much of the membranophone (drum) writing.

Dr. Bartholomew studied composition primarily with Chou Wen Chung and Mario Davidovsky at Columbia University in New York City. His awards include the Norton Simon award of the MacDowell Colony, two fellowships each from the Composer's Conference, Meet the Composer, New Jersey State Council on the Arts, and he has won the Rapoport Prize for Chamber Music. Bartholomew has taught at Columbia University and at the University of Nebraska-Lincoln. He currently teaches and composes in New York City. This piece, like wind on the buffalo grass, was commissioned by the University of Oregon Percussion Ensemble and performed for the first time at the 1980 Percussive Arts Society International Convention in San Jose, California, and conducted by Charles Dowd.

•Central Washington University•  
Music Faculty

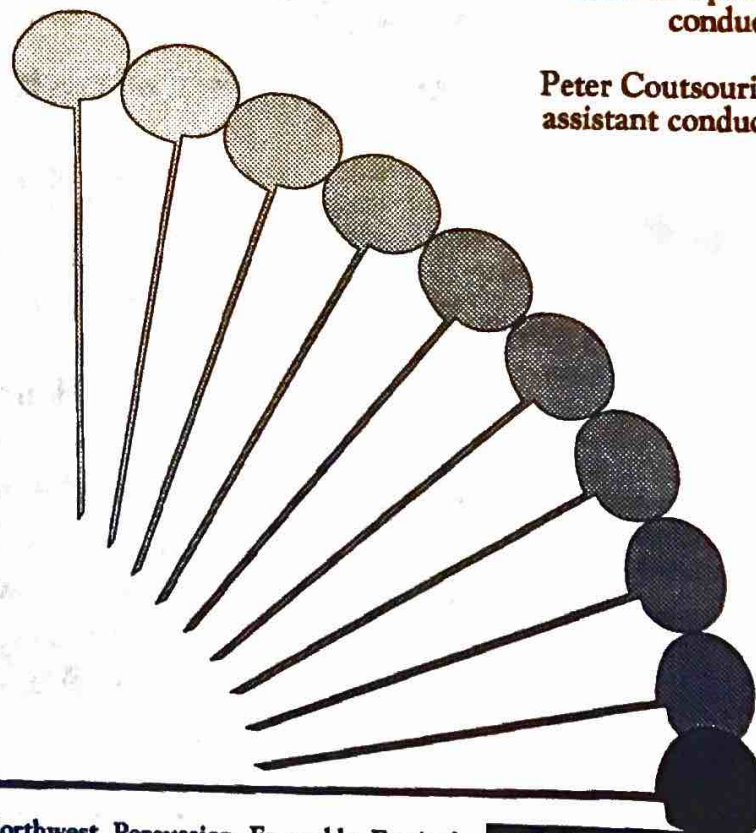
Donald H. White; Chairman, Theory, Composition, Literature  
Patricia Bourne; Elementary General Music Education  
Thomas Bourne; Guitar, Electronic Music  
Bonaly Bricker-Smith; Piano, Theory, Literature  
Edward J. Eickhoff; History and Literature  
Larry D. Gookin; Director of Bands, Low Brass, Conducting,  
Music Education  
Peter Gries; Piano, Theory, Analysis, Music Literature  
J. Richard Jensen; French Horn, Theory, Brass Choir  
Connie Koschmann; Voice  
Linda Marra; Voice, Opera, Diction  
John F. Moawad; Director of Jazz Program, Percussion, Music  
Education, Music Literature  
Sydney L. Nesselroad; Voice, Opera, Music Literature  
Hal Ott; Flute, Music Literature  
Robert M. Panerio; Trumpet, Theory, Composition, Arranging  
Barbara Helling Pickett; Piano, Staff Accompanist  
John Pickett; Piano, Theory, Faculty Piano Trio  
Wendy Richards; Violin, Viola, Music Literature, Faculty Piano Trio  
Eric Roth; Orchestra, Theory, Conducting  
Karen Soderburg; Choir, Conducting, Music Education  
Andrew Spencer; Percussion, Associate Director of Bands  
Raymond L. Wheeler; Clarinet, Woodwinds, Music Education

# Central Washington University

## Percussion Ensemble

Andrew Spencer,  
conductor

Peter Coutsouridis,  
assistant conductor



•Program•

Music for Pieces of Wood	Steve Reich
Forest Rain	Neil DePonte
Five Dream Sequences	Walter Ross
Momentum	William Kraft

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•Personnel•

Phillip Bowden	Aaron Heilman
James Brown	Aaron Hennings
Jeremy Clement	Mark Mahagin
Michael Conrad	Aric Morrison
Peter Coutsouridis	Danielle Pacha
Fritz Gechter	David Rowley
Kurt Harbaugh	Kristy Weibler
Mark Yeend	

•Central Washington University•  
Department of Music

Central Washington University has an enrollment for 1988-89 of approximately 6,000. Ellensburg, population 13,000, is located in the Kittitas Valley on the eastern slope of the Cascade mountains, two hours from metropolitan Seattle on the main east-west interstate route. The University is one of the six four-year state institutions in the State of Washington.

Approximately 170 music majors are involved in programs leading to the B.M., B.A. and M.M. with appropriate specializations. There are 20 full-time faculty members in the Department of Music.

The various curricula provide training in the development of aural, theoretical and analytical skills, knowledge of the history and literature of music and opportunity for participation in a wide spectrum of performance media. The preparation of professional musicians for careers in performance, composition, teaching and scholarly research is a primary consideration, although the curricula provide a major service to the program of liberal education for all students at the University.





The University of Washington and Percussive Arts Society present



# THE 1989 NORTHWEST PERCUSSION ENSEMBLE FESTIVAL and DAY OF PERCUSSION

April 14-15 at the University of Washington

April 14 (Friday Night-8:00PM at the UW School of Music Brechemin Auditorium)

The University of Washington Percussion Ensemble- Tom Collier, director  
(featuring a World Premiere Composition by William O. Smith)

Matt Kocmierski (Cornish)

The Olympic Percussion Orchestra (UW Exp. College)

The Olympic Marimba Duo and Quartet (& Special guests!)

April 15 (All day-eve Sat from 9:00AM to 10:00PM at Meany Studio Theatre, etc.)

STEVE SMITH (Journey, Vital Information)

(courtesy American Music, Sonor, Zylidjian)

GERRY BROWN (George Benson, LA Studio)

(courtesy American Music, Sonor, Sabian)

Percussion Ensembles from:

Boise State University

Central Washington University

Eastern Washington University

Montana State University

Seattle Pacific University

University of Oregon

Washington State University

Join in a mass performance of The Downfall of Paris SAT NIGHT(Bring a Snare!)

Clinics and Performances by:

Dan Adams (SPU)-Colonial Drumming

John Baldwin(BSU)-Snare Drum Rudiments

Brian Cole(ISU)-Mallet Transcriptions

Charles Dowd(UofO)-Timpani

Ed Hartman(NSCC)-Vibraphone/Marimba (courtesy Yamaha)

Dave Jarvis(WSU)-Electronic Percussion

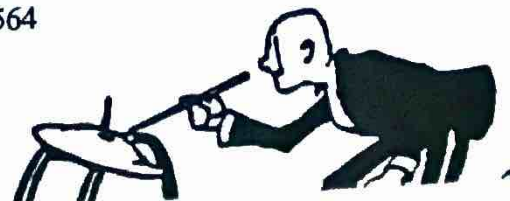
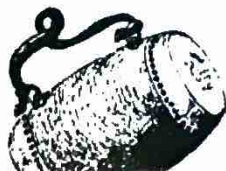
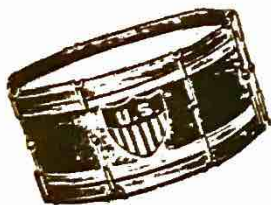
Dan Moore(MSU)-TBA

Andrew Spencer(CWU)-TBA

(Special Guests to be added)

ALSO: Equipment Show by Retailers, Manufacturers and Regional Craftsman, AND DOOR PRIZES!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

All events are FREE (Membership in P.A.S. is recommended) For more information please call (206) 543-8259 or (206) 545-3564



NORTHWEST INVITATIONAL PERCUSSION FESTIVAL

Saturday, April 15, 1989  
University of Washington  
Meany Recital Hall

EWU PERCUSSION ENSEMBLE  
Martin Zyskowski, Director

With Special Guests:

NAMASTE  
Modern Dance Company

Ogoun Badagris (Percussion with Dancers) . . . Christopher Rouse  
Namaste Dancers: Noreen Clohessy, Kathering Schneider,  
Linda Josephson, Kris Cassan, Naomi Leiserson,  
Stephanie Lindsay, Lisa Novin

Spanish Dance (Marimba Quartet and Double Bass) E. Granados/R. Fink  
Ken Danielson, solo marimba

Rainbows . . . . . Alice Gomez  
Raindrops  
The Flood  
The Rainbows  
Ken Danielson, vibraphone  
Dan Cox and Heidi Dishman, marimba  
Ken Rostad, xylophone

Rhythms (For Four Percussion and Dancers) . . . . . Scott Ketron  
Namaste Dancers - Choreography by Lisa Novin

Three Brothers (For Nine Percussionists) . . . Michael Colgrass  
Dan Cox, bongos  
Ken Danielson, timpani  
Vince Littleton, snare drum

West African Celebration Rhythms . . . . . Traditional  
12 pattern The Namaste Dancers  
2 pattern EWU African Drum Ensemble

The EWU Percussion Ensemble wishes to express its appreciation to the Associated Students of EWU, Namaste, Linda Bise, Paul Raymond and Scott Ketron for their continual support and contributions to our percussion program

## PROGRAM NOTES

Ogoun Badagris derives its inspiration from Haitian drumming patterns, particularly those of the Juba Dance. Hence, it seemed logical to tie in the work with various aspects of Voodoo ritual. Ogoun Badagris is one of the most terrible and violent of all Voodoo loas (deities) and he can be appeased only by human blood sacrifice. This work may thus be interpreted as a dance of appeasement. The four conga drums often act as the focal point in the work and can be compared with the role of the four most basic drums in the Voodoo religion - the be-be, the seconde, the maman, and the asator. The metal plates and sleighbells are to a certain extent parallels of the Haitian ogan. The work begins with a brief action de grace, a ceremonial call-to-prayer in which the high priest shakes the giant rattle known as the asson, here replaced by cabasa. Then the principal dance begins, a grouillere: This is a highly erotic and even brutally sexual ceremonial dance which in turn is succeeded by the Dance Vaudou at the point at which demonic possession occurs. The word "reler", which performers must shriek at the conclusion of the work, is the Voodoo equivalent of the Judeo-Christian amen.

Christopher Rouse

Namaste is a Hindi greeting which honors the place within, where the universe resides -- the place of love, of beauty and of truth. The Spokane-based dance company, Namaste, is an exuberant blend of these expressions. Innovative, enriching, daring, improvisational are but a few words used to describe the Namaste dancers at work. The company consists of Noreen Clohessy, Linda Josephson, Lisa Novin, Stephanie Lindsay, Katherine Schneider, with apprentices Kris Cassan, Naomi Leiserson and Eba Schneider. Tonight's performances of Ogoun Badagris and West African Celebration Rhythms are completely improvised by Namaste without prior rehearsals with the musicians. Rhythms, choreographed by Lisa Novin, was premiered at the newly refurbished Metropolitan Performing Arts Theatre in Spokane, Washington, November 4, 1988. Scott Ketron, composer of Rhythm, is a graduate of EWU, a member of The Happy Hammers Professional Percussion Ensemble and currently is on the faculty of Gonzaga University (Spokane) and North Idaho College (Coeur d'Alene, Idaho).

### Eastern Washington University Percussion Ensemble

Erik Anderson  
Dan Cox  
Ken Danielson  
Allan McGrath  
John Thompson

Heidi Dishman  
Bruce Ellsworth  
Larry Joireman  
Rogg Rostad  
Kim Witherup

Eileen Chapie  
Vince Littleton  
Paige Markham-Lester  
Lee Strait

# Fine and Performing Arts

April 15, 1989

SEATTLE PACIFIC UNIVERSITY PERCUSSION ENSEMBLE

Dan Adams - Director

Prologue and Fight ..... Jared Spears

Sonatina ..... Fisher Tull  
(b. 1934)

Three Dances for Solo Snare Drum ..... Warren Benson

Cretan Dance

Fox Trot - *Swing*

Fandango

Richard Ryan - Snare Drum

Toccata ..... Carlos Chavez  
(1899-1978)

Encore in Jazz ..... Vic Firth  
(b. 1930)

## Ensemble Personnel

Alice Anderson

Benjamin Davis

Debra Folden

Richard Ryan

Scott Smallwood

Brad Tetamore



*presents the 76th concert of the 1988-89 season*

The 5th Annual Northwest

# Percussion Festival

Seattle Pacific University

Washington State  
University

Eastern Washington  
University

University of Washington

The Olympic  
Percussion Orchestra

University of Oregon

Central Washington  
University

Auburn High School

## Clinicians

Bisi Adeleke  
Dan Adams  
Gerry Brown  
Brian Cole  
Don Dieterich  
Charles Dowd  
Gary Gibson  
Jim Goetter  
Ed Hartman  
Dave Jarvis  
Steve Smith  
Andrew Spencer

Boise State  
University

The Olympic  
Marimba Duo

Matthew Kocmierski

*April 14-15, 1989  
School of Music*

School

of

Music

University

of

Washington

# 5th Annual Northwest Percussion Ensemble Festival

Sponsored By The University Of Washington School of Music

&

The Washington State Percussive Arts Society

– with special sponsorships provided by –

American Music  
John's Music  
Sablan Cymbal Co.  
Sonor Drums  
Yamaha  
Zildjian Cymbals

FRIDAY, APRIL 14, 1989

8:00 PM

BRECHEMIN AUDITORIUM

- THE AUBURN HIGH SCHOOL DRUM LINE (Dean Immel, director)
- THE OLYMPIC PERCUSSION ORCHESTRA (Ed Hartman, director)
- MATTHEW KOZMIEROSKI – timpanist  
ELLIOT CARTER . . . . . Three Pieces for Solo Timpani  
*March*  
*Saeta*  
*Improvisation*
- THE UNIVERSITY OF WASHINGTON PERCUSSION ENSEMBLE  
(Tom Collier, director)  
WILLIAM O. SMITH . . . . . Three Marches (1989)\*
- THE OLYMPIC MARIMBA DUO / QUARTET  
– Ed Hartman & Don Dieterich, marimbas –
- THE UNIVERSITY OF WASHINGTON MALLET JAZZ ENSEMBLE  
– Chris Monroe & Evan Buehler, mallets –  
– Emanuel Del Casal, bass – John Standley, drums –

\* world premiere performance

***Meany Studio Theater***

- 10:00 am – EASTERN WASHINGTON UNIVERSITY PERCUSSION ENSEMBLE  
– Marty Zyskowski, director –
- 11:10 am – CENTRAL WASHINGTON UNIVERSITY PERCUSSION ENSEMBLE  
– Andrew Spencer, director –
- 12:15 am – SEATTLE PACIFIC UNIVERSITY PERCUSSION ENSEMBLE  
– Dan Adams, director –
- 1:30 pm – GERRY BROWN drum set clinic  
(sponsored by American Music, Sonor Drums & Sabian Cymbals)
- 3:00 pm – STEVE SMITH drum set clinic  
(sponsored by American Music, Sonor Drums & Zildjian Cymbals)
- 4:30 pm – WASHINGTON STATE UNIVERSITY PERCUSSION ENSEMBLE  
– Dave Jarvis, director –
- 5:40 pm – BOISE STATE UNIVERSITY PERCUSSION ENSEMBLE  
– Dr. John Baldwin, director –
- 7:30 pm – UNIVERSITY OF OREGON PERCUSSION ENSEMBLE  
– Charles Dowd, director –  
– BRIAN COLE, marimba soloist  
– ANDREW SPENCER, mallet soloist  
– "THE DOWNFALL OF PARIS" (mass snare drum performance)  
– MARIMBA ENSEMBLE JAM SESSION (for ensemble directors)

***Meany Room 55***

- 9:30 am – DAN ADAMS Colonial Drumming Workshop
- 10:30 am – GARY GIBSON Steel Drum Workshop
- 11:30 am – STEVE (I'm not in "Journey") SMITH Drum Set Workshop
- 12:30 pm – BRIAN COLE Mallet Transcription Workshop
- 2:30 pm – LATIN PERCUSSION SUMMIT SESSION
- 4:30 pm – DON DIETERICH Freelancing – Survival in the Music Business

***Meany Room 268***

- 9:30 am – DAVE JARVIS Electronics in Percussion
- 10:30 am – CHARLES DOWD Timpani Workshop
- 11:30 am – ED HARTMAN Mallet Workshop (Sponsored by Yamaha)
- 12:30 pm – JIM GOETTER "Bones" Workshop (Sponsored by John's Music)
- 4:00 pm – ANDREW SPENCER Workshop (TBA)
- 5:00 pm – BISI ADELEKE "Talking Drums of Yoruba" Workshop



**Meany Studio Theater**

**Meany Room 55**

**Meany Room 268**

9:00

9:30

10:00

10:30

11:00

11:30

12:00

12:30

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5:00

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6:00

6:30

7:00

7:30

10:00

**Eastern Washington  
University**

**Central Washington  
University (start at 11:10)**

**Seattle Pacific University  
(start at 12:15)**

**Gerry Brown Clinic (drummer with  
Aretha Franklin and George Benson)**

**Steve Smith Clinic (drummer with  
Journey & Vital Information)**

**Washington State University**

**Boise State University  
(start at 5:40)**

**University of Oregon  
Andrew Spencer & Brian Cole  
"The Downfall of Paris"  
Marimba Ensemble Jam!**

**Dave Jarvis Clinic  
Electronic Percussion**

**Charles Dowd Clinic  
Timpani**

**Ed Hartman Clinic  
Vibes & Marimba**

**Jim Goetter Clinic  
"Bones"**

**Andrew Spencer Clinic  
TBA**

**Bisi Adeleke Clinic  
"Talking Drums of Yoruba"**

**Dan Adams Clinic  
Colonial Drumming**

**Gary Gibson Clinic  
Steel Drums**

**Steve ("I'm not in 'Journey'") Smith  
Clinic — Drum Set**

**Brian Cole Clinic  
Mallet Transcription**

**Latin Percussion Clinic  
TBA**

**Don Dieterich Clinic  
Freelancing**

**Saturday, April 15  
University of Washington**

UNIVERSITY OF WASHINGTON

SEATTLE, WASHINGTON 98195

March 3, 1989

Dr. John Baldwin  
Boise State University  
School Of Music  
Boise, Idaho 83725

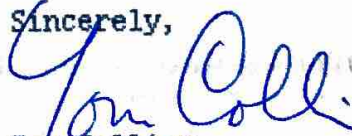
Dear Dr. John;

The 1989 Northwest Percussion Ensemble Festival is beginning to take shape with about a month and a half to go. I am sending you a tentative schedule of performances as well as a list of instruments that will be available for your group to use. If there is a problem with the performance time, or you have a question about instruments, lodging, etc., please don't hesitate to call me at one of the numbers listed below.

Ed Hartman, Washington State P.A.S. President, is in the final process of putting together the clinic/workshop schedule. He has already contacted each of you as to how you want to participate in these activities. Based upon your input, we are sorting out the possible activities and either he or I will update you very soon in regards to the clinic/workshop schedule.

We are looking forward to your participation in this year's Northwest Percussion Ensemble Festival.

Sincerely,



Tom Collier  
Percussion/Jazz Studies  
University Of Washington  
(206) 543-8259 (office)  
(206) 543-1200 (music off.)  
(206) 244-0985 (home)

# 1989 N.W. PERCUSSION FESTIVAL

## Tentative Schedule of Performances

### Friday, April 14:

**Opening Concert** - Brechemin Auditorium, School Of Music

8:00 pm - University Of Washington Percussion Ensemble  
Matthew Kocmierski, soloist (Cornish College)  
Olympic Marimba Duo

### Saturday, April 15:

**All performances held in the Studio Theater, Meany Hall;  
Each ensemble will perform a 45-50 minute concert.**

**MORNING CONCERT:** 10:00 am - Seattle Pacific University  
11:00 am - Central Washington University

**EARLY P.M. CONCERT:** 1:00 pm - Eastern Washington State University

**LATE P.M. CONCERT:** 4:00 pm - Washington State University  
5:00 pm - Montana State University

**EVENING CONCERT:** 7:30 pm - University Of Oregon  
8:30 pm - ~~Idaho~~ State University  
Boise

**Clinics and workshops will begin at 9 am; guest clinician (TBA) sponsored by P.A.S. will be presented at 3 pm; lunch break will occur between 12 & 1 pm; dinner break will occur between 6 & 7 pm.**

# PERCUSSION INSTRUMENTS AVAILABLE FOR USE BY VISITING ENSEMBLES

- 1 Musser 4 1/3 octave marimba
- 2 Deagan 4 octave marimbas
- 1 Musser 3 octave Century vibe
- 1 Musser 3 Octave Pro-Vibe
- 1 Musser Kelon Xylophone
- 1 Musser Orchestra Bells
- 1 set of Crotales (high octave)
- 1 Deagan Orchestra Chimes (not in great shape, but playable)
- 2 Ludwig 18 X 40 Concert Bass Drums
- 2 Hinger Snare Drums (5" & 6")
- 1 Pearl Snare Drum
- 1 Ludwig Field Drum
- 4 Hinger Timpani
- 5 Ludwig (standard pedal) Timpani (20/23/26/29/32)
- 7 Roto-Toms
- 1 Small Tam Tam
- 1 Medium Tam Tam
- 4 various concert tom toms
- 2 sets of bongos
- 2 log drums
- 3 brake drums

The U.W. does NOT own:    conga drums  
  timbales  
  drum set  
  amplifiers

Please contact me if you cannot bring these with you and you need them for your performance. Also, plan on bringing your own "small" percussion instruments and cymbals (w/stands).

Cornish College  
307/268-2110  
-2606-PM  
2452-AM

UNIVERSITY OF WASHINGTON  
SEATTLE, WASHINGTON 98195

January 6, 1989

Dr. John Baldwin  
Boise State University  
School Of Music  
Boise, Idaho 83725

Dear Dr. John;

I am delighted that your fine Boise State University Percussion Ensemble has accepted our invitation to participate in the 1989 Northwest Percussion Ensemble Festival to be held on our campus in April. Although the first draft of the Festival schedule is not yet completed, I wanted to send you this confirmation of your performance as well as a few items concerning lodging so that you can make those reservations as soon as possible.

There are five hotels/motels within one mile or less of the campus. Because of their convenient location, the demand for lodging is very high. Therefore, it is my suggestion that you make reservations at one of these locations as soon as possible. If you do not obtain lodging at one of the four locations below, then you will have to stay in downtown Seattle which is approximately six miles from the campus and quite a bit more expensive.

University Travelodge  
4725 25th NE  
Seattle, WA. 98105  
(206) 525-4612

University Motel  
4731 12th NE  
Seattle, WA. 98105  
(206) 522-4724

University Motor Inn  
4140 Roosevelt Way NE  
Seattle, WA. 98105  
(206) 632-5055

Nendels University Plaza  
400 NE 45th  
Seattle, WA. 98105  
(206) 634-0100

Meany Tower Hotel  
4507 Brooklyn NE  
Seattle, WA. 98105  
(206) 634-2000

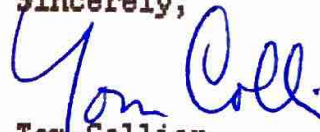
The Festival begins Friday evening, April 14 and will conclude on Saturday the 15th with an all-day session featuring concerts and clinics by various directors and special guests. It looks as though nine ensembles from around the Northwest will participate including four "first-timers"; Seattle Pacific University, Cornish College Of The Arts, Central Washington University and Washington State University. Our festival continues to grow each year!



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SEATTLE, WASHINGTON 98195

In February, I will send you more information as to scheduling, clinics, etc. If you have a time preference, or any other questions concerning the Festival, please call me at the number(s) below. In the meantime, have a good new year and I will be in touch again soon.

Sincerely,



Tom Collier  
Percussion/Jazz Studies  
University Of Washington  
(206) 543-8259 (office)  
(206) 543-1200 (music off.)  
(206) 244-0985 (home)

UNIVERSITY OF WASHINGTON  
SEATTLE, WASHINGTON 98195

September 6, 1988

Dr. John Baldwin  
Boise State University  
School Of Music  
Boise, Idaho 83725

Dear John:

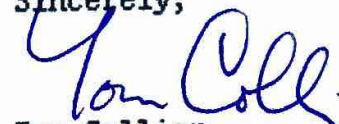
Preliminary preparations are underway for the fifth annual Northwest Percussion Ensemble Festival to be held at the University Of Washington in Seattle. The festival will take place on Friday and Saturday, April 14 and 15, 1989.

It is my hope that your fine Boise State University Percussion Ensemble will be able to join us for this year's events on the campus of the University Of Washington. While it will be difficult to match the success of last year's festival hosted by Dan Moore at Montana State University, we are making every effort to present another worthwhile, enjoyable and informative percussion festival.

This year's festival will be co-sponsored by the Washington Chapter of the Percussive Arts Society and I will be working closely with President Ed Hartman in planning this event. In addition to presenting the finest Northwest university and college percussion ensembles in concert, Ed and I are optimistic about securing a nationally known guest artist to appear as a clinician/performer at the festival. More information about this will be announced at a later date.

Please fill out the enclosed response sheet and return it to me as soon as possible if you plan to attend. **Since the number of performance slots in the schedule are limited, an immediate response will ensure a chance for your group to perform.** Information concerning hotels and restaurants will be forwarded to you upon your response. If you have any questions, please call my office or home telephone numbers as listed below. We hope you will be able to join us for what promises to be a rewarding event.

Sincerely,



Tom Collier  
Percussion/Jazz Studies  
University Of Washington  
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