

16th annual
northwest percussion festival 2001
charles dowd, host w. sean wagoner, director

beall concert hall & choral concert room
university of oregon school of music, eugene, oregon, usa

artists

leigh howard stevens, classical solo marimba
friedman-samuels "double image"
david friedman, jazz vibraphone-marimba duo
dave samuels, jazz marimba-vibraphone duo
anthony j. cirone, classical percussion & composer
charles dowd, classical multiple percussion soloist
ian turnbull, p.a.s. master of ceremonies
martin j. zyskowski, timpani
doug scheuerell, traditional indian tabla soloist

percussion ensembles

boise state university - prof. john BALDWIN
eastern washington university - prof. martin j. ZYSKOWSKI
the oregon percussion ensemble - prof. charles DOWD
san jose state university - prof. anthony j. CIRONE
central washington university - prof. andrew SPENCER
portland state university - prof. joel BLUESTONE
humboldt state university - prof. eugene NOVOTNEY
seattle pacific university - prof. daniel ADAMS
lewis & clark college - prof. mark GOODENBERGER
oregon state university - prof. robert BRUDVIG
southern oregon university - prof. terry LONGSHORE
university of oregon #2 - w. sean WAGONER, dma a.b.d.

special guests

university of oregon symphony orchestra - prof. wayne BENNETT
the oregon wind ensemble - prof. robert s. PONTO

FRIDAY 6 APRIL

4:00 p choral room **Leigh Howard Stevens** marimba clinic

dinner break (order fast...return soon)

8:30 p Beall Hall Schwantner Percussion Concerto
Charles Dowd, Multiple percussionist
Oregon Wind Ensemble, Robert Ponto, Dir.
Leigh Howard Stevens marimba

recital

10:30 p 186 After hours Jam Session

SATURDAY 7 APRIL

8:00 a choral room Oregon State University
Robert Brudvig, Director

9:00 a Beall Hall Central Washington University
Andrew Spencer, Dir.

10:00 a choral room Lewis & Clark College
Mark Goodenberger, Dir.

11:00 a Beall Hall Cirone Double Concerto
Anthony J. Cirone, Martin Zyskowski
U. of O. Symphony, Wayne Bennett, Dir.

12:00 p choral room Boise State University
John Baldwin, Dir.

1:00 p Beall Hall Eastern Washington University
Martin J. Zyskowski, Dir.

2:00 p choral room Portland State University
Joel Bluestone, Dir.

3:00 p Beall Hall San Jose State University
Anthony J. Cirone, Dir.

4:00 p choral room The Oregon Percussion Ensemble #1
Charles Dowd, Dir.

5:00 p Beall Hall Humboldt State University Steel Dr.
Eugene Novotney, Dir.

dinner break (order fast...return soon)

8:30 p Beall Hall Doug Scheuerell, solo Indian Tabla
duo concert:
Friedman-Samuels "Double Image"
David Friedman, jazz vibes-marimba
Dave Samuels, jazz marimba-vibes

10:30 p 186 After hours Jam Session

SUNDAY 8 APRIL

9:00 a	choral room	University of Oregon Perc. Ens. #2 W. Sean Wagoner, Dir.
10:00 a	Beall Hall	Friedman-Samuels Vib/Mar Clinic
11:00 a	choral room	Southern Oregon University Terry Longshore, Dir.
12:00 p	Beall Hall	Seattle Pacific University Daniel Adams, Dir.
1:00 p	choral room	Brief Closing Ceremony

Thanks to our SPONSORS for their generosity:

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facilitating the Northwest Percussion Festival 2001

Percussion Events Registry, Dallas, TX Lauren Vogel Weiss
facilitating the appearance of Leigh Howard Stevens & Double Image
University of Oregon Symphony, Wayne Bennett, Dir.
The Oregon Wind Ensemble, Robert Ponto, Dir.
Musicians from the Oregon Jazz Ensemble, Steve Owen, Dir.
Future Music Oregon, Jeffrey Stolet, Dir.

charles dowd, host • w. sean wagoner, director

northwest percussion festival 2001

San Jose State University Anthony J. Cirone
LEIGH HOWARD STEVENS, Marimba Solo
Lewis and Clark College Portland Mark Goodenberger
DAVID FRIEDMAN Recital "Double Image" Duo
Humboldt State University #2 Arcata, Ca. Eugene Novotney
Humboldt State University #1 (Steel Drums) Eugene Novotney
Central Washington University Ellensburg
DAVE SAMUELS, "Double Image"
ANTHONY J. CIRONE world premieres "Double
Andrew Spencer
The Oregon Percussion Ensemble Eugene Charles Dowd
Joseph Schwanter Percussion Concerto
Eastern Washington University Cheney Martin Zyskowski
Multiple Percussionist charles dowd
Oregon State University Corvallis Robert Brudvig
Boise State University Idaho John Balawin
IAN TURNBULL Esq PAS Master of Ceremonies
Seattle Pacific University Daniel Adams
DAVE SAMUELS London Ontario
California State University Sacramento Daniel Kennedy
University of Oregon U. of O. #2 Eugene W. Sean Wagoner
Southern Oregon University Ashland Terry Longshore

beall concert hall • april 6, 7, 8, 2001

university of oregon school of music • eugene, oregon, usa

16th annual

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portland state university – prof. joel bluestone

humboldt state university – prof. eugene novotney

seattle pacific university – prof. daniel adams

lewis & clark college – prof. mark goodenberger

oregon state university – prof. robert brudvig

southern oregon university – prof. terry longshore

university of oregon #2 – w. sean wagoner, d.m.a., a.b.d.

SPECIAL GUESTS

university of oregon symphony – prof. wayne bennett

oregon wind ensemble – prof. robert s. ponto



SCHEDULE OF EVENTS

FRIDAY 6 APRIL

4:00 pm	choral room 198	Leigh Howard Stevens marimba clinic <i>dinner break (order fast...return soon)</i>
8:30 pm	Beall Hall	Leigh Howard Stevens marimba recital <i>Schwantner Percussion Concerto</i> Charles Dowd, multiple percussionist Oregon Wind Ensemble; Robert Ponto, director
10:30 pm	room 186	After-hours Jam Session

SATURDAY 7 APRIL

8:00 am	choral room	Oregon State University <i>Robert Brudvig, director</i>
9:00 am	Beall Hall	Central Washington University <i>Andrew Spencer, director</i>
10:00 am	choral room	Lewis & Clark College <i>Mark Goodenberger, director</i>
11:00 am	Beall Hall	<i>Cirone Double Concerto</i> Anthony J. Cirone, Martin Zyskowski UO Symphony; Wayne Bennett, director
12:00	choral room	Boise State University <i>John Baldwin, director</i>
1:00 pm	Beall Hall	Eastern Washington University <i>Martin J. Zyskowski, director</i>
2:00 pm	choral room	Portland State University <i>Joel Bluestone, director</i>
3:00 pm	Beall Hall	San Jose State University <i>Anthony J. Cirone, director</i>
4:00 pm	choral room	The Oregon Percussion Ensemble <i>Charles Dowd, director</i>
5:00 pm	Beall Hall	Humboldt State University <i>Eugene Novotney, director</i> <i>dinner break (order fast...return soon)</i>
8:30 pm	Beall Hall	Doug Scheuerell, solo Indian tabla duo concert: Friedman-Samuels DOUBLE IMAGE: David Friedman, jazz vibes-marimba Dave Samuels, jazz marimba-vibes
10:30 pm	room 186	After-hours Jam Session



SCHEDULE OF EVENTS

SUNDAY 8 APRIL

9:00 am	choral room	University of Oregon Percussion Ensemble #2 <i>W. Sean Wagoner, director</i>
10:00 am	Beall Hall	Friedman-Samuels Vibraphone/Marimba Clinic
11:00 am	choral room	Southern Oregon University <i>Terry Longshore, director</i>
12:00	Beall Hall	Seattle Pacific University <i>Daniel Adams, director</i>
1:00 pm	choral room	Brief Closing Ceremony

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Dave Black, sponsoring Charles Dowd

ACKNOWLEDGEMENTS

Percussive Arts Society, University of Oregon Members,
facilitating as festival hosts

University of Oregon School of Music

Janet Stewart, facilitating the Northwest Percussion Festival

Scott Barkhurst, festival program; Pam Cressall, concert programs

Percussion Events Registry, Dallas, TX, Lauren Vogel Weiss

facilitating the appearance of Leigh Howard Stevens & DOUBLE IMAGE

University of Oregon Symphony, Wayne Bennet, Director

Oregon Wind Ensemble, Robert Ponto, Director

Oregon Jazz Ensemble members, Steve Owen, Director

Future Music Oregon, Jeffrey Stolet, Director



ABOUT THE ARTISTS

FRIDAY 6 APRIL



"The world's greatest classical marimbist ... Stevens has revolutionized the playing of the instrument." — *Time magazine*

"He plays everything from Bach transcriptions to contemporary concertos ... with the technical penache of a Horowitz." — *The Wall Street Journal*

"Stevens lights an energetic fire worthy of Heifetz or Milstein." — *Digital Audio*

leigh howard stevens

Leigh Howard Stevens has made a personal commitment to do for the marimba what Segovia did for the guitar by elevating this ancient melodic instrument from its folk origins to the concert stage. Since the 1970s, Stevens has performed hundreds of solo recitals and appeared with numerous symphony orchestras in 48 states and ten foreign countries. He recently introduced the marimba to a live television audience of 800 million viewers in the People's Republic of China. His celebrated musicianship, imaginative programming, and exciting visual performances have inspired critical acclaim and standing ovations wherever he tours. Stevens performs on an eight-foot Malletech marimba of his own design. He can be heard on Delos International, Musical Heritage Society, CRI, and Resonator Records.

Stevens' solo recital marimba repertoire includes more than 98 works. The composers include Albeniz, Bach, Debussy, Druckman, Fissinger, Helble, Khachaturian, Kurka, Maslanka, Miki, Mozart, Musser, Penn, Reynolds, Schumann, Schwantner, Serry, Stevens, Stout, Stowens and Tschaiikowsky, to name a few. Compositions written for or commissioned by Stevens include *Reflections on the Nature of Water* by Jacob Druckman, *Grand Fantasy, Toccata Fantasy and Preludes* by Ray Helble, *Variations on Lost Love* by David Maslanka, *Four Preludes* by William Penn, and *Velocities* by Pulitzer Prize-winning composer Joseph Schwantner, among others.



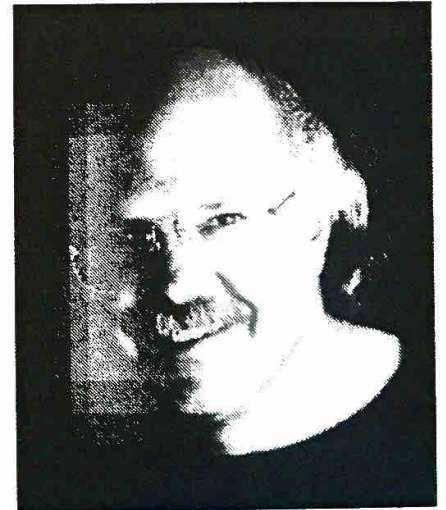
ABOUT THE ARTISTS

Joseph Schwantner Percussion Concerto

Joseph Schwantner, a Pulitzer Prize-winning composer, wrote *Concerto for Percussion* for New York Philharmonic principal percussionist Chris Lamb, who premiered it in 1995. The wind ensemble orchestration was supervised by Schwantner and was premiered in 1998 by percussionist Steve Owen, who toured Japan playing it with the Eastman Wind Ensemble. (Owen received his B.Mus. from the University of Oregon and his D.M.A. from Eastman.) Schwantner weaves more than twenty solo percussion instruments with three multi-percussionists, timpani and piano to form a six-member percussion ensemble for the first and third movements. Schwantner's *Concerto for Percussion* will become standard repertoire for all serious classical percussionists in the very near future.

Charles Dowd

Timpanist, multiple percussionist, and conductor Charles Dowd is the Philip H. Knight Professor of Percussion at the University of Oregon School of Music and is principal timpanist of the Eugene Symphony. He has performed in Carnegie Hall, RCA Studio A in New York City, Wilhelma Theatre in Stuttgart, Germany, in Canada, Europe, and throughout the U.S. His studies were with Saul Goodman (Juilliard) and Anthony J. Cirone (Stanford and San Jose State universities). Dowd shares a 2001 Grammy Award with three other percussionists, orchestra, and chorus this year for the recording *Credo* by Krzysztof Penderecki. Dowd records on labels including Hänssler Classics (Germany), MusicMasters, Warner Bros., Black Saint-Soul Note (Italy), PAUSA, KM Los Angeles, cdmUSA, and Soundspells (New York), among others. He has written five books, including *The Well-Tempered Timpanist*, *Velocity Warmups for Jazz Vibraphone and Marimba*, *The Jazz, Rock & Latin SOURCEBOOK: 100 Grooves for Drums and Bass* (book, CD & VHS video), *A Funky Primer for the Rock Drummer*, and *A Funky Thesaurus for the Jazz-Rock Drummer*. He is contributing author of Anthony Cirone's *Master Technique Builders for Snare Drum* and editor of *Linear Drumming* by Michael J. Snyder. Dowd's books are published by Warner Bros., Belwin, Alfred, and Columbia Pictures Publications, and are distributed worldwide. Dowd was principal solo timpanist with the Cabrillo Music Festival Orchestra for 30 years. During that time the orchestra—under the batons of Dennis Russell Davies and Marin Alsop—won the ASCAP award for adventuresome programming of contemporary music for 18 consecutive years.



"Virtuosic" — *New York Times*
"A bundle of energy"
— *Stuttgart Zeitung*
"Sparkling" — *San Francisco Chronicle*



ABOUT THE ARTISTS

SATURDAY 7 APRIL – SUNDAY 8 APRIL



"A standing ovation at the Percussive Arts Society International Convention in Anaheim, California." — *PASIC '97*

friedman-samuels / double image

The vibe-marimba duo **DOUBLE IMAGE** celebrates more than a quarter century of performances. It was 1974 when Dave Samuels and David Friedman created the unique combination of vibraphone and marimba. What emerged was a totally new sound and approach that has set a new standard for mallet percussionists everywhere.

david friedman

Internationally-renowned vibraphonist, marimbist, and composer David Friedman is professor of jazz studies and head of the jazz department at the Hochschule der Kunste in Berlin, Germany. Friedman has played with such varied musical personalities as Leonard Bernstein, Luciano Berio, Bobby McFerrin, Wayne Shorter, Yoko Ono, Joe Henderson, Horace Silver, Ron Carter, and John Scofield, to name just a few. A sampling of his recordings: *Double Image* (Enja) "a German equivalent of a Grammy"; *Shades of Change* (Enja) "one of the year's 20 best CD's" — *Downbeat*; *Rios* (Intuition) "a true work of art" — *Chicago Tribune*; *Air Sculpture* (Traumton) "a masterpiece" *Die Woche*, Germany; *Other Worlds* (Intuition) "a true musical adventure" — *Jazzthetik*. Friedman breathes long, fluid, angular phrases into his solos, moving well beyond his instruments' technical limitations. Friedman is "a player's player."

dave samuels

Dave Samuels is also "a player's player," and has established himself as the top mallet player of his generation. He has been voted "Best Vibes Player" in both *Jazziz* and *Modern Drummer* magazines, and has received numerous Grammy nominations. He is recognized for his fresh new sound and creative approach to both the vibraphone and marimba. Samuels has gained worldwide recognition by performing and recording with Gerry Mulligan, Oscar Peterson, Chet Baker, Stan Getz, Pat Metheny, Yellowjackets, Bruce Hornsby, Frank Zappa, and Spyro Gyra. Samuels' long-time association with Spyro Gyra lasted from 1977 to 1994, and includes twenty recordings. During that time the Grammy-nominated group was named the #1 Contemporary Jazz Artist and Contemporary Jazz Group of the 1980's by *Billboard* magazine. Samuels is currently recording with his group *The Carribean Jazz Project* on the *Concord Picante* label; the most recent CD, *New Horizons*, is available on *Concord Picante*.



ABOUT THE ARTISTS

anthony j. cirone

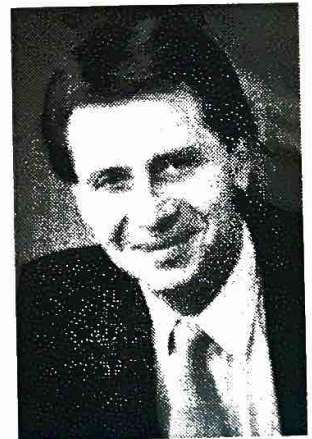
Anthony J. Cirone is a virtuoso percussionist, master teacher, and award-winning composer. A member of the San Francisco Symphony for thirty-six years, he has performed under the major conductors of our time and recorded and premiered works by prominent twentieth-century composers. For five consecutive years he was named top Classical Percussionist in "The Modern Drummer" Magazine Reader's Poll. He is the author of "Concert Percussion—A Performers Guide," a Warner Brothers educational video. He has won ASCAP composition awards every year since 1994, and in 1999 he received a Special Distinction Award in the ASCAP Rudolf Nissim Composition Contest for his *Pendatic Striations* for full orchestra. A past member of the Percussive Arts Society Board of Directors, Cirone received the Lifetime Service Award from the Northern California Chapter of PAS in 1999. He is a percussion consultant and editor for Warner Brothers Publications, Inc. A graduate of the Juilliard School of Music, he has been a professor of music since 1965 at San Jose State University. A former lecturer at Stanford University for ten years, Cirone has given clinics throughout the U.S. and internationally for Avedis Zildjian Cymbal Co. and Yamaha Corporation of America.



Cirone

martin j. zyskowski

Martin Zyskowski is a graduate of the University of Michigan, Ann Arbor, where he earned B.Mus.Ed. and M.Mus.Ed. degrees with performance emphasis. He is a professor of music and director of university orchestras and percussion studies at Eastern Washington University; he conducts the University Percussion Ensemble. Zyskowski is principal timpanist with the Spokane Symphony Orchestra, the Northwest Bach Festival Orchestra, and the Festival at Sandpoint Summer Orchestra. He has lectured and presented master classes for the Royal Conservatory of Music in Copenhagen, Denmark, and for the Concertgebouw in Amsterdam, The Netherlands. Zyskowski received the 1996 PTI/Pacific Corps Faculty Achievement Award in recognition of teaching excellence, and he was recently awarded a United States Agency for International Development faculty exchange grant to teach at the University of Cape Coast, Ghana. While in West Africa, he studied xylophone and drumming techniques with master Ghanaian musicians. Zyskowski will be featured in the West Coast premiere of Russell Peck's *Concerto for Timpani and Orchestra* with the Spokane Symphony Orchestra in 2002.



Zyskowski

ian turnbull, esq.

Percussionist Ian Turnbull, a member of the Board of Directors of the Percussive Arts Society, travels the world furthering the international growth of the Percussive Arts Society and assisting in the promotion of young international percussionists. He was principal percussionist with the former London Symphony Orchestra of London, Ontario, Canada, and a percussion instructor at the University of Western Ontario, where he was responsible for the inception of the percussion program. Turnbull has played in performances of such musicals as *West Side Story*, *A Funny Thing Happened on the Way to the Forum*, and *The Music Man*, as well as with the rock group Piccadilly Circus. As a military musician, Turnbull has toured extensively. In 1991 he was the inaugural recipient of the Outstanding Chapter President Award at the Percussive Arts Society International Convention. He was the founding president of the Ontario chapter of PAS from 1980 to 1990 and a member of the PAS Board of Directors from 1985 to 1993. The Canadian city of London named Turnbull to the Mayor's New Year's Honours List in 1989 for promoting music and the percussive arts throughout the community.



ABOUT THE ARTISTS



Scheuerell



Wagoner

doug scheuerell

For twenty years Doug Scheuerell has dedicated himself to classical North Indian traditional tabla under the tutelage of Pandit Swapan Chaudhuri, with additional training from Padmabhushan Jnan Prakash Ghosh. This past year he received awards and nominations, including International Man of the Year 2000/2001 (IBC) and Outstanding Man of the 21st Century (ABI). Scheuerell's biography is included in "2000 Outstanding Musicians of the 20th Century" (IBC) and "1000 Leaders of World Influence, Special Commemorative Edition 2001" (ABI). Before focusing on tabla, Scheuerell was a professional singer, guitarist, and composer. He teaches tabla at the University of Oregon School of Music.

w. sean wagoner

Festival Director W. Sean Wagoner, a D.M.A. candidate, is principal timpanist of the Oregon Mozart Players chamber orchestra, principal percussionist of the Eugene Opera Orchestra and the Oregon Percussion Ensemble, and holds a full contract with the Eugene (Oregon) Symphony. Wagoner is a member of the percussion section of the Grammy Award-winning Hänssler recording of Krzysztof Penderecki's *Credo*, with the Oregon Bach Festival orchestra and chorus conducted by Helmuth Rilling. He is a graduate teaching fellow at the University of Oregon School of Music, where he gives classical percussion lessons and conducts the University Percussion Ensemble No. 2, which focuses on classic standard repertoire. He also performs with the Oregon Symphony in Portland and the Oregon Festival of American Music in Eugene.

percussion studies program university of oregon school of music

In 1989 the Oregon Percussion Ensemble and Charles Dowd were nominated for the Laurel Leaf Award by the American Composers Alliance in New York City for their performance of works by contemporary American composers including Zappa, Reich, Doherty, and others. The University of Oregon School of Music offers D.M.A., Ph.D., M.Mus., and B.Mus. degrees with emphasis on percussion performance and literature. The percussion faculty includes Charles Dowd, classical percussion & timpani; Gary Hobbs, jazz drumset; Doug Scheuerell; North Indian tabla; Micah Brusse, corps-style drum line; Rob Kyr; Balinese and Javanese gamelan; W. Sean Wagoner, classical percussion and timpani; and Tracy Freeze, marching percussion pit ensemble. Ensembles of interest to percussionists include the Oregon Percussion Ensemble (Dowd), University Percussion Ensemble (Wagoner), University Symphony (Wayne Bennett), Oregon Wind Ensemble (Robert Ponto), Oregon Jazz Ensemble (Steve Owen), Oregon Marching Band (Todd Zimbelman), Pacific Rim Gamelan (Kyr), in addition to other wind ensembles, orchestras, jazz big bands and combos. Among nearly 500 music majors, there are eighteen percussion majors majoring in percussion performance (classical or jazz studies) or music education (percussion performance emphasis). Professional groups that hire percussionists for performances at the Hult Center for the Performing Arts include the Eugene Symphony Orchestra, Oregon Bach Festival, Oregon Festival of American Music, Oregon Mozart Players, Eugene Opera, Eugene Ballet, and other musical shows and acts—all under the aegis of the American Federation of Musicians Local 689. Nearly all graduates of the percussion studies program have careers as professional percussion players and teachers. One hundred percent of our music education graduates are placed in positions in professional public schools or in colleges or universities.



nwpcf

northwest percussion festival 2001

ADMINISTRATION

Professor Charles Dowd, Host
W. Sean Wagoner, D.M.A. (A.B.D.), Director
Bryan Malito, D.M.A. (in progress), Asst. Director to the Host
Tracy Freeze, D.M.A. (in progress), Liaison to the Artists
Adam Kehl, B.Mus. (in progress), Manager of Operations
Brian Gardiner, B.Mus. (in progress), Operations Liaison

LETTER OF WELCOME from the PERCUSSIVE ARTS SOCIETY • April, 2001

Dear Colleagues, Percussion Students and Enthusiasts:

In 1985 I sat where you are now sitting, during the inaugural year of the Northwest Percussion Ensemble Festival. As director of one of the participating ensembles, Montana State University, I enjoyed the spirit that pervaded the event; sharing our music and ideas with our colleagues.

The college percussion teachers who put this festival together had great vision to share their passion for percussion. You should be grateful for the efforts of Marty Zyskowski, Charles Dowd, John Baldwin, Tom Collier, Andy Spencer and others that have championed this event through the years. Congratulations for increasing the profile and influence of percussion in the Northwest. You have given your students and audiences the opportunity to share common experiences, to connect with others who share our passion.

I am grateful that Ian Turnbull, an honored member of the PAS Board of Directors, is able to share in your weekend festivities, as he has traveled the globe attending and participating in percussion festivals and concerts. I look forward to receiving Ian's report of this event and am confident that he will say percussion performance and education is thriving in the Northwest.

On behalf of the Board of Directors of the Percussive Arts Society, I wish all of you a fantastic festival. Perform great music and enjoy great performances ... please embrace your passion.

Best Wishes,

James Campbell, President
Percussive Arts Society, Lawton, OK

HISTORY of THE NORTHWEST PERCUSSION FESTIVAL

The NWPF was started in 1985 by Dr. John Baldwin, Professor Charles Dowd, and Professor Martin Zyskowski to give classical percussion ensembles from around the Northwest region a chance to perform for one another and exchange repertoire ideas. (Prior to 1985 Northwest groups had to travel to Los Angeles or the San Francisco Bay Area to "hear and be heard.") The weekend also provides an opportunity for students and their directors to meet and socialize in an informal environment, and for the music director-conductors of the ensembles to perform solo pieces for students. The continued growth and success of the NWPF each year is a tribute to the dedication and commitment of the Northwest's percussionists to the advancement of the percussive arts.

HOST HISTORY

1985 Eastern Washington University, *Cheney*
1986 University of Oregon, *Eugene*
1987 Boise State University, *Idaho*
1988 Montana State University, *Bozeman*
1989 University of Washington, *Seattle*
1990 Washington State University, *Pullman*
1991 Central Washington University, *Ellensburg*
1992 Eastern Washington University, *Cheney*
1993 Boise State University, *Idaho*
1994 University of Oregon, *Eugene*
1995 Central Washington University, *Ellensburg*
1997 Lewis & Clark College, *Portland*
1998 Western Washington University, *Bellingham*
1999 Boise State University, *Idaho*
2000 Western Washington University, *Bellingham*
& Eastern Washington University, *Cheney*
2001 University of Oregon, *Eugene*

Martin Zyskowski, Director
Charles Dowd, Director
John Baldwin, Director
Dan Moore, Director
Tom Collier, Director
David Jarvis, Director
Andrew Spencer, Director
Martin Zyskowski, Director
John Baldwin, Director
Charles Dowd, Host & Jeffrey Peyton, Director
Andrew Spencer, Director
Mark Goodenberger, Director
Patrick Roulet, Director
John Baldwin, Director
Patrick Roulet, Director
Martin Zyskowski, Director
Charles Dowd, Host & W. Sean Wagoner, Director

11:00 AM Sunday
April 8, 2001

Choral Concert Room
University of Oregon

Northwest Percussion Festival 2001
The Southern Oregon University Percussion Ensemble

<i>Variations on a Ghanaian Theme</i>	Daniel Levitan
<i>Music for Pieces of Wood (1973)</i>	Steve Reich (b. 1936)
<i>Crystal Canon</i> from <i>Three Pieces for Drum Quartet (1974/75)</i>	James Tenney (b. 1934)
<i>Apple Blossom (1972)</i>	Peter Garland (b. 1952)
<i>Overture to Catfish (1997)</i>	Mark Applebaum (b. 1967)
<i>Foreign Objects</i>	John Bergamo (b. 1940)

The Southern Oregon University Percussion Ensemble
Dr. Terry Longshore, director

Ben Engen
Gary Keeney
Rebecca Merusi
Shawn Moore
Jack Morrison
Steve Seus

NORTHWEST PERCUSSION FESTIVAL 2001

PROF. CHARLES DOWD, HOST

W. SEAN WAGONER, FESTIVAL DIRECTOR

SATURDAY, APRIL 7, 2001, 5:00PM - BEALL HALL, UNIVERSITY OF OREGON

Humboldt State PERCUSSION ENSEMBLE

Dr. Eugene D. Novotney, Director

Scratch (1997) Eugene Novotney

Kris DiNoto - Laura Herbert - Matt McCilmon - Eugene Novotney

- I. Theme
- II. Cage
- III. 2-3
- IV. Mess(age)
- V. Paganini

HUMBOLDT STATE

Calypso Band

Dr. Eugene Novotney, Director

<u>Calypso Music</u>	David Rudder
<u>Little Sunflower</u>	Freddie Hubbard
<u>Guachi Guaro</u>	Cal Tjader
<u>Pan</u>	Ray Holman
<u>Shaw Park</u>	Len 'Boogie' Sharpe
<u>Samba de Arcata</u>	Ray Holman
<u>Steelband Paradise</u>	Ray Holman

- PARTIALLY FUNDED BY INSTRUCTIONAL RELATED ACTIVITIES FEES -

Calypso Band

The Humboldt State Calypso Band was founded in the Spring of 1986 and is proud to be known as the first ensemble of its kind in the entire California State University system. Originally, the band was formed as an extended percussion ensemble, consisting of marimba, vibraphone, drumset, percussion, and a single steel drum playing the melody. Most of the early arrangements performed by the band were simple versions of traditional calypso songs. The name, Humboldt State Calypso Band, was chosen, both because of the band's repertoire, and because of the group's original instrumentation. Now in its fifteenth year, the band is comprised of a full orchestra of steel drums. All members of the group are students of Humboldt State University, and the group rehearses weekly as a class in the HSU Music Department. The Humboldt State Calypso Band prides itself in maintaining an accurate and authentic connection to the roots of the steel band movement and the innovative musicians of Trinidad, the Caribbean island on which this unique percussion phenomenon was born. In addition to its regular performances at Humboldt State and throughout Northern California, the band has undertaken tours to San Francisco, Santa Cruz, San Jose, Santa Rosa, Sacramento, Seattle, Stockton, Fresno, Oakland, and Los Angeles.

Tenor

MINDY BUMGARNER
JEMMA COLLINS
LAURA HERBERT
MATT Mc CLIMON
EUGENE NOVOTNEY
REBEKAH ZDUNICH

Double Tenor

CECILY CLARK
MICHAEL STEPHENSON

Bass

JEREMY COTTON
TAMI PALLINGSTON

Drumset

KRIS DI NOTO
JOSEPH MAILLOUX

Double Second

BETH BARTOO
NICK DEDINI
VANESSA LINDBERG
ELLEN SHERRILL

Cello

ANDREA BENSON
ELIA NARAYAN
DAN PETERSON

Conga

ALVARINO CAMILO

Percussion

NICK BURMEISTER
ALEX DINWIDDLE
HOWARD KAUFMAN
MATT MOREAU

Northwest Percussion Festival 2001

**San Jose State University
Percussion Ensemble**

Anthony J. Cirone – Director

**A Concert of
World Premieres**

Saturday, April 7, 2001

3:00 p.m.

Beall Concert Hall

Program

Bachianas Brasileiras No. 4
For Keyboard Percussion Orchestra

Hector Villa-Lobos
Arr. Anthony J. Cirone

- I. Preludio (Introduction)
- II. Danzu (Miudinho)

Rhapsody for Percussion Orchestra

Anthony J. Cirone

Andante

Personnel

Scott Brian
Beth Dameron
Rieko Kayama
Stuart Langsam
Steve Slater
Shannon Hensley
Omar Ruiz

Chris McLaurin
Leonid Sokolowsky
Kris Lou
Tammy Chen
Dana Guerin
Tommy Casey



Central Washington University
Department of Music
presents

The
PERCUSSION ENSEMBLE

Andrew Spencer, director

In performance at

**THE NORTHWEST PERCUSSION
ENSEMBLE FESTIVAL**

University of Oregon
Beall Hall
9:00 a.m.
April 7, 2001



PROGRAM

Woodworks

Jan Bach

Aurora Borealis

Marilyn Bliss

The Whole Toy Laid Down

Dave Hollinden

Crown of Thorns

David Maslanka

PERSONNEL



Owen Barnhart

Mike Bruce

Curt Cheever

Jeff Dermond

Thomas Evans

Theresa Flom

Randy Grostick

Nathan Harris

Maria Hoffman

Mike Lewis

Seth Littlefield

Jeff Lund

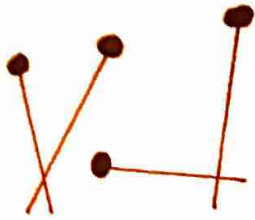
Brandon McIntosh

Nicole Mirabelli

Dave Nefos

Karta Shaffer

Carri Thompson



University of Oregon Percussion Studies Program, W. Sean Wagoner, Festival Director,
Prof. Charles Dowd, Host and The Percussive Arts Society present The 16th Annual

NORTHWEST PERCUSSION FESTIVAL 2001

Friday, April 6, Saturday, April 7 & Sunday, April 8, 2001
BEALL CONCERT HALL, University of Oregon, Eugene, OR

SOLO ARTISTS

LEIGH HOWARD STEVENS, Marimba Solo Recital

"The world's greatest classical marimbist...revolutionized the playing of the instrument."... Time Magazine

DAVID FRIEDMAN, "Double Image" Duo Recital

Double Image is "spellbinding"; "A standing ovation at the PAS International Convention in LA"

DAVE SAMUELS, "Double Image" Duo Recital

"Best Vibes Player" Award: Jazziz & Modern Drummer magazines; numerous GRAMMY nominations

ANTHONY J. CIRONE, world premieres, *Double Concerto*

"Best Classical Percussionist" (in the USA) Award: Modern Drummer magazine

CHARLES DOWD, Joseph Schwantner *Percussion Concerto*

"Virtuosic"...The New York Times; "A bundle of energy!"...Stuttgart Zeitung

IAN TURNBULL, Esq. PAS Master of Ceremonies, London, Ontario

Member: Board of Directors: Percussive Arts Society, Lawton, OK

MARTIN ZYSKOWSKI, Anthony J. Cirone *Double Concerto*

Principal Solo Timpanist: Spokane Symphony

14 UNIVERSITY PERCUSSION ENSEMBLES

BOISE STATE UNIVERSITY Idaho
CALIFORNIA STATE UNIVERSITY SACRAMENTO
HUMBOLDT STATE UNIVERSITY #1 (Steel Drums)
HUMBOLDT STATE UNIVERSITY #2 Arcata, CA
SAN JOSE STATE UNIVERSITY
CENTRAL WASHINGTON UNIVERSITY Ellensburg
EASTERN WASHINGTON UNIVERSITY Cheney
SEATTLE PACIFIC UNIVERSITY
SOUTHERN OREGON UNIVERSITY Ashland
OREGON STATE UNIVERSITY Corvallis
THE OREGON PERCUSSION ENSEMBLE Eugene
UNIVERSITY OF OREGON (U.of O. #2) Eugene
LEWIS AND CLARK COLLEGE Portland
PORTLAND STATE UNIVERSITY Portland

John Baldwin, Director
Daniel Kennedy, Dir.
Eugene Novotny, Dir.
Eugene Novotny, Dir.
Anthony J. Cirone, Dir.
Andrew Spencer, Dir.
Martin Zyskowski, Dir.
Daniel Adams, Dir.
Terry Longshore, Dir.
Robert Brudvig, Dir.
Charles Dowd, Dir.
W. Sean Wagoner, Dir.
Mark Goodenberger, Dir.
Joel Bluestone, Dir.

SPECIAL GUESTS

Wayne Bennett conducts A. Cirone *Double Concerto* with The University of Oregon Symphony Orchestra
Robert S. Ponto conducts Joseph Schwantner *Percussion Concerto* with The Oregon Wind Ensemble

Information: W. Sean Wagoner, Festival Director: Telephone: 541/346-5650;
E-mail: seanw@darkwing.uoregon.edu Contact the Host: cdowd@oregon.uoregon.edu

	Beall Concert Hall	Rm. 186	Rm. 198	Artist Reception	Loading Dock
Friday, April 6					
4:00 PM					
5:00 PM	Dinner - Out (Return Soon)		Leigh Howard Stevens Marimba Clinic		
8:30 PM	*\$* Concert: Joseph Schwaninger Percussion	Dinner - Out (Return Soon)	Dinner - Out (Return Soon)	Dinner - Out (Return Soon)	
10:30 PM		Jam Session		Directors' Only Reception	OSU (6:30)
Saturday, April 7					CWU (7:30)
8:00 AM	CWU Set up		OSU Set up (7:00 AM)		CAL SAC (8:30)
9:00 AM	Central Washington University		Oregon State University		
10:00 AM	Cirone - Zyskowski - UO Orch. Set up		Cal. St. Sac. Set up		BSU (10:30)
11:00 AM	Cirone Double Concerto w/ UO Orch.		California State University, Sacramento		EMU (11:30)
12:00 PM	EMU Set up		Boise St. Set up		PSU (12:30)
1:00 PM	Eastern Washington University		Boise State University		SJSU (1:30)
2:00 PM	San Jose St. Set up		PSU Set up		
3:00 PM	San Jose State University		Portland State University		CAL HUMB (3:30)
4:00 PM	Humboldt State Set up		OPE Set up		
5:00 PM	Humboldt State University (Steel Drum Ens.)		The Oregon Percussion Ensemble		
6:00 PM	Dinner - Out (Return Soon)				
8:30 PM	*\$* Concert: Double Image (David Friedman)	Dinner - Out (Return Soon)	Dinner - Out (Return Soon)	Dinner - Out (Return Soon)	
10:30 PM		Jam Session	Dave Samuels Duo Vibraphone/Marimba Recital	Directors' Only Reception	
Sunday, April 8					
8:00 AM	UO Perc. Ens (#2) Set up (7:00 AM)		So. Or. Set up		SOU (7:30)
9:00 AM	University of Oregon Percussion Ens. (#2)		Southern Oregon University		CAL HUMB (8:30)
10:00 AM	Humboldt (Classical) Set up		Friedman - Samuels Clinic Set up		SEA PAC (10:30)
11:00 AM	Humboldt State University (Classical Ens.)		David Friedman/Dave Samuels Clinic		L&C (11:30)
12:00 PM	Seattle Pac. Set up		L&C Coll. Set up		
1:00 PM	Seattle Pacific University		Lewis & Clark College		
2:00 PM			Closing Ceremony		

Evening Concerts
 \$ Admission: Students/PAS Members - \$4; General - \$7
 ARRIVE EARLY: SEATS ARE NOT RESERVED; GENERAL ADMISSION



UNIVERSITY OF OREGON

NORTHWEST PERCUSSION FESTIVAL 2001

prof. charles dowd, host

w. sean wagoner, festival director

FACT SHEET (as of 2/01/01)

WHO: Percussion ensembles from universities and colleges from 12 northwest states and provinces in the US and Canada.

SOLOISTS: Leigh Howard Stevens (marimba recital)
Double Image (David Friedman & Dave Samuels; duo recital)
Anthony J. Cirone (world premiere work for snare drum, etc.)
Others TBA

WHEN: First group plays Friday, 4/6/01: 2:30 pm.
Leigh Howard Stevens marimba clinic. Friday, 4/6/01: 4:00 pm.
Leigh Howard Stevens solo marimba recital. Friday, 4/6/01: 8:00 pm.
Last group plays Sunday, 4/8/01: 2:00 pm
(Complete Schedule TBA)

COST: Admission free: no registration fee for participants/auditors.
Recital admission: Students, PAS members, Seniors - \$4.00
Non-students - \$7.00
(Two recitals: Friday 4/6: 8:00 pm
Saturday 4/7: 8:00 pm)

PERFORMANCE

TIME SLOTS: 45 min. (maximum) performance time for your percussion ensemble.
45 min. (maximum) set-up/warm-up for your percussion ensemble.

INSTRUMENTS (EQUIPMENT):

Bring your own percussion instruments (see equipment list of large instruments we will have on hand).

MOTELS: Each group is responsible for your own housing (see our housing list for local accommodations).

FOOD: Each group is responsible for your own food (see our list of local restaurants).

E-mail: nwpcf@darkwing.uoregon.edu
Telephone: (541) 346-5650
FAX: (541) 345-8610
Website: <http://darkwing.uoregon.edu/~nwpcf>
US Mail: Professor Charles Dowd, School of Music, University of Oregon
1225 University of Oregon, Eugene, OR 97403-1225

(continued on reverse) →

SCHOOL OF MUSIC

1225 University of Oregon · Eugene OR 97403-1225 · Telephone (541) 346-3761 · Fax (541) 346-0723

FACT SHEET (as of 2/01/01) continued. . .

STORAGE &

TRANSPORTATION: Bring your own locking trucks, vans, trailers, etc. We provide a police patrolled parking lot for your storage. There will be a small loading room for inside storage.

MASTER SCHEDULE:

TBA (performance and load-in/load-out schedule and maps).

PROGRAMS:

We will publish a master festival program. Each group shall provide their own printed program (500 seat auditorium).

RECORDING:

Audio and video recordings are being planned. We anticipate a nominal recording fee for each ensemble (amount TBA).

DIRECTORS' RECEPTION:

Fri. 4/6	10:00 pm	Honoring Leigh Howard Stevens
Sat. 4/7	10:00 pm	Honoring Double Image (David Friedman & Dave Samuels)
Sun. 4/8	2:00 pm.	"Goodbye Lunch" (location TBA)

JAM SESSION (FOR STUDENTS):

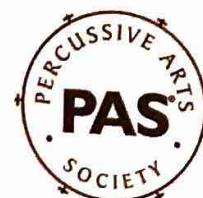
Fri. 4/6	10:00 pm – 1:00 am
Sat. 4/7	10:00 pm – 1:00 am

LEGALS:

Your own insurance policies cover you, your students, your instruments, and vehicles. The University of Oregon School of Music insurance policies DO NOT cover any of your things.

UPDATES:

Please visit our web site for updated festival information.
Address: <http://darkwing.uoregon.edu/~nwpf>



UNIVERSITY OF OREGON

NORTHWEST PERCUSSION FESTIVAL 2001

prof. charles dowd, host

w. sean wagoner, festival director

Performers as of 2/6/01

Ensembles

Boise State University	Dr. John Baldwin
Brigham Young University (tentative)	Ron Brough
Central Washington University, Ellensburg	Andrew Spencer
Eastern Washington University, Cheney	Martin Zyskowski
Humboldt State University	Eugene Novotney
Lewis and Clark College	Mark Goodenberger
Portland State University	Joel Bluestone
San Jose State University	Anthony J. Cirone
The Oregon Percussion Ensemble (U of O #1)	Charles Dowd
The University of Oregon Percussion Ensemble (U of O #2)	W. Sean Wagoner

Artists

Leigh Howard Stevens	Marimba Recital
David Friedman & Dave Samuels "Double Image"	Mallet Recital
Anthony J. Cirone	World Premiere Snare Drum Composition (etc.)
Others TBA	

E-mail: nwpf@darkwing.uoregon.edu
Telephone: (541) 346-5650
FAX: (541) 345-8610
Website: <http://darkwing.uoregon.edu/~nwpf>
US Mail: Professor Charles Dowd, School of Music, University of Oregon
1225 University of Oregon, Eugene, OR 97403-1225

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UNIVERSITY OF OREGON

NORTHWEST PERCUSSION FESTIVAL 2001

prof. charles dowd, host

w. sean wagoner, festival director

Hey John!!

No Tacos this time 😊!

12/22/00

Dear Dr. John Baldwin and the Boise State University Percussion Ensemble,

We are pleased to announce the occasion of the Northwest Percussion Festival 2001, Friday through Sunday, April 6, 7, and 8 at the University of Oregon School of Music in Eugene. We would like to take this opportunity to invite you and your percussion ensemble to attend and perform at this year's festival.

The Northwest Percussion Festival has provided an inspirational venue for percussion ensemble performances for the past 16 years and this year's event promises to be very exciting. In addition to the fine percussion ensemble performances which are the hallmark of this festival, we have also invited marimba virtuoso Leigh Howard Stevens, mallet duo *Double Image* (David Friedman & Dave Samuels), and San Francisco Symphony virtuoso percussionists Anthony J. Cirone and Jack Van Geem to perform. Attached is a list of ensembles that we have invited.

Please return the enclosed response form so that we may plan for your attendance/performance at the Northwest Percussion Festival 2001 (**deadline no later than 2/15/01**). We can be reached by phone, e-mail, or US mail.

We hope to include your group's performance in what will surely be a spectacular Northwest Percussion Festival 2001.

Yours truly,

Prof. Charles Dowd,
Host

W. Sean Wagoner
Festival Director

E-mail: nwpf@darkwing.uoregon.edu
Telephone: (541) 346-5650
FAX: (541) 345-8610
Website: Under construction.
US Mail: Professor Charles Dowd, School of Music, University of Oregon
1225 University of Oregon, Eugene, OR 97403-1225

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PORTLAND STATE UNIVERSITY
School of Fine and Performing Arts
Department of Music

The 2000 Northwest Percussion Festival
At
The University of Oregon

April 7, 2001

The Portland State University Percussion Ensemble
Directed by Dr. Joel Bluestone

Lift-Off (1977)

Russell Peck

Coached by Thom Martin

Joshua M. Guy

Kevin Reiling

Alvin Schultz

Surface Tension (1993)

Dave Hollinden

Kelly O'Neil Mathis

Ken Ollis

Dining Room Music (1983)

Rupert Kettle

Appetizer

Fable

Mountain Song

Dessert

Joshua M. Guy

Matt Nidek

Kevin Reiling

Alvin Schultz

Percussion Quartet #2 (1999)

Dave Hollinden

Joshua M. Guy

Thom Martin

Kelly O'Neil Mathis

Allison Sobotka

NORTHWEST PERCUSSION FESTIVAL

April 7, 2001
Beale Auditorium
The University of Oregon School of Music

東 *East Meets West* 與 西 的 對 話

**EASTERN WASHINGTON UNIVERSITY
PERCUSSION ENSEMBLE**

Martin J. Zyskowski, Director

with guest artists
Angela Shen, piano and earhu
Allison Arnold, violin

EAST MEETS WEST

Program

Fifth Fugue from the Well-Tempered Clavier, Volume 1 J.S. Bach
(for piano and percussion orchestra) Arr. by Philip J. Faini/M. Zyskowski

The Golden Pheasant Flying Out of the Mountain Chinese Traditional
(folk music of the Tujia Tribe for liuzi, mailian and two cymbals)
Joey Castilleja, Chris Drewry, Matt Henderson, Prosperity Israel

China Song (premiere performance) Jonathan N. Middleton
(variations on a Chinese song called "The Sorrows of the Shepherdess")
Angela Shen, earhu soloist
Chris Grant, Erik Larson, Jeff McMurtery, Ben Moll; percussion

Legal Highs David P. Jones
I Menthology
II Mr. Coffee
Allison Arnold, violin
Ben Moll, marimba

(First Prize Winner, 1988 Marimolin Composition Competition)

Credo in Us John Cage
(1942)
Angela Shen, piano
Ian Williams, radio
Erik Larson and Ben Moll, percussion

Eastern Washington University Percussion Ensemble

Allison Arnold Audre Barrett Monica Beach Heather Brown Joey Castilleja
Chris Drewry Chris Grant Matt Henderson Tiffinni Hutchens Prosperity Israel
Regina Kiel Erik Larson Ben Moll Andrea Olson Angela Shen Aaron Vincent
Andrew Walters Ian Williams Katherine Windisch

Marty Zyskowski, EWU Director of Percussion Studies

Professor of Music since 1968, Marty Zyskowski is currently teaching his thirty-second consecutive year as director of percussion studies. A BM and MM graduate of The University of Michigan at Ann Arbor, Marty studied with Frank Leddingham and Salvatore Rabbio of The Detroit Symphony Orchestra; James Salmon, Brad Spinney and Charles Owen at The U of M; and many nighttime conversation and playing sessions with Fred Hinger (Marty's college roommate was Bill Hinger). At that time Mr. Hinger was timpanist with the Philadelphia Orchestra in residence at The University of Michigan "May Festival".

Mr. Zyskowski won the 1996 PTI Award at Eastern Washington University for "highest excellence in collegiate teaching" and in 1999 was honored by his induction into the MENC "Hall of Fame". In 1997, Marty was awarded a USAID grant to study African master drumming and gyil as well as teach western music courses at The University of Cape Coast at Cape Coast, Ghana, West Africa.

Since 1968, Marty has served as principal solo timpanist with The Spokane Symphony Orchestra (Fabio Mechetti, conductor), The NW Bach Festival Orchestra (Gunther Schuller, conductor), and the Festival at Sandpoint Orchestra (Gary Sheldon, conductor).

On March 22 of 2002, Marty has been asked by The Spokane Symphony to perform the west coast premier of a new timpani concerto by Russell Peck, composer in residence at the North Carolina School of the Arts, titled *Harmonic Rhythms*. Mr. Zyskowski will retire from the orchestra at the conclusion of the 2001-2002 season but will continue to teach full time at Eastern Washington University at Cheney.

The Northwest Percussion Festival

Marty Zyskowski, Professor Charles Dowd and Dr. John Baldwin co-founded the Northwest Percussion Festival sixteen years ago, and the very first NWPF was hosted on the campus of Eastern Washington University at Cheney. We could not have envisioned or predicted the enthusiasm, growth and wonderful educational value now available to our vast fraternity of percussionists throughout the Northwest as generated by this festival. Special thanks to Professor Charles Dowd and W. Sean Wagoner for their tremendous efforts in hosting and organizing this years 2001 NWPF. Speaking for the percussion studies students, the faculty and administration at Eastern Washington University, we are honored to be invited to participate in this years festival at The University of Oregon at Eugene.

Program Highlights

China Song (world premier performance April 7, 2001 NWPf Eugene, Oregon)
by Johanthan N. Middleton

China Song was commissioned for the EWU Percussion Ensemble and dedicated to Marty Zyskowski and Angela Shen. Angela Shen is a graduate student in piano performance at Eastern Washington University and is the 2000 winner of the Northwest Solo Concerto Competition. Ms. Shen is from Taiwan and is considered one of the few master performers of a traditional Chinese folk instrument called "earhu" (two-string instrument). *China Song* consists of variations on a Chinese song called "The Sorrows of the Shepherdess" and features earhu with accompaniment by two marimbas, vibraphone, two glockenspiels and crotales. **Dr. Jonathan Middleton** is Visiting Assistant Professor in Theory and Composition at Eastern Washington University. In May 1999 he obtained his doctor of Musical Arts in composition from Columbia University where he was an Andrew W. Mellon Fellow at the School of the Arts. At Columbia University, Dr. Middleton studied composition with professors Fred Lerdahl, Jonathan Kramer, Brad Garton, and Tristan Murail. In previous years, Dr. Middleton had the opportunity to study composition with Pulitzer Prize winners Roger Reynolds and Lewis Spratlan, as well as Daniel Warner, Ann Kearns, William Kraft, Emma Lou Diemer and Frederic Rzewski. Dr. Middleton has had his music performed in Europe and North America including a computer music piece at the International Computer Music Conference (I.C.M.C.) in Thessaloniki, Greece. Dr. Middleton is currently Washington State's "Composer of the Year" for 2000. In October of 1999, the Washington State Music Teachers Association commissioned Dr. Middleton to write a new chamber work for performance at the 2000 convention in Everett, Washington.

Legal Highs
by David P. Jones (1988)

Legal Highs was first prize winner at the 1988 Marimolin Composition Competition. It was later published by C. Alan Publications in 1992 and recorded by GUNMAR productions, the private recording company owned and operated by Pulitzer Prize Winning composer, conductor, author Gunther Schuller. Allison Arnold, this evening's violin soloist, is currently a senior music performance major at Eastern Washington University and a former percussionist with the EWU Percussion Ensemble. Ben Moll, solo marimbist, is a senior majoring in both music composition and percussion performance at Eastern Washington University. **David P. Jones**, composer of *Legal Highs*, is no stranger to the percussion idiom and Northwest audiences as his *Dance of the Mermaids* (for cello and percussion orchestra) was premiered by the EWU Percussion Ensemble at the 1999 NWPf at Bellingham, Washington by the EWU Percussion Ensemble. David Jones is a graduate of the University of Washington and New England Conservatory of Music and currently resides as freelance jazz pianist, composer and dance theater accompanist for The Cornish School of the Arts in Seattle, Washington. *Legal Highs*' three movements are titled "Mr. Coffee", "Mentholology" and "Sweet Things" but due to time limitations, only the first two movements will be performed this afternoon.

Credo in Us
by John Cage (1942)

Credo in Us was composed in 1942 for the dancers Merce Cunningham and Jean Erdman and is scored for gongs, tin cans, tom-toms, electric buzzer, prepared piano and sounds coming from a phonograph (CD) or radio. The instructions for the performer of the phonograph/radio part are as follows: "if phonograph, use some classic, e.g. Dvorak, Beethoven, Sibelius or Shostakovich." Even though Cage, at this time, had not formerly begun to use chance music in his works, the employment of radio sequences represent chance in that no one (not even the performer) knows what stations will come up and what music or talk will spontaneously occur during performance. Beginning in the 1930's, it was customary for dancers to study with only rhythmic accompaniment - this was particularly true for modern dance classes. Cage was hired as percussionist in such an ensemble and was thus able to acquaint himself with the broad range of percussion instruments.

Notes from Mainz Mackus Hauke

Lewis and Clark College

Northwest Percussion Festival

at the University of Oregon

April 7, 2001 10am

Directed by Mark Goodenberger

Program

Concerto for Marimba and Percussion Ensemble (1992)

Ney Rosauero

- I) Saudacao (Greetings)**
- II) Lamento (Lament)**
- III) Danca (Dance)**
- IV) Despedida (Farewell)**

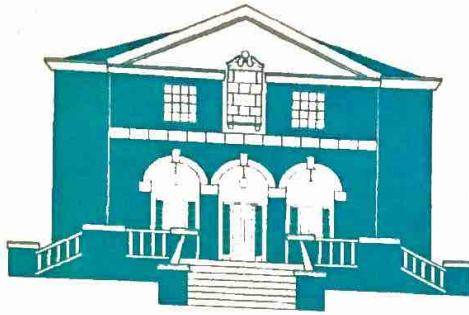
Warren Murray--Marimba Soloist

It's a Jungle in Here

The Ensemble

The Ensemble
Ned Harkness
Warren Murray
Anna Peters
Jim Reid
Nick Tadros

**Thanks to Charles Dowd, W. Sean Wagoner, The University of Oregon,
Gil Seeley, Denise Gerhardt and the Lewis and Clark Music Department**



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Room 198
9:00 p.m.

Sunday morning
April 8, 2001

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

NORTHWEST PERCUSSION FESTIVAL 2001

presents

A TRIBUTE TO ANTHONY J. CIRONE

UNIVERSITY PERCUSSION ENSEMBLE

W. Sean Wagoner, conductor

Charles Dowd, music director

* * *

PROGRAM

Triptych

for Percussion Quartet (1970)

I. Moderato Agitato

II. Presto

III. Allegro Ritmico

Anthony J. Cirone
(b. 1941)

Three Phases

for Marimba Quartet (1996)

I. Distress

II. Melancholy

III. Relief

Anthony J. Cirone

Japanese Impressions (1968)

Anthony J. Cirone

8/8 for Eight

for Percussion Octet (1969)

Anthony J. Cirone

* * *

ABOUT THE DIRECTOR

Northwest Percussion Festival Director **W. Sean Wagoner** (DMA A.B.D.) is principal timpanist of the Oregon Mozart Players chamber orchestra, principal percussionist of the Eugene Opera Orchestra and the Oregon Percussion Ensemble, and member of the percussion section of the Grammy Award-winning Hannsler recording of Krzysztof Penderecki's *Credo*, with the Oregon Bach Festival orchestra and chorus conducted by Helmuth Rilling. He is a graduate teaching fellow at the University of Oregon School of Music, where he gives classical percussion lessons and conducts the University Percussion Ensemble No.2, which focuses on classic standard repertoire. He also performs with the Oregon Symphony in Portland and the Oregon Festival of American Music. Mr. Wagoner is Co-winner of the 1999 Concerto Competition with the University of Oregon Symphony and recipient of the Outstanding Achievement Award in Graduate Percussion Performance 1995 and 1996. He is a published composer and arranger with Matrix Publishing Co. and has performed on international broadcasts on WGBH Boston. He is also the rock drummer (with Platinum sales status) with the band Cherry Poppin' Daddies on Mojo Records. Sean Wagoner's conducting experience includes the Oregon Wind Ensemble, UO Symphonic Band, UO Campus Band, the Oregon Marching Band and numerous classical and jazz chamber ensembles.

THE UNIVERSITY PERCUSSION ENSEMBLE

The University Percussion Ensemble is one of two classical percussion ensembles at the School of Music. The University Percussion Ensemble is devoted to the performance of standard percussion ensemble repertoire which balances the avant-garde music performed by The Oregon Percussion Ensemble. Percussionists majoring in music performance perform in both of the two percussion ensembles.

* * *

UNIVERSITY PERCUSSION ENSEMBLE PERSONNEL 2000-2001 SEASON

W. Sean Wagoner, conductor, GTF

Erik Baker*
Julie Bounds
Sabrina Clawson*
Dave Constantine
Tracy Freeze, GTF
Brian Gardiner
Chizuru Gyofu*

John Kalny
Adam Kehl*
Brenda Lauffenberger**
Mark Lighthiser*
Bryan Malito, GTF
Rory McKee*
Sean Rainey*
Steve Weems*

** performing this morning*

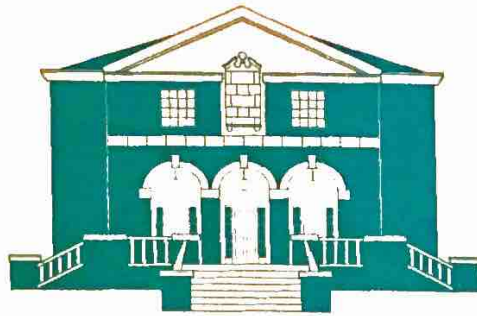
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If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.

THE OREGON PERCUSSION ENSEMBLE

Professor Charles Dowd, Music Director and 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 23rd season, the group is known for its performances of the music of Frank Zappa, John Cage, Lou Harrison, Edgard Varese, 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. All members of the ensemble are graduate or undergraduate percussionists majoring in music at the University of Oregon. 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.



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:30 p.m.

Friday evening
April 6, 2001

UNIVERSITY OF OREGON
SCHOOL OF MUSIC
FACULTY ARTIST SERIES and
NORTHWEST PERCUSSION FESTIVAL 2001

presents

LEIGH HOWARD STEVENS, solo marimba

and the

Schwantner Percussion Concerto

CHARLES DOWD, multiple percussion

with the

OREGON WIND ENSEMBLE
Robert Ponto, director

* * *

PROGRAM

- GreatWall** Leigh Howard Stevens
(b.1953)
- Selections from the Great Albums for the Young:*
- Sweet Dreams** P. I. Tschaikowsky
(1840-1893)
- Serenade for the Doll** Claude Debussy
(1862-1918)
- May, Sweet May** Robert Schumann
(1810-1856)
- Ivan Is Very Busy** Aram Khachaturian
(1903-1978)
- Song of the Lark** P. I. Tschaikowsky
- Preludes for Marimba** Raymond Helble
No. 2, No. 5, No. 9 (b. 1949)
- Andante** Johann Sebastian Bach
(1685-1750)
- Asturias (Leyenda)** Isaac Albeniz
(1860-1912)
- Rhythmic Caprice** Leigh Howard Stevens

INTERMISSION

- Percussion Concerto (1992)** Joseph Schwantner
(1997 *wind ensemble version**) (b. 1943)
I. *con forza*
II. *Misterioso*
III. *ritmico con brio*

* * *

* Northwest USA premiere (*wind ensemble version*)

*Use of photographic or sound recording devices is prohibited.
Mr. Stevens performs on a Malletech marimba of his own design
and uses Malletech mallets exclusively.*

* * *

ABOUT TONIGHT'S GUEST ARTIST

Leigh Howard Stevens has made a personal commitment to do for the marimba what Segovia did for the guitar by elevating this ancient melodic instrument from its folk origins to the concert stage. Since the 1970s, Stevens has performed hundreds of solo recitals and appeared with numerous symphony orchestras in 48 states and ten foreign countries. He recently introduced the marimba to a live television audience of 800 million viewers in the People's Republic of China. His celebrated musicianship, imaginative programming, and exciting visual performances have inspired critical acclaim and standing ovations wherever he tours. Stevens performs on an eight-foot Malletch marimba of his own design. He can be heard on Delos International, Musical Heritage Society, CRI, and Resonator Records. Stevens' solo recital marimba repertoire includes more than 98 works. The composers include Albeniz, Bach, Debussy, Druckman, Fissinger, Helble, Khachaturian, Kurka, Maslanka, Miki, Mozart, Musser, Penn, Reynolds, Schumann, Schwantner, Serry, Stevens, Stout, Stowens and Tschaikowsky, to name a few. Compositions written for or commissioned by Stevens include Reflections on the Nature of Water by Jacob Druckman, Grand Fantasy, Toccata Fantasy and Preludes by Ray Helble, Variations on Lost Love by David Maslanka, Four Preludes by William Penn, and Velocities by Pulitzer Prize-winning composer Joseph Schwantner, among others.

* * *

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OREGON WIND ENSEMBLE PERSONNEL

Flute

Sara Elkins
Danielle Holten *

Bassoon

Erin Lantz
Michelle White

Tuba

Seth Horner

Piccolo

Ruxton Schuh

Contrabassoon

Kristin Locke

Timpani

Bryan Malito*

Oboe

Marisa Schwartzman
Miranda Smith

Horn

Benjamin Garrett
Suzanne Gindin *
Margaret Henrikson
Megan Vinther

Percussion

Dave Constantine
Brenda Lauffenberger
Sean Wagoner*

English Horn

Lara Wickes

Piano

So Jin Chong

E-flat Clarinet

Elisabeth Costanzo

Trumpet

Robert Foster *
Joshua Head
Patrick Velliquette

String Bass

Rick Blake

B-flat Clarinet

Cassie Fox-Percival *
Nathan Macaulay

Trombone

Ryan Chaney *
Ohj Tavallai
Luke Warren

** section leader*

Bass Clarinet

Karen Dungan

101st Season, 80th program

Friday, April 6, 2001 • 8:30 p.m., Beall Hall
LEIGH HOWARD STEVENS, solo marimba

PROGRAM NOTES

Great Wall

Leigh Howard Stevens

by Leigh Howard Stevens

It is said that the Great Wall of China is the only man-made object that can be seen from outer space. My piece, on the other hand, sometimes cannot even be heard in the next room. The Great Wall is almost 4,000 miles long. My piece, only six minutes. Hundreds of thousands of political prisoners worked on the wall. Those who died in the process were buried in the wall. I composed my piece with only a little help from my friends, and as far as I am aware, there have yet to be any fatalities. Perhaps the only valid reason for choosing the name are that the piece sounds vaguely Asian, I have tried to suggest the great mass and expanse of the wall, and both eventually fade into invisibility.

Albums for the Young

by Leigh Howard Stevens

Many great composers have written miniature works for the piano that were intended for young players. While some of these seem to deal with child-like musical ideas and sentiments, others are quite adult in their musical and emotional content. This genre of music is particularly well suited for the marimba for reasons of texture and range. Many "adult" keyboard works have textures that often contain chords of eight or ten notes sounded simultaneously. When these textures are scaled down for the four or six mallets a marimbist can handle, much of the massiveness of the texture is lost. In contrast to this, the albums for the young are written with smaller hands in mind, frequently in a four-voiced texture-perfect for an exact transcription to marimba. In their large-scale works, composer frequently use the entire seven-plus octave range of the piano for dramatic effect. When transposed to the marimba's five-octave range, some of the color of these extremes is lost. Fortunately for the players and listeners alike, the albums for the young usually fit perfectly in the marimba's range. The use of various mallet types add dramatically contrasting colors, unavailable on the piano, and the addition of sustaining techniques can add a true legato to certain movements. Through the years I have transcribed some thirty-odd works from Tschailkowsky's *Album for the Young*, Robert Schumann's *Album for the Young*, Claude Debussy's *Children's Corner* and Aram Khachaturian's *Adventures of Ivan*. All four of these great albums for the young were recorded on my CD "Marimba When...", but it was only recently that I had the idea of making a set of these pieces in which each of the composers was represented. I like the juxtaposition of the diverse styles, periods and sounds and hope it is aurally appealing to the listener as it is to me.

Preludes for Marimba

Raymond Helble

by Leigh Howard Stevens

During my first year at the Eastman School of Music (1971-72), I worked on the development of many new marimba techniques, sounds and textures, but there was no original marimba repertoire that utilized them. Raymond Helble, a fellow student at the Eastman School of Music, was the first composer I commissioned to remedy that problem. If I remember correctly, the price of the first prelude was cocktails and dinner. Though inexpensive, Prelude No.1 was historic. In the very first measure, two new techniques were demanded of the marimbist: a one-handed roll and reverse sticking (e.g. placing the inside right mallet on a higher pitch than the outside mallet in order to play otherwise unreachable combinations). A more expensive second set of three Preludes was commissioned in the late 1970's and a third set of three was completed in the mid-1980's. A new set (10,11,12) was published recently. Many of the pitch combinations founded in Helble's marimba music require what I refer to as "pretzel poses". In spite of the unrelenting technical difficulty, and the fact that Helble is a viola player, everything he writes for marimba eventually feels natural and idiomatic for the performer. His music is based on tightly-structured motivic development and his contrapuntal style is quite the antitheses of today's "minimalism". In these nine Preludes, spanning two decades, you can hear the tonal language "progress" from 12 tone ("atonal") in the early Preludes to a far more tonal feel of the later works. Raymond Helble has composed a substantial body of works using the marimba including *Concerto for Orchestra and Marimba*, *Duo Concertante for Violin and Marimba*, *Two Movements for String Quartet and Marimba* plus numerous other unaccompanied works for marimba.

Bach on the Marimba

by Leigh Howard Stevens

In my somewhat prejudiced opinion, the marimba is a superb instrument for the performance of polyphonic baroque music. Imagine a piano with moveable hammers—one that allows the performer to adjust where the hammer strikes the string. Imagine further that the performer could change hammer hardness and materials at will—perhaps even control which types of hammers play each voice. Now remove that mechanical contraption that separates the player's hand from the piano's hammers and put the player directly in control by having him actually hold the striking implements. Make one last "minor adjustment" to the piano by substituting rosewood bars and resonating tubes for the strings. Our "improved" piano is, of course, a marimba. In selecting the key of A minor, I have followed the precedent of the viola which traditionally lowers the key five tones to compensate for its range being a fifth lower than that of the violin. Since the most common North American marimba has a range seven tones lower than the violin, I have dropped the key of this sonata a seventh, into the richer, longer-ringing range of the marimba. Most of the three and four note chords written by Bach are impossible to sound and sustain simultaneously on the violin. Use of the one-handed roll plus more traditional marimba techniques allow these passages to be heard as notated by Bach. These transcriptions are note-for-note exact transcriptions of the original, prepared from a copy of Bach's manuscript.

Austurias (Leyenda)

Isaac Albeniz

by Leigh Howard Stevens

The familiar work of Spanish composer Isaac Albeniz is best known to concert audiences as a piece for guitar. Rather than base my transcription on one of the many available guitar editions, which appear to be based on each other, (they share many of the same deliberate changes as well as errors of harmony and rhythm), I went back to the original piano work which appears in *Cantos de Espana* Op. 232. One of the benefits of consulting this edition can be heard in the repeated melody in octaves in the middle section. This tune is usually played as single notes or simple octaves on guitar. The original version has the octaves *separated* by two octaves. This subtle detail restores an eerie, haunting dimension, lost in the popular guitar version.

Rhythmic Caprice

Leigh Howard Stevens

by Leigh Howard Stevens

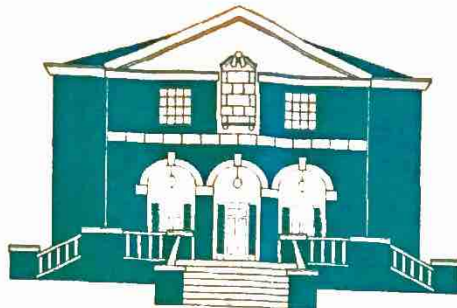
This piece was my first attempt at composition for marimba. Three new "col legno" (with wood) effects are used in the work. 1) the birch handles is used on the edge of the bar instead of the mallet head, 2) the mallet head and the handle are used simultaneously (dubbed both a "marimshot" and "Stevens pizzicato" by my students) and, 3) the whole length of both handles are used to produce what I am tentatively calling a "splash/cluster". The first section of the piece is derived from a simple descending modal figure first heard in the right hand after the short introduction. In the middle section the new melodic interest is in the performer's left hand, while the right hand accompanies with progressively more complicated tics and splashes. The last section is based on a three-note fragment of the motive from the first section. The very limited melodic and harmonic materials of the piece rhythmically evolve from simple, to complex, to polyrhythmic to driving, to spasmodic, ultimately returning to simple rhythm in the six-measure codetta. LHS

Concerto for Percussion

Joseph Schwantner

by Charles Dowd

Schwantner's *Concerto for Percussion* was written for New York Philharmonic principal percussionist Chris Lamb and premiered in 1995. The wind orchestration (supervised by the composer) was premiered in 1998 by former UO percussion major Steve Owen at Eastman, who toured Japan playing it with the Eastman Wind Ensemble. Joseph Schwantner, a Pulitzer Prize winning composer, weaves over twenty solo percussion instruments together with three other "multi-percussionists", timpani and piano to form a six member percussion ensemble for the first and third movements. The percussion writing is tricky to play, but percussionists are hearing this new work and its future success is guaranteed. It will become standard repertoire for percussionists in the near future. The official Northwest USA premiere of Schwantner's wind orchestration of his *Concerto for Percussion* will occur April 6 at the Northwest Percussion Festival 2001 in Beall Hall.



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:30 p.m.

Saturday evening
April 7, 2001

UNIVERSITY OF OREGON
SCHOOL OF MUSIC
FACULTY ARTIST SERIES and
NORTHWEST PERCUSSION FESTIVAL 2001

presents

DOUBLE IMAGE
David Friedman, vibraphone-marimba
Dave Samuels, marimba-vibraphone

also featuring

DOUG SCHEUERELL
solo North Indian traditional Tabla

* * *

PROGRAM

DOUG SCHEURELL

solo North Indian traditional Tabla

selections to be announced

INTERMISSION

DOUBLE IMAGE

David Friedman, vibraphone-marimba

Dave Samuels, marimba-vibraphone

selections to be announced

* * *

ABOUT TONIGHT'S ARTISTS

The vibe-marimba duo **Double Image** celebrates more than a quarter century of performances. It was 1974 when Dave Samuels and David Friedman created the unique combination of vibraphone and marimba. What emerged was a totally new sound and approach that has set a new standard for mallet percussionists everywhere.

Internationally-renowned vibraphonist, marimbist, and composer **David Friedman** is professor of jazz studies and head of the jazz department at the Hochschule der Kunste in Berlin, Germany. Friedman has played with such varied musical personalities as Leonard Bernstein, Luciano Berio, Bobby McFerrin, Wayne Shorter, Yoko Ono, Joe Henderson, Horace Silver, Ron Carter, and John Scofield, to name just a few. A sampling of his recordings: *Double Image* (Enja) "a German equivalent of a Grammy"; *Shades of Change* (Enja) "one of the year's 20 best CD's" — *Downbeat*; *Rios* (Intuition) "a true work of art" — *Chicago Tribune*; *Air Sculpture* (Traumton) "a masterpiece" *Die Woche*, Germany; *Other Worlds* (Intuition) "a true musical adventure" — *Jazzthetik*. Friedman breathes long, fluid, angular phrases into his solos, moving well beyond his instruments' technical limitations. Friedman is "a player's player."

Dave Samuels is also "a player's player," and has established himself as the top mallet player of his generation. He has been voted "Best Vibes Player" in both *Jazziz* and *Modern Drummer* magazines, and has received numerous Grammy nominations. He is recognized for his fresh new sound and creative approach to both the vibraphone and marimba. Samuels has gained worldwide recognition by performing and recording with Gerry Mulligan, Oscar Peterson, Chet Baker, Stan Getz, Pat Metheny, Yellowjackets, Bruce Hornsby, Frank Zappa, and Spyro Gyra. Samuels' longtime association with Spyro Gyra lasted from 1977 to 1994, and includes twenty recordings. During that time the Grammy-nominated group was named the #1 Contemporary Jazz Artist and Contemporary Jazz Group of the 1980's by *Billboard* magazine. Samuels is currently recording with his group The Caribbean Jazz Project on the Concord Picante label: the most recent CD, *New Horizons*, is available on Concord Picante.

For twenty years **Doug Scheuerell** has dedicated himself to classical North Indian traditional tabla under the tutelage of Pandit Swapan Chaudhuri, with additional training from Padmabhushan Jnan Prakash Ghosh. This past year he received awards and nominations, including International Man of the Year 2000/2001 (IBC) and Outstanding Man of the 21st Century (ABI). Scheuerell's biography is included in "2000 Outstanding Musicians of the 20th Century" (IBC) and "1000 Leaders of World Influence, Special Commemorative Edition 2001" (ABI). Before focusing on tabla, Scheuerell was a professional singer, guitarist, and composer. He teaches tabla at the University of Oregon School of Music.

* * *

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