

October 1, 1999

Dear Colleague:

I am pleased to invite you to participate in the Northwest Percussion Festival which will take place Friday, April 14 through Saturday, April 15, 2000, at Western Washington University in Bellingham, Washington. The event, co-sponsored by Western and Eastern Washington Universities will mark the 15th anniversary of the Northwest Percussion Festival. We are also extremely excited to be welcoming the internationally acclaimed percussion ensemble, Nexus for a rare Northwest appearance.

The main purpose of the festival is to provide an opportunity for collegiate percussion ensembles and directors from around the northwest region to perform for one another and exchange ideas, thereby increasing knowledge of repertoire and performance techniques. In addition to presenting his/her ensemble in a performance, the director of each ensemble is invited to give a clinic. The weekend provides a great opportunity for the students and their directors to meet and socialize with other percussionists in an informal environment.

I would like to extend a special invitation to our Canadian colleagues this year, and look forward to your involvement and sharing of talent and ideas.

Please take the time to fill out the enclosed response form and return it to me by December 1, 1999. You may also e-mail your response to: proulet@cc.wwu.edu Since the number of performance slots in the schedule are limited, an immediate response will ensure a chance for your group to perform.

Specific information regarding lodging, programming and participants will follow in a later correspondence. I am anticipating an exciting and informative weekend and hope that you can be a part of it.

Sincerely,



Patrick Roulet
Percussion Instructor
Western Washington University
Bellingham, Washington
(360) 650-3130 - music office
(360) 647-9203 - home
(360) 650-7538 - fax

**Washington State University
School of Music and Theatre Arts**

presents

**The
Washington State University
Percussion Ensemble
Prof. David Jarvis, director**

**April 15, 2000
9:00 a.m.
Performing Arts Center
Western Washington University**

Program

Ogoun Badagris

Christopher Rouse

Concerto for Timpani and Percussion Ensemble
Scott Bartlett, timpani

John Beck

Concerto for Marimba and Percussion Ensemble
Saudação (Greetings)
Lamento (Lament)
Dança (Dance)
Depedida (Farewell)
Chris Earley, marimba

Ney Rosauero

Crescendo

Alexander Lepak

**Any recording and /or reproduction of the whole or any portion of
this performance is permitted only with the approval of the WSU
School of Music and Theatre Arts.**

Selected 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 parallel of the Haitian ogan. The work begins with a brief *action de grace*, a ceremonial call-to-action in which the high priest shakes the giant rattle known as the asson, here replaced by cabasa. Then the principal dance begins, a *grouillère*: 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 the performers must shriek at the conclusion of the work, is the Voodoo equivalent of the Judaeo-Christian *amen*.

Concerto for Timpani and Percussion Ensemble is dedicated to Ernest Muzquiz and the Syracuse University Percussion Ensemble, where it received its first performance. The composition starts with a slow introduction followed by an acceleration into a brief ad lib cadenza. Following are two sections using the same melodic material, yet they are quite different from each other. The middle section of the work is done in a senza misura style with spatial notation for the timpanist. A harmonic modulation follows this section and the melodic content of the last section is taken through several rhythmic changes. The composition ends in an exciting manner, giving the timpanist a final brief cadenza.

John Beck is Professor of percussion at the Eastman School of Music and his long list of credentials include: Percussionist, timpanist, marimba soloist with the United States Marine Band (1955-59); principal percussionist with the Rochester Philharmonic (1959-62); timpanist with the Rochester Philharmonic (1962-). He has made solo appearances with Eastman Wind Ensemble, Syracuse Wind Ensemble, Chautauqua Band, Rochester Chamber Orchestra, Corning Symphony, Rochester Philharmonic, Memphis State Wind Ensemble, Pennsylvania Festival Band, and Filharmonia Pomorska, Poland. His compositions are published by Boston Music, Kendor Music, Meredith Music, MCA, Wimbledon Music, Inc., Studio 4 Productions, CPP/Belwin. Mr. Beck also served as president of the Percussive Arts Society (1987-90) and has been a faculty member at Eastman since 1959.

Concerto for Marimba and Percussion Ensemble was composed in 1986 and like Darius Milhaud's percussion compositions (*Concerto for Percussion and Small Orchestra* and *Concerto for Marimba/Vibraphone and Orchestra*), Rosauro uses Brazilian and jazz elements along with irregular rhythmic patterns and other modern techniques -- but with a decidedly different outcome. The traditional fast-slow-pattern is augmented by an inserted third movement, entitled "Dance"; this fast pattern is augmented by an inserted third movement, entitled "Dance"; this prepares the final "Farewell" and balances the long central "Lament," which displays the wide variety of textures and sounds available to the skilled percussion soloist.

Ney Rosauro was born in Rio De Janiero, Brazil, in 1952. After undergraduate studies at the University of Brasilia, Rosauro completed a master's degree at the Hochschule fur Musik Wurzburg, Germany, and he completed his Doctor of Music degree at the University of Miami, Florida. Since 1987 Rosauro has been the professor of percussion at the Universidade Federal de Santa Maria in South Brazil. Many of Rosauro's compositions have been performed worldwide (including performances by Evelyn Glennie) and broadcast on the Arts and Entertainment Network. As a performer and teacher, Rosauro has presented percussion concerts, clinics and workshops in Brazil, Argentina, Uruguay, Mexico, Germany, Denmark, Switzerland, Austria, England, Cuba, Japan and the USA.

WSU Percussion Ensemble

Scott Bartlett - Gig Harbor, WA
Chris Earley - Pullman, WA
K. C. Flynn - Kennewick, WA
Michael Hall - Bellevue, WA
Nicole Harrison - Spokane, WA
Heidi Hegewald - Auburn, WA
David Niemeyer - SanDiego, CA
Shinya Nishino - Utsunomiya, Tochigi, JAPAN
Andrew Pigott - Maple Valley, WA
Scott Tenhulzen - Kirkland, WA
Brian Wright - Vancouver, WA



Central Washington University
Department of Music
presents

The
PERCUSSION ENSEMBLE
Andrew Spencer, director

Western Washington University
7:30 p.m.
April 14, 2000



PROGRAM

Lift-Off (1966)

Russell Peck

Pulse (1939)

Henry Cowell

Stubernick (1995)

Mark Ford



PERSONNEL

Owen Barnhart

Brian Davenport

Randy Fox

Nathan Harris

Maria Hoffman

Nick Sanders

Crystal Smith

Karta Shaffer

Carri Thompson

Caryn Wrzesinski

Department of Music

Presents

WESTERN PERCUSSION ENSEMBLE
Patrick Roulet, director

at the
**15th Annual
Northwest Percussion Festival
April 14-15, 2000**

**FRIDAY, APRIL 14, 2000
5:00 p.m.
MAIN STAGE**

**Percussion Ensemble
April 14, 2000**

Syncopate My Afuche (1998)

Michael Aukofer

Mbira (2000)*

David Hahn

Occupations for an Uninhabited Space (2000)*

Music:

**Variations on music of Richard Sterns, Lee Morgan, and Louis Moreau Gottschalk
arranged by Patrick Roulet and the Western Percussion Ensemble**

Choreography:

Nolan Dennet

Dancers:

**Jamie Potter & Paul Evans, Elisha Joseph & Andrew Anderson,
Sarah Frewen & Jim Burgess, Kathy Pottratz & Gabe Lewis**

No Exit (1997)

Lynn Glassock

***World Premiere**

The Ensemble

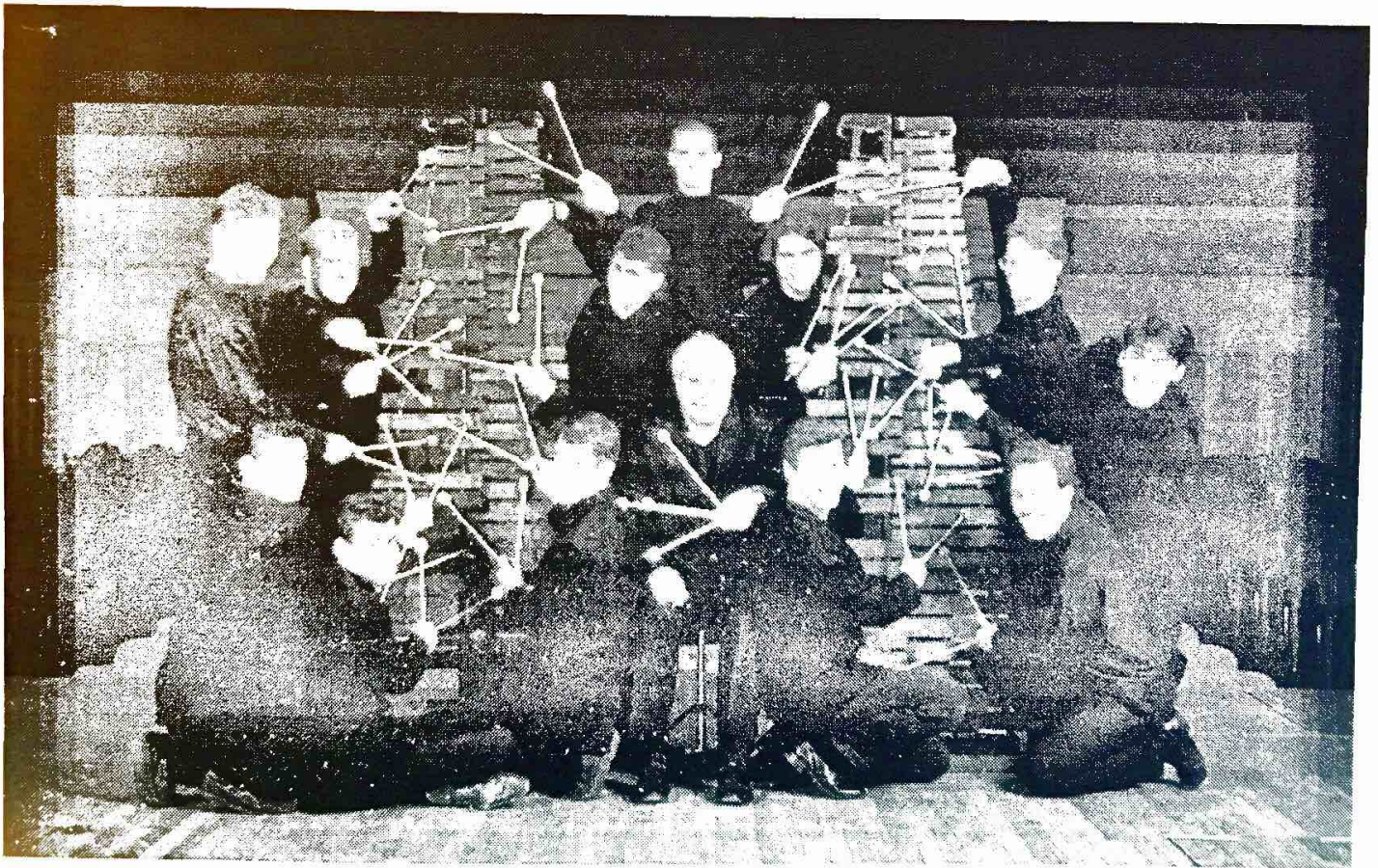
**David Ander, Kendra Dawson, Camille Krebs
Aaron Marshall, Jeff Mitchell, Tanya McNally
Lyle Morris, Memmi Ochi, Bethany Wells**



The University of Oregon School of Music
presents

The Oregon Percussion Ensemble

Charles Dowd, Music Director and Conductor



Northwest Percussion Festival 2000

Charles Dowd Percussion Clinic & Oregon Percussion Ensemble Concert
Performing Arts Concert Hall, Western Washington University

PROGRAM

**"FRANK ZAPPA MEETS MEYER KUPFERMAN
IN TIANNANMAN SQUARE"**

The Black Page (1977)*

Frank Zappa
(1940-1993)
Arr: C. Dowd

The Black Page Drum Solo
(the "Hard Version")

The Black Page, No. 1
(the "Hard Version")

The Black Page, No. 2
(the "Easy Teenage New York Version")

Charles Dowd, conductor
David Burham, solo electric violin
W. Sean Wagoner, solo drums

— BRIEF PAUSE —

Akzente und Flächen (1993)

Ruth Zechlin
(b. 1926)

W. Sean Wagoner, guest conductor

— BRIEF PAUSE —

Percussion Symphony (1997)**

Meyer Kupferman
(b. 1926)

["... On Tibet and Tiannanman Square ..."]

- 1.
- 2.

Charles Dowd, conductor
Tracy Freeze, marimba soloist



* first Northwest USA performance of the arrangement

** first Northwest USA performance

THE OREGON PERCUSSION ENSEMBLE 2000

Charles Dowd, Music Director & Conductor

The Oregon Percussion Ensemble is a consortium of percussionists specializing in the performance of modern classical percussion chamber music. In 1996 The Oregon Percussion Ensemble and Charles Dowd were nominated for the Laurel Leaf Award of the American Composers Alliance in New York City for distinguished achievement in fostering and encouraging American music. Now in its 26th season, the group is known for its performances of the music of Frank Zappa, John Cage, Lou Harrison, Edgard Varèse, Steve Reich, Iannis Xenakis, Edison Denisov, Meyer Kupferman, and for premieres of cutting edge, avant-garde composers. Broadcast performances include WGBH Boston's "The Art of the States," heard in 40 countries, and an NPR national broadcast of a Dowd composition for Gamelan Suranadi Sari Indra Putra. Past performances include Percussive Arts Society International Conventions in Los Angeles and San Jose (by competitive audition), a 1992 John Cage memorial, a 1992 Lou Harrison 75th birthday tribute in Portland, Seattle, and Portland Percussion Festivals, and the 1984 International Society for Music Education at Silva Hall. The group has had touring performances in Palo Alto, San Jose, San Francisco, Los Angeles, Boise, Spokane, Seattle, Ellensburg, Portland, and throughout the Northwest. Ensemble alumni hold graduate degrees from Juilliard, Eastman, Peabody, New England Conservatory, Manhattan, and USC, and perform in opera houses and recording studios in the U.S., Canada, and Europe.

All personnel are candidates for the Doctor of Musical Arts, Master of Music or Bachelor of Music degree in percussion at the University of Oregon School of Music, and are members of the Percussive Arts Society.

W. Sean Wagoner*# Principal Percussionist & Graduate Teaching Fellow Eugene, OR
Tracy Freeze*# Assistant Principal Percussionist & Graduate Teaching Fellow Reno, NV

Justin Birge Lake Oswego, OR

Julie Bounds Eugene, OR

David Constantine*# Beaverton, OR

Brian Gardiner*# Beaverton, OR

Jordan Glenn Eugene, OR

Chizuru Gyofu Tokyo, Japan

John Kalny Freeport, IL

Adam Kehl Royal City, WA

Brenda Lauffenberger*# Pleasant Hill, OR

Rory McKee Springfield, OR

Steve Weems Salem, OR

Jeremy Wright*# Denver, CO

* Soloists on Meyer Kupferman *Percussion Symphony* # Drum soloists on Frank Zappa *The Black Page*

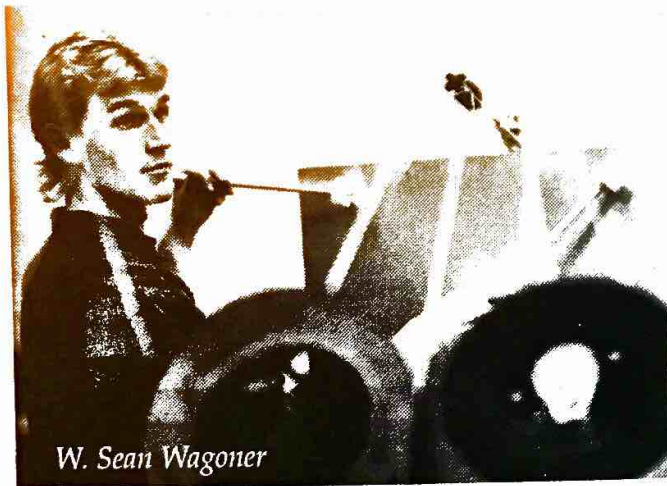


David Burham

Special guest electric violin soloist **David Burham** is a professional violinist with the Eugene Symphony and has been a fan of Frank Zappa's music for the last 20 years. He won a Merit Scholarship to the Berklee College of Music and holds a music degree from the University of Nebraska. Fluent in many styles of performance, Burham performs with Eugene Opera, Eugene Ballet, Oregon Mozart Players, the Swing Beans, and the Sugar Beets, an award-winning band. He studies violin with one of Jascha Heifetz's teaching assistants, Sherry Kloss, and teaches privately with a studio of 25 students. Burham is also a substitute teacher in the Eugene 4-J school system, and is a violin maker and manufacturer of five-string electric violins.

FEATURED ARTISTS

A native New Yorker, percussionist **Charles Dowd** has performed throughout the U.S. and in Europe and Canada. The New York Times called his playing "virtuosic," Downbeat Magazine described his drumming as "alive and precise," and Germany's Stuttgart Zeitung called him "a bundle of energy." Dowd has performed in New York's Carnegie Hall, Alice Tully Hall, RCA Studio "A," Germany's Wilhelma Theatre in Stuttgart, and in many other premier concert halls. He has performed on recording labels such as Black Saint (Italy), Hänssler Classics (Germany), MusicMasters, Warner Bros., PAUSA, KM Los Angeles, CDM Records USA, and has performed on radio broadcasts worldwide. He has performed with the San Francisco Symphony, Juilliard Orchestra, Cabrillo Music Festival Santa Cruz, Oregon Symphony, Oakland Symphony, and many others. He has performed onstage with John Cage, Philip Glass, Aaron Copland, Dennis Russell Davies, Anthony Braxton, Hans Werner Henze, and other luminary musicians of the 20th century. Charles Dowd did doctoral residency work at The Juilliard School as a scholarship student under the tutelage of famed New York Philharmonic solo timpanist Saul Goodman. His master's and bachelor's work was with San Francisco Symphony percussionist Anthony J. Cirone at Stanford and San Jose State universities. Dowd is professor of timpani, percussion and jazz studies at the University of Oregon School of Music, principal timpanist of the Eugene Symphony, Oregon Bach Festival, Cabrillo Music Festival, and Oregon Coast Music Festival, and is conductor/music director of The Oregon Percussion Ensemble. Dowd is published by BMI, Warner Bros., Columbia Pictures Publications, Alfred, Belwin-Mills, and is a Grammy adjudicator with the National Academy of Recording Arts & Sciences.



Principal percussionist **W. Sean Wagoner** is acting principal timpanist with the Oregon Mozart Players chamber orchestra, principal percussionist with the Eugene Opera Orchestra, and a contracted member of the Eugene Symphony. He is currently completing the Doctor of Musical Arts degree in percussion performance at the University of Oregon, with a supporting area in instrumental conducting. He is a Graduate Teaching Fellow conducting a university percussion ensemble, wind ensemble, and marching band. He is a composer/arranger for projects with Matrix Publishing Company, Brigham Young University, Fresno State University, and the University of Oregon. Wagoner is also an active freelance drumset artist.

Marimba soloist **Tracy Freeze** holds the Master of Music degree in percussion performance from the University of Oregon and the Bachelor of Music degree in music education from the University of Nevada-Reno. He currently is pursuing Doctor of Musical Arts residency work at the University of Oregon and is a freelance performer with the Eugene Symphony, Oregon Mozart Players, and Eugene Ballet. He is a former percussionist with the Reno Philharmonic, Reno Chamber Orchestra, Nevada Opera, and Nevada Festival Ballet, and has won competitions and performed concerti in Nevada and in Oregon.

