



# Washington State University

School of Music and Theatre Arts

PO Box 645300  
Pullman, WA 99164-5300  
509-335-8524  
FAX 509-335-4245

COPY of ORIGINAL LETTER  
FYI

September 10, 2001

Dear Colleague,

Welcome back to school, I hope your summer was restful. It's time to mark your calendars for the annual Northwest Percussion Festival to be held in Pullman, WA on the Washington State University campus. The festival is set for the weekend of April 5-7, 2002. Our guest artist this year is marimbist Nanae Mimura and I am very excited to have her join us.

As of this writing, the plan is to start the festival on Friday night (April 5) with a "kick off" concert by the WSU Percussion Ensemble. Ms. Mimura will solo with the group with a performance of *Marimba Spiritual*. If we have a large amount of groups attending this year, I may add another group to the Friday evening timeslot.

The festival will start back up on Saturday morning and continue throughout the day with visiting groups performing and some selected workshops given by ensemble directors. For the Saturday evening concert, Ms. Mimura will perform the Rodrigo *Guitar Concerto* with the Washington Idaho Symphony. In addition to the Rodrigo, the symphony will perform *From the Journals of Lewis and Clark* for orchestra and chorus by Daniel Bukvich. This concert will be off campus at the Gladish Auditorium in Pullman. Tickets will be discounted for festival participants (I will give you details on cost later.).

If needed, we will schedule some additional ensemble performances on Sunday morning bringing the festival to a close at noon. I would like to try and keep the festival on Saturday only, but if we have a high attendance, we can "spill over" to Sunday morning.

Please return the attached form to me by Friday, November 2, 2001. Since timeslots are limited (approx. 10/12 ensembles), guarantee of performance will be on a first come, first serve basis. If you have any questions, please do not hesitate to contact me by phone (509) 335-3929 or by e-mail: [djarvis@wsu.edu](mailto:djarvis@wsu.edu). I look forward to hearing from all of you!

Sincerely

David E. Jarvis  
Director of Percussion Studies

## 2002 Northwest Percussion Festival Schedule of Events

Friday, April 5, 2002 at 7:30pm – Kimbrough Concert Hall

The “Local Guys” Concert with performances by:

Eastern Washington University – Martin Zyskowski, director

University of Idaho – Daniel Bukvich, director

Washington State University – David Jarvis, director

Featured soloist: Nanae Mimura performing *Marimba Spiritual* by Minoru Miki

Saturday, April 6, 2002- Kimbrough Music Building

9:00am – Kimbrough Concert Hall

Central Washington University – Doug Rosener, director

10:00am – Kimbrough Lecture Hall, Room 101

Oregon State University – Bob Brudvig, director

11:00am – Kimbrough Concert Hall

University of Alaska, Anchorage – John Damberg, director

\*\*\*\*\*Lunch Break\*\*\*\*\*

12:30pm – Kimbrough Concert Hall

Seattle Pacific University – Dan Adams, director

1:30pm – Kimbrough Lecture Hall, Room 101

Lecture/Performance by Nanae Mimura

2:30pm – Kimbrough Concert Hall

University of Puget Sound – Amy Putnam, director

3:30pm – Kimbrough Lecture Hall, Room 101

Workshop by John Damberg, University of Alaska, Anchorage

Topic: *Practice Techniques and Relaxation*

4:30pm – Kimbrough Concert Hall

Lewis and Clark College – Mark Goodenberger, director

Portland State University – Joel Bluestone, director

\*\*\*\*\*Dinner Break\*\*\*\*\*

8:00pm – Gladish Auditorium – Finale Concert

Washington Idaho Symphony – L. Keating Johnson, director

Nanae Mimura, guest soloist

*The Moldau*

*Concierto de Aranjuez* (Nanae Mimura, marimba)

*From the Journals of Lewis and Clark*

Smetana

Rodrigo

Dan Bukvich

Following the concert: The Annual “Director’s Meeting” will take place at Rico’s Smokehouse Tavern in downtown Pullman!

## Washington State University Large Percussion Equipment List

### Mallet Instruments

Instrument	Condition
Musser 4 1/3 Octave Rosewood Marimba	Good
Musser 4 1/3 Octave Rosewood Marimba	Good
Malletech 5 Octave Rosewood Marimba	Excellent
Yamaha Vibes (Y 2600)	Excellent
Musser Vibes (Pro)	Fair (no motor)
Bells (G to C)	Good
Bells (G to C)	Fair
Yamaha Chimes (C to G)	Excellent
Musser Chimes (C to F)	Good -
Crotales (both octaves)	Excellent
Old Musser Xylophone – Rosewood 3 1/2 Oct (F to C)	Fair (rebuilt)
Musser Keylon Xylophone – 3 1/2 Oct (F to C)	Good

### Membranophones

Instrument	Condition
Yamaha Timpani (set of 5) w/gauges	Excellent
34" Concert Bass Drum (on tilting stand)	Very Good
36" Concert Bass Drum (on tilting stand)	Very Good
Concert Toms – Large (18/16/15/14)	Good
Concert Toms – Small (14/13/12/10)	Good
LP Bongos (mounted)	Good
Ludwig Bongos (mounted)	Good
Timbales	Good (no cowbell)

### Other

Instrument	Condition
24" Tam-tam	Very Good
30" Tam-tam	Very Good

If you have a special request (such as drum set), please let me know and I will see what I can do. Thanks!

## 2002 Northwest Percussion Festival Schedule of Events

Friday, April 5, 2002 at 7:30pm – Kimbrough Concert Hall

*The “Local Guys” Concert* with performances by:

Eastern Washington University – Martin Zyskowski, director

University of Idaho – Daniel Bukvich, director

Washington State University – David Jarvis, director

Featured soloist: Nanae Mimura performing *Marimba Spiritual* by Minoru Miki

Saturday, April 6, 2002- Kimbrough Music Building

9:00am – Kimbrough Concert Hall

Central Washington University – Doug Rosener, director

10:00am – Kimbrough Lecture Hall, Room 101

Oregon State University – Bob Brudvig, director

11:00am – Kimbrough Concert Hall

University of Alaska, Anchorage – John Damberg, director

\*\*\*\*\*Lunch Break\*\*\*\*\*

12:30pm – Kimbrough Concert Hall

Seattle Pacific University – Dan Adams, director

1:30pm – Kimbrough Lecture Hall, Room 101

Lecture/Performance by Nanae Mimura

2:30pm – Kimbrough Concert Hall

University of Puget Sound – Amy Putnam, director

3:30pm – Kimbrough Lecture Hall, Room 101

Workshop by John Damberg, University of Alaska, Anchorage

Topic: *Practice Techniques and Relaxation*

4:30pm – Kimbrough Concert Hall

Lewis and Clark College – Mark Goodenberger, director

Portland State University – Joel Bluestone, director

\*\*\*\*\*Dinner Break\*\*\*\*\*

**8:00pm – Gladish Auditorium – Finale Concert**

Washington Idaho Symphony – L. Keating Johnson, director

Nanae Mimura, guest soloist

*The Moldau*

*Concierto de Aranjuez* (Nanae Mimura, marimba)

*From the Journals of Lewis and Clark*

Smetana

Rodrigo

Dan Bukvich

Following the concert: The Annual “Director’s Meeting” will take place at Rico’s Smokehouse Tavern in downtown Pullman!

# Music

---

AT EASTERN

## NORTHWEST PERCUSSION FESTIVAL Washington State University

Friday, April 5, 2002  
7:30 pm  
Kimbrough Concert Hall

### Eastern Washington University Percussion Ensemble Cheney/Spokane

Martin Zyskowski, Music Director  
Patrick Winters, Faculty Guest Conductor  
Ben Moll, Percussion Graduate Assistant  
Chris Grant, Undergraduate Conductor

#### Program

River is the Way

Daniel McCarthy

Chris Grant, conductor

The Aztec Gods

Gardner Read

Coyolxauhqui: Diosa del la Luna (Goddess of the Moon)  
Huitzilopochtli: Dios de la Guerra (God of War)

Patrick Winters, guest conductor

#### EWU Percussion Ensemble

Joey Castilleja  
Matt Coleman  
Chris Cree  
Chris Drewry

Chris Grant  
Prosperity Israel  
Dan Kirkbride  
Ben Moll

Andrea Olson  
Karin Sleight  
Sam Stewart  
Sam Stoner

Craig Wende  
Chris Wilson  
Katie Windisch

EASTERN WASHINGTON UNIVERSITY

## Program Notes

*River is the Way* was commissioned by The University of North Carolina at Greensboro in 1997 and was published by C. Alan Publications in 1998. It is scored for 10 percussionists performing xylophone, bells, marimba choir, chimes, bongos, timbales, tom toms, conga, maracas, shaker, finger cymbals, tam tam, bass drum, suspended cymbals, snare drum, claves, sand blocks, wood blocks, log drum and temple blocks.

Composer Daniel McCarthy is a prolific composer for percussion with his most noteworthy works being *Rimbalsy* (for solo marimba and tape) as recorded by Michael Burritt, and his *Concerto for Marimba, Percussion and Synthesizers* also recorded by Michael Burritt. Without question, McCarthy's music has transformed percussion performance into a more vital genre. His wind ensemble, orchestra, and marimba music is standard repertoire for college, professional and high school musicians across the globe. His music is recorded and performed by The Amarillo Symphony, The Arriana Quartet, The London Metropolitan Symphony, The Nashville Symphony Orchestra, The High School Symphonic Band and Concert Orchestra of Interlochen, The Cleveland and Dallas Jazz Orchestras and many individual artists throughout the United States and Europe. McCarthy is currently Chair of Composition and Theory as well as Director of the American New Arts Festival at The University of Akron.

*Los Dioses Aztecas* (The Aztec Gods) was the result of a trip the composer, Gardner Read, made to Mexico during the summer of 1957. The basic idea and inspiration for the work came not from any actual Aztec or Indian music but rather from the primitive sculptures of the Aztec deities displayed in the National Museum of Mexico City. What the composer has tried to do is give musical expression to the abstract idea suggested by each Aztec deity, his personal impressions of what each god represents in Aztec history and culture. Although the suite represents seven different Aztec deities, you will hear the sixth and seventh sections; *Coyoxauhqui: Diosa de la Luna* (Goddess of the Moon) followed by *Huitzilopochtli: Dios de la Guerra* (God of War). *Aztec Gods* was published in 1969 and is available from M.M. Cole Publishing Co.

A special note of "thanks" to members of the EWU Percussion Ensemble, Chris Grant (undergraduate conductor), Ben Moll (graduate percussion assistant) and EWU Professor of Music, Patrick Winters for their eleventh hour contributions in making this tour and program presentation possible.

Marty Zyskowski  
Director of Percussion Studies  
Eastern Washington University

# The Washington State University Percussion Ensemble

David Jarvis, director

*Ritmica #5*

Amadeo Roldan

*Marimba Spiritual*

Minoru Miki

Nanae Mimura, marimba

*Stained Glass*

David Gillingham

## Program Notes

### ***Ritmica #5* (1930) - Amadeo Roldan (1900-1939)**

Cuban composer, violinist, educator, and orchestra director, Roldan was one of the most important musical figures of the 20<sup>th</sup> century in that country. He was born in Paris, into a family of musicians, and studied music in Spain, then toured Europe as a violinist soloist. He arrived in Cuba in 1919, where he lived the rest of his life. He co-founded with Perez Centenat the "Escuela Notmal de Musica de La Habana". Today, the Amadeo Roldan Conservatory is the premier music school in Cuba. He was a major supporter of the preservation and presentation of Afro-Cuban folklore and music.

The *Ritmica #5* (the first four are written for winds and piano), written in 1930, may well be the first work ever written for percussion ensemble, predating Edgard Varese's *Ionisation* by about a year. The work is based on the rhythms of Cuban folk dances, and uses 13 instruments, played by 11 players. The instruments are divided into two groups: membranes in one group, and everything else in the other (idiophones). Each group has a range from high to low, and for the most of the piece, the two groups play contrasting rhythms.

### ***Marimba Spiritual* (1984) – Minoru Miki (b. 1930)**

This work, written in 1984, is dedicated to Keiko Abe. The virtuoso solo part is accompanied by three percussionists playing in turn on metallic instruments, wooden instruments, and drums.

In a foreword to the score Miki states that he set up the title as a prayer, at once static and vehement, for the souls of those sacrificed by starvation in Asia and Africa.

The work opens with a slow reflective section for solo marimba. After a time the metallic instruments enter quietly, at first playing a free tempo. Then it is the turn of the wooden instruments, which set up a rhythmic ostinato beneath the long chords of the marimba. This gives way to the second part of the work, quick and urgent music in which the drums accompany the solo marimba. Miki acknowledges that the fast rhythmic patterns of this section are indebted to the Chichibu Yatao Bayashi Festival of traditional music which is held near Tokyo.

### ***Stained Glass* (1991) - David Gillingham (b. 1947)**

The is a work for percussion ensemble inspired by the beauty and color of stained glass. The work is cast in three continuous movements. The first movement, *Foyers*, is so named because

of its reference to the many variations of stained glass found in the entrances of dwellings. As doorways lead to the main living areas of homes, so does this movement serve as a sort of "prelude" leading to the other two movements. Entrances bid a sort of continual welcome and musically, this movement suggests this ongoing "openness". Even the main theme in the xylophone and piano reflect a sort of "open tonality" with its whole tone patterns. Interspersed, are passages between crotales and chimes, which allude to wind chimes and doorbells, found in many foyers. The listener must bear in mind, however, that though these colorful stained glass foyers suggest continual welcome, they also hold an uncertainty as to where they will lead us. The tritone motive in the bass line, the whole tone patterns and the dominant seventh at the close of the movement are all collaborators in this "uncertainty". The movement closes with interplay of whole tone patterns between bells, crotales and chimes that die away leaving only a pedal "D" in the timpani.

The second movement bears the title *Cathedrals* and seeks to create the mysteriousness and grandeur of the many great cathedrals of the world, which are laden with the multitude of stained glass. The movement begins with a counterpoint of peeling church bells (chimes) which becomes very intense and then fades into the radiant tones of crystal glasses. Emerging underneath the texture of the crystal glasses are organ-like strains in the marimbas, which may remind the listener of the typical harmonic successions that, flourished during the Renaissance. Following, are lines in chant style stated by the choir of marimbas accompanied by an introspective ostinato in the piano. Antiphonal strains between the marimbas pursue and the movement drifts into a mysterious ostinato underscored by sustained chordal motives centering around the key of C-major.

The final movement, *Suncatchers*, begins joyously in the bright key of E-major. If one can imagine all the radiant colors which are reflected by a variety of multicolored sun catchers, then a mind set for this movement can be achieved. The movement begins with a vivacious theme in the E-Lydian mode stated by the piano and xylophone and accompanied by the bells, marimbas and vibraphones. There is a second statement of the theme, now in Bb-Lydian. Accompanied by harp-like arpeggiation in the piano, a second choral-like theme follows. This segues into a fugal exposition between timpani, roto-toms and temple blocks utilizing motives from the primary theme. Once this counterpoint is in motion, the marimbas and xylophone begin alluding to fragments of the primary theme which gathers texture and intensity and leads to the return of the primary theme. Another fugal exposition follows with xylophone, marimba and vibraphone sharing the action accompanied by an ostinato between timpani and triangle. The fugal motive (based again on the primary theme) becomes transformed into an ostinato pattern which in turn accompanies another statement of the secondary theme in C-major. An uplifting and driving coda culminates the work. (David Gillingham)

## **Washington State University Percussion Ensemble**

**David Jarvis, director**

Brent Edwards	Cody Rahn
Jesse Janke	David Servias*
Chris McLean	Tony Sodano
David Niemeyer	Scott Tenhulzen
Andrew Pigott	Brian Wright
Rob Price*	Eric Yahrmarkt

\* graduate student



UAA Department of Music  
presents

# The UAA Percussion Ensemble

Directed by John Damberg

## Northwest Percussion Festival Washington State University

April 6th, 2002

### Concert Program

#### **Mo Diddley**

Chris Crockarell-Row-Loff Productions 1998

#### **Morning**

Claire Fisher-Fisher Music-1962

#### **Scherzo for Percussion**

William Schinstine-Southern Music-1959

#### **Frogs**

Keiko Abe-Studio Percussion-1978  
Meggie Aube-Marimba

#### **Sinister Minister**

Bela Fleck-arr. David Steinquest-1990 Felck Music

#### **Lime Juice**

Arthur Lipner-Malletworks Music-1995

#### **Trippin' and Skiddin'**

Billy Dorn-Henry Adler Inc.-1958

#### **4/4 for 4**

Anthony Cirone-Cirone Publications-1973

### **UAA Percussion Ensemble Members**

Meghan Aube, Brea Baumgartner, Cameron Cartland, Kyle Drake, Deborah  
Kelly, Jamey Rhodes, Loren Webb

UAA is an EO/AA Employer and Educational Institution

# The University of Puget Sound Percussion Ensemble

Directed by Amy Putnam

Saturday, April 6, 2002

## *Program*

### **Rock Etude**

*by Michael Udow, arr. by Amy Putnam*

Bryan Bisordi, Dan Corral, Richard Frey, Steve Larson

### **Square Dance**

*by Takayoshi Yoshioka*

Shawn Bayer, Dan Corral, Richard Frey, Steve Larson

### **Powder Puff**

*by Harry Bruer, arr. by Steve Larson*

Steve Larson, Xylophone Soloist

Shawn Bayer, Bryan Bisordi, Richard Frey, Maureen McGee,  
Amy Putnam, Thomas Valentine

### **Conversation in the Forest for Marimba Duo and Percussion**

*by Keiko Abe, arr. by Richard Frey*

Richard Frey & Amy Putnam, marimbas  
Shawn Bayer & Steve Larson, percussion

### **The Typewriter**

*by Leroy Anderson, arr. by Amy Putnam*

Dan Corral, Richard Frey, & Maureen McGee, Typewriter Soloists  
Bryan Bisordi, Shawn Bayer, Steve Larson, Amy Putnam, Thomas Valentine

*In C* (1964) - Terry Riley

Marimbas

T.J. Arko

Deanna Barney

Abby Broughton

Lauren Kemple

Alvin Schultz

Adrienne Van Vogelpoel

Glockenspiel

Joel Bluestone

Mark Goodenberger

Xylophone

Nick Tadros

Vibraphone

Jesse Brooke

Thom Martin

Variations on a Ghanaian Theme (1981) - Daniel Levitan

*Coached by Thom Martin*

T.J. Arko - Congas

Thom Martin - Temple Blocks

Alvin Schultz - Cowbells

2002 Northwest Percussion Festival

April 6, 2002

The Portland State University

and

Lewis & Clark College

Percussion Ensembles

in

*Directed by*

*Dr. Joel Bluestone*

and

*Mark Goodenberger*

*Amores* (1943) - John Cage

I. Solo: Prepared Piano

II. Trio: Nine Tom Toms, Pod Rattle

III. Trio: Seven Woodblocks

IV. Solo: Prepared Piano

Jesse Brooke - Percussion

Abby Broughton - Percussion

Nick Tadros - Percussion

Lauren Kemple - Solo Piano

*Northwest Percussion Festival  
Washington State University  
April 6, 2002  
Kimbrough Concert Hall*

*Seattle Pacific University  
Dan Adams, Director*

*Yankadi/Makru* Susu people, Southwest Guinea  
Rod Hoekstra, lead djembe

*Toccata and Fugue in D minor* J.S.Bach  
(1685-1750)  
arr. James L. Moore & Paul Beerly, II

*Concerto for Timpani and Percussion Ensemble* John Beck  
Jonathan Oberg, timpani (b.1933)

*Kurubi* Jula Ethnic Group  
Ivory Coast and Burkina Faso

*Dancing* David Kechley  
One Legged Dance (b.1947)  
Bug Dance  
Dream Dance  
War Dance

*Metric Lips* Bella Fleck  
Arr. David Steinquest

Ensemble Personnel

Lacey Brown	Anne Gregory
Mike Harris	Brant Himes
Rod Hoekstra	Chris Kennedy
Isaac Mahler	Alissa Newton
Jonathan Oberg	Adam Person
Karen Phillips	Joy Wakefield
Phillip Woodward	

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

\*\*\*\*\*

*Presents*

**The 2002 Northwest  
Percussion Festival**

**David Jarvis, Festival Host**

*With Guest Artist*

**Nanae Mimura**

*Sponsored By*

**Yamaha Corporation of America  
WSU Visual, Performing, Literary Arts Commission  
Percussive Arts Society  
Washington Idaho Symphony Association**

\*\*\*\*\*

**April 5/6, 2002  
Kimbrough Music Building**

# **2002 Northwest Percussion Festival**

## **Schedule of Events**

**Friday, April 5, 2002 at 7:30pm**  
**Kimbrough Concert Hall**  
The "Local Guys" Concert

**Eastern Washington University**,  
Martin Zyskowski, director  
**University of Idaho**  
Daniel Bukvich, director  
**Washington State University**  
David Jarvis, director

Featured soloist  
**Nanae Mimura**  
*Marimba Spiritual* by Minoru Miki

**Saturday, April 6, 2002**  
**Kimbrough Music Building**

9:00am – Kimbrough Concert Hall  
**Central Washington University**  
Doug Rosener, director

10:00am – Kimbrough Lecture Hall, Room 101  
**Oregon State University**  
Bob Brudvig, director

11:00am – Kimbrough Concert Hall  
**University of Alaska, Anchorage**  
John Damberg, director

\*\*\*\*\*Lunch Break\*\*\*\*\*

12:30pm – Kimbrough Concert Hall

**Seattle Pacific University**

Dan Adams, director

1:30pm – Kimbrough Lecture Hall, Room 101

Lecture/Performance by **Nanae Mimura**

2:30pm – Kimbrough Concert Hall

**University of Puget Sound**

Amy Putnam, director

3:30pm – Kimbrough Lecture Hall, Room 101

Workshop by **John Damberg - UAA**

*Practice Techniques and Relaxation*

4:30pm – Kimbrough Concert Hall

**Lewis and Clark College**

Mark Goodenberger, director

**Portland State University**

Joel Bluestone, director

\*\*\*\*\*Dinner Break\*\*\*\*\*

8:00pm – Gladish Auditorium

**Finale Concert**

**Washington Idaho Symphony**

**Keating Johnson, director**

**Nanae Mimura, guest soloist**

*Concierto de Aranjuez* by Joaquin Rodrigo

**Any recording and/or reproduction of the whole or any portion of these performances are permitted only with the approval of the WSU School of Music and Theatre Arts. Please refrain from the taking of photographs during performances.**

## **Nanae Mimura**

Nanae Mimura is being hailed as one of the most significant marimba players of her generation, and has been praised for both soulful performance and her technical mastery.

In the 1999-2000 season, Ms. Mimura made her Boston debut at the Boston Conservatory, her New York debut at Weill Recital Hall at Carnegie Hall, and her Tokyo debut at Kioi Hall. She also made her concerto debut in a live televised Y2K New Year's Eve program with the Tokyo Philharmonic and gave the world premiere of a marimba concerto written especially for her with the Melrose Symphony Orchestra. Other performances include Duke University, the Isabella Stewart Gardner Museum in Boston, Harvard University, and appearances on WGBH Radio. Internationally, she performed at the World Drum Festival in Hamburg, Germany, and the Percfest of Laigueglia, Italy.

Recently, she made her Latin American debut performing with the Guatemala National Symphony and a recital in Guatemala City, a concerto appearance with the Newton Symphony (MA), and a performance at Boston's Symphony Hall as part of a gala salute to the 100<sup>th</sup> Anniversary of the hall. She gave recitals throughout Japan include at Suntory Hall in Tokyo, and also invited to give performances at the Percussive Arts Society International Convention in Dallas.

Sony Classical Japan released her debut CD recording in the fall of 2000. Ms. Mimura has been featured on radio, television, and in the media throughout Japan.

**Nanae Mimura is a YAMAHA performing artist and her appearance is sponsored in part by the YAMAHA Corporation of America – Band & Orchestral Division.**

**Additional sponsorship has been made by:  
The Percussive Arts Society  
WSU Visual, Performing, Literary Arts Commission  
The Washington Idaho Symphony Association  
The WSU School of Music and Theatre Arts**



2002 NORTHWEST PERCUSSION FESTIVAL  
OREGON STATE UNIVERSITY  
PERCUSSION ENSEMBLE

ROBERT BRUDVIG, DIRECTOR

10:00 a.m.

Kimbrough Lecture Hall

Galloping Comedians

Dimitri Kabalevsky

(1904-1987)

arr. Ruth Jeanne

La Bamba

Traditional Mexican Folk Tune

arr. William Cahn

(b. 1946)

Variations on a Ghanaian Theme

Daniel Levitan

(b. 1953)

Concerto for Timpani and  
Percussion Ensemble

John Beck

(b. 1933)

John Donohue, solo timpani

OSU PERCUSSION ENSEMBLE

John Donohue

Marshall Dunst

Troy Hall

Kaycee Kay

Lance Lacey

Chad Mann

Rian Swearingen



Central Washington University  
Department of Music  
Presents

Central Washington  
University  
Percussion Ensemble

Doug Rosener, Director

2002 Northwest  
Percussion Festival  
Saturday, April 6, 2002

## Personnel

Melinda Menke, Allison Calhoun,  
Taylor Kragness, Marshall Bilodeau,  
Brandon Burke, Thomas Evans,  
Jeff Durmond, Jeff Lund, David Nefos,  
Theresa Flom, Karta Shaffer, Nathan Harris,  
Brian Davenport, Randy Grostick

Program

Layers (1995)

Alan Keown

Tango Suite duo de guitarras (1984)

Astor Piazzolla/  
Trans. Kevin Super

Toccatà (1942)

Carlos Chavez

*Allegro, sempre giusto*

*Largo*

*Allegro un poco marziale*

New Resolutions (1987)

Jean Luc Ponty/  
Arr. Doug Rosener