

THE EASTERN WASHINGTON UNIVERSITY DEPARTMENT OF MUSIC PRESENTS  
Northwest Percussion Festival 2012

Opening Night Concert  
EWU Percussion Ensemble

Directed by  
Michael Waldrop  
With Guest Artists



Dave Samuels, mallets



Greg Bissonette, drums

Friday, April, 13 2012 7:30 PM EWU MUSIC BUILDING RECITAL HALL

Program

**Bonham**

Chrisopher Rouse

**Concerto for Drumset  
and Percussion Ensemble**

John Beck

Greg Bissonette, soloist

**One Step Ahead**

Dave Samuels

Dave Samuels, soloist

**No Hay Parqueo**

Matt Bissonette

Dave Samuels, vibes Greg Bissonette, drums

**Night Rain**

Dave Samuels

Dave Samuels, soloist

**Wildwood**

Matt Bissonette

Greg Bissonette, drums Michael Gerety, guitar

**INTERMISSION**

**Dave Samuels and Greg Bissonette  
Assisted by  
Rick White, bass and Don Goodwin, piano**

**Selections TBA**

**Rendezvous**

Dave Samuels

Dave Samuels, mallets Greg Bissonette, drums  
With the EWU Percussion Ensemble

## EWU Ensemble Members

Eliud Ayala	Lauren McKinley	Chandler Johnson
Nick Bowden	Kellen Morgan	Caleb Thomson
Alex Coleman	Bailey Noble	Dustin Waite
Alek Gayton	Thomas Patton	Michael Gerety, guitar
Renee Honn	Matt Peters	Kit Schubach, bass
Kenny Sager	Danny Schroeder	Garrett Stannard

**Dave Samuels** has established himself as the top mallet player of his generation. He is recognized for his fresh new sound and creative approach to both the vibraphone and marimba. Samuels has demonstrated his versatility and gained worldwide recognition by performing and recording with a broad scope of artists ranging from Gerry Mulligan, Oscar Peterson, Chet Baker, Stan Getz, Carla Bley and Pat Metheny to the Yellowjackets, Bruce Hornsby, Frank Zappa, The Fantasy Band and Spyro Gyra.

For over a decade, Samuels has been performing and recording with his group The Caribbean Jazz Project whose most recent CD 'Afro Bop Alliance' serves notice that the CJP is the most thoroughly inventive Latin Jazz ensembles of this or any era. The album received a Latin Grammy and was also nominated for a Grammy. Previous cd's 'Her and Now – Live in Concert' and 'Birds of a Feather' were nominated for "Best Latin Jazz Recording." Their recording 'The Gathering' won the Grammy in 2003 for 'Best Latin Jazz Recording'. Some of his other recording projects include 'Remembrances', a percussion recording that features a commissioned marimba concerto for chamber orchestra and soloist composed by Jeff Beal, and 'Tjaderized - A Tribute to Cal Tjader' (Verve) that features contributions from some of Cal's former bandmates Chick Corea, Eddie Palmieri, Clare Fischer, Ray Barretto, Michael Wolff and Karl Perazzo as well as performances by Dave Valentin and David Sanchez.

Another one of Samuels project's Double Image—the vibe-marimba duo consisting of Dave Samuels & David Friedman—celebrates thirty years of performing together. It was 1974 when these two masters of mallet percussion first 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.

Their recordings have received critical acclaim and their performances have been described as "spellbinding". Double Image performs music which spans many styles - from jazz standards and original compositions to through-composed pieces and spontaneous improvisations.

Samuels' longtime association with Spyro Gyra lasted from 1977 to 1994 and includes 20 recordings. During that time, the Grammy-nominated group was named #1 Contemporary Jazz Artist and Contemporary Jazz Group of the '80s by Billboard magazine.

In addition to his playing, Samuels is a respected educator and author and some of his new works can be found at [MalletWorks.com](http://MalletWorks.com) and [JazzBooks.com](http://JazzBooks.com). Samuels has been voted "Best Vibes Player" in both *Jazziz* and *Modern Drummer* magazines and received numerous Grammy

nominations.

Dave Samuels is sponsored by Yamaha and Malletech.

**Gregg Bissonette's** drumming is characterized by awesome versatility, limitless energy and astounding depth of experience. He is one of the most in demand and diverse drummers in the world; a fact perhaps most strikingly demonstrated by his current position as drummer for the one and only Ringo Starr.

Family and music go hand in hand for Gregg, growing up in Detroit, Michigan with his bassist brother Matt and band leader Dad. Gregg went on to study at North Texas State University where he was featured in the famed "One O'clock Jazz Band." After college he soon joined Matt in the Maynard Ferguson Big Band.

By the early '80's Gregg had relocated to Los Angeles where his ability to seamlessly fit into a wide variety of musical situations rapidly established him as a session legend.

Gregg has performed and recorded with an amazing variety of artists including Santana, Joe Satriani, Don Henley, Hans Zimmer, Keiku Matsui, Gino Vannelli, Tania Maria, Brian Wilson, Frank Gambale, Carole King, Robin Zander, Yarborough and Peoples, Andy Summers, Linda Rondstat, Steve Lukather, The Mustard Seeds, David Garfield, Enrique Iglesias, Larry Carlton, Pat Boone's Heavy Metal Big Band, Toto, David Lee Roth, Tribute to Jeff Porcaro, Celine Dion, Steve Vai, and many others.

One of the highlights of his career was being invited to perform with the Buddy Rich Big Band on the Buddy Rich Memorial Concert video/CD project. Gregg has recently cultivated his own solo career with his albums, Gregg Bissonette and Submarine.

Gregg Bissonette's trademark is his powerful, and inspirational drumming, whether as a soloist, sideman, or a band leader. Greg is sponsored by Vic Frth, Mapex Drums, DW Pedals, Zildjian Cymbals, Remo Heads and LP Percussion.

**Michael Waldrop** is currently Assistant Professor of Percussion at Eastern Washington University. He teaches jazz drumset, classical percussion, percussion ensembles and percussion methods at EWU. He has a Bachelors degree in percussion performance from the University of North Texas, a Masters in Jazz Studies from the University of Memphis and a Doctorate in Performance from the University of North Texas. He has been a professional musician for the past 25 years.

Dr. Waldrop's career has been extensive and varied, ranging from rock and jazz styles to performances with two major symphonies in the United States and abroad. He was a member of the Grammy nominated One O'Clock Lab Band and recorded two CD's with the group and has been on several tours, including a European tour of the Broadway production "42nd Street," and a tour of Turkey with Prix di Rome prize-winning composer, Kamran Ince, and his ensemble. In addition, he has performed with Maureen McGovern, Della Reese, Randy Brecker, Marvin Stamm, the Nelson Riddle Orchestra, Eliane Elias and Slide Hampton. Dr. Waldrop was also a

member of Blue Note Recording artist, Bob Belden's quartet. He has played and recorded with many of the greatest percussionists in the world including Gordon Stout, Brad Dutz and Airtio. He has played on many recording projects ranging from the Warner Bros. movie, "Christmas Vacation," numerous commercial and artistic projects as well as two CD's of original jazz. He recently performed at the 50<sup>th</sup> Anniversary PASIC Convention in a select 50 member marimba orchestra comprised of 50 of the finest marimbists in the world. Michael is sponsored by Yamaha and Vic Firth.

**Rick White** is the Director of Instrumental Music at Olympic College and an accomplished bassist and composer. He is in demand as a bassist in the Seattle area. He is a member of the critically acclaimed group "Ecstasy in Numbers" and has played bass for many internationally known musicians as well as with his students and local artists. Mr. White has a Masters of Music from the University of Northern Illinois and is currently working on his Doctorate in Music Composition with a secondary emphasis in Jazz Pedagogy at the University of Northern Colorado.

**Don Goodwin** is a lecturer at EWU teaching theory, jazz piano and arranging. He is a very active and in demand jazz pianist throughout the Spokane region performing with a variety of jazz groups as both sideman and leader. He performs and records with the Bob Curnow big band. He also directs the symphonic band at EWU. Don holds a Master's degree in composition from EWU. His compositions for Big Band are published by Walrus Music and his compositions for orchestra have been performed by the Spokane Symphony.

### **EWU Percussion Program**

The percussion program at Eastern Washington University offers comprehensive instruction in classical/western percussion instruments and literature for keyboard percussion instruments (marimba, vibraphone, etc.), snare drum, timpani, and auxiliary percussion. The classical focus is on ensemble performance, solo literature, and orchestral excerpts.

The percussion program also offers comprehensive coverage in jazz, ethnic, and contemporary popular music applications for percussion study. This area includes drumset instruction, hand drumming, jazz vibraphone, and marimba playing. Jazz percussionists at EWU are also exposed to aspects of electronic percussion programming and performance. Performance opportunities abound for the percussionist.

Dr. Michael Waldrop directs the program. EWU offers bachelors and master's degrees in both performance and education and is an accredited member of the National Association of Schools of Music.

Special Thanks go to: Eastern Washington University and the Percussive Arts Society for supporting this event financially.

We must also thank the following sponsors for the guest artists:  
Yamaha, Mapex, Zildjian, Remo, Vic Firth Sticks, LP, and DW.

Special thanks go to Hoffman Music for providing the drumset for Greg Bissonette. Steve's Drum Shop for their support and special thanks to Larry Chamberlain from Yamaha.

**vic FIRTH**



*Zildjian*

**drums  
dw**



**WWW.HOFFMANMUSIC.COM**

**Boise State University Percussion Ensemble**  
Directed by Dr. John Baldwin

**Northwest Percussion Festival**  
Eastern Washington University

3:00 PM  
Saturday, April 14, 2012  
Recital Hall, EWU Music Building

Ritmica No. 5 (1930)

Amadeo Roldan

Conducted by Jeffrey Taylor

Crown of Thorns (1991)

David Maslanka

The "Humming Chorus"  
From Madama Butterfly

Giacomo Puccini  
arr. Ruth Jeanne

Pogo Sticks (2005/2011)

Wayne Lytle  
arr. David Steinquest

African Sun Walk (2012)

Dan Moore

Offenbach vs. Liszt (2012)

arr. Chris Brooks

Ensemble Personnel

Alaric Albiso  
Ariana Barela  
Matt Crane  
Eric Downs  
Ben Holmes  
Justin McDonald  
Louis McFarland  
Anna Mullinaux  
Jared Pellegrino  
Alan Salvador  
Courtney Stredder  
Jeffrey Taylor  
Kenny Wilson  
Nick Wupper

# Northwest Percussion Festival 2012

## Daily Schedule

### **Fri., April 13:**

7:30pm Opening Night concert with Greg Bissonette, Dave Samuels and the EWU Percussion Ensemble

### **Saturday, April 14<sup>th</sup>:**

8am Lewis and Clark College Percussion Ensemble in EWU Recital Hall

9am Dave Samuels Clinic in EWU Band Room

10am Portland State University in EWU Theater Building

11am Greg Bissonette Clinic in Band Room

Noon- Lunch Break

1pm Southern Oregon University in Recital Hall

2pm University of Oregon Percussion Ensemble in EWU Theater Building

3pm Boise State in Recital Hall

4:00- 4:30m Portland Percussion Group in Theater

Intermission/Snacks

5:00 Director's Recital with Special Guest Dave Samuels in Recital Hall

### **Sunday April 15<sup>th</sup>:**

9am Seattle Pacific University Recital Hall

10am University of Oregon Percussion Ensemble in Theater

11am Door Prizes

11:15 Central Washington University closing concert in Recital Hall



*The 2012 Northwest Percussion Festival presents....*

# ***“LC Percussion Ensemble”***

*Director: Brett EE Paschal*

*April 14th, 2012 - 8:00am*

Amazon Tributary

Dick Shorey

Minute of News

Eugene Novotney

Nate Stoll – Snare Drum

Scavenger Music

Christopher Deane

Farandole

Georges Bizet

Arr. Ruth Jeanne

✓ Lux Aurumque

Eric Whitacre

Arr. LC Percussion Ensemble

Allegro

W.A. Mozart

Arr. Lynn Glassock

Blue Rondo

Dave Brubeck

Arr. Jeff Moore

**LC Percussion Ensemble:**

**Kylie Cassidy, Brendan Hale, Heather Holland, Marian Kidd, Gretta Carlson,  
Alison Lentz, Emory Parker, Erin Scheibe, Naser Shaheen, Steven Skolnik, Nate  
Stoll**



Portland State  
UNIVERSITY

Northwest Percussion Festival  
Eastern Washington University  
April 13-15, 2012

Portland State University Percussion Ensemble

Jeffrey Peyton, director and conductor

Personnel:

Luke Young  
Brandon Nelson  
Taylor Long  
Kelsey Preslar  
Brett Dvirnak  
Stephen Pancerev  
Mike Freel

**Trio per Uno** for percussion trio

N. J. Zivkovic (b. 1962)

I. Mekanico

✓ **Transmigration** for Marimba Quartet

Phillip Richardson (b. 1986)

**First Construction (in Metal)**

John Cage (1912-1994)

**Threads** for Percussion Quartet

Paul Lansky (b. 1944)

- I. Prelude I
- II. Recitative I
- III. Chorus I
- IV. Aria I
- V. Recitative II
- VI. Chorus II
- VII. Recitative III
- VIII. Aria II
- IX. Chorus III
- X. Chorale Prelude (Finale)

## Program Notes

*Trio Per Uno (1999)* (first movement) is scored for one bass drum shared by the three performers, who in addition have their own small multi-percussion set up of bongos and two opera gongs. This sharing of the large primary instrument and duplicate instrumentations for all three performers creates what the composer calls a “trialogue,” where the shifting of unison figures to contrapuntal figures creates a swirling stream of “drum energy.” The physical image of three percussionists gathered around the ceremonial central drum provide the image, in the words of the composer, of “a perfection of wildness in an archaic ritual cult.” During the central section each performer is provided an opportunity to improvise over the propulsive primary rhythm. Requiring exquisite timing, rhythmic precision and committed energy, *Trio per Uno* demonstrates drumming at its most essential element, pure rhythm.

Written for marimba quartet, *Transmigration* focuses not on the individual performers’ rhythm or melody, but instead on the composite lines and harmonic rhythms that result from their interplay. The melody is consistently divided amongst the four players. These layered entrances overlap, creating dense sonorities that highlight the resonant quality of the instrument. The work is meant to exemplify the reflective nature of music, and its ability to (at least temporarily) transform us into rational beings. [program notes by the composer].

*Construction* is the title of several pieces by American composer John Cage, all scored for unorthodox percussion instruments. The pieces were composed in 1939–42 while Cage was working at the Cornish School of the Arts in Seattle, Washington and touring the West Coast with a percussion ensemble he and Lou Harrison had founded. The series comprises three Constructions.

*First Construction (in Metal)* was composed in 1939; its first title was *Construction in Metal*. It is scored for six percussionists and an optional assistant. Instruments include, among other things, Japanese and Balinese gongs, Chinese and Turkish cymbals, Japanese temple gongs, automobile brake drums, anvils, tam tams, five thunder sheets and a water gong (a gong lowered into water while vibrating, or struck while it is in the water). A piano is also used, with the performer applying a metal rod to the strings.

In *First Construction*, Cage introduced the technique of composing using fixed “rhythmic structures.” The idea was extremely important for his development as a composer, and during the next 17 years most of his work was done using the same technique or variations of it. In this particular case the basic structure is 4, 3, 2, 3, 4, and a single unit contains 16 bars. So the composition begins with four units of 16 bars each, then the next section has three units, the third has two, and so on. Each unit is also divided the same way: four bars, then three, then two, etc. The first part of the piece (four units of 16 bars each) was termed “exposition” by Cage, and the ending (which is a separate nine-bar section) “coda.” The music itself is built around sixteen motives employed in strictly determined sequences. Both the use of ethnic percussion and the rhythmic proportions technique were inspired in part by Henry Cowell’s lectures that Cage

attended in New York City in 1933. In particular, aspects of the Balinese Gamelan influenced the compositional elements of First Construction. *[program notes from Wikipedia]*.

**Threads** is a ten-movement virtuosic instrumental cantata for percussion, written for the New York quartet So Percussion. The title refers to the three different types of movements that make up the piece – named for, and derived from, the movements in a traditional vocal cantata.

The *arias* are mellow and lyrical movements that focus on metallic, pitched instruments: vibraphones, glockenspiel, and metal pipes cut to different lengths to create specific pitches. The heavier *chorus* movements use a choir of drums: tom-toms, congas, bongos, and a djembe, whose sounds blend into a unified musical force. In the quirky *recitatives*, polyrhythms and rapid parts are played on noise instruments, including flowerpots and glass bottles, among other “instruments” (the composer specifically asks for “John Cage-like sounds”).

Each of these types of instruments has its own character and thematic material, varied and developed throughout the piece. Themes from one type of movement will often crop up in another and take on a whole new personality when played on different instruments. This sort of clear thematic development, while less common in modern music, is the backbone of much of the classical-music tradition. The formal cantata structure of “Threads” is also a centuries-old classical tradition. *[program notes by the composer]*.

**SO** | **Southern OREGON**  
**U** | **UNIVERSITY**

*The Oregon State University System's Designated Center of  
Excellence for the Fine and Performing Arts*

Northwest Percussion Festival  
Eastern Washington University  
Cheney, WA  
Saturday, April 14, 1:00 PM

**SOU**  
**Percussion**  
**Ensembles**

Dr. Terry Longshore, director  
Assisted by Bryan Jeffs  
Lindsay Campbell, Guest Artist

## Program

✓ *Mweya*

Dumisani Maraire (1944-1999)

The Ensemble  
directed by Lindsay Campbell

*nobody, not even the rain* (1971/2011) William Ashworth (b.1942)

Jordan Levelle, Sean Siders, vibraphone

*Wart Hog #3* (1996)

Austin Wrinkle (b.1971)

Reso-Nation

*The Living Loop* (2011/12)

Daniel Freiberg (b.1981)

Reso-Nation

✓ *Wristwatch: Meridian* (2006)

Mark Applebaum (b.1967)

John Johns, Kayla McDonald, Seth Neal,  
Nick Temple, wristwatch performers

Daniel Freiberg, Jordan Levelle, Sean Muir, Sean Siders, quotations

*A Maroon Hog's Rebel Frog* (2012)

Bryan Jeffs (b.1984)

The Ensemble

## Personnel

### Reso-Nation

Daniel Freiberg

Jordan Levelle

Sean Muir

Sean Siders

### Southern Oregon University Percussion Ensemble

Dr. Terry Longshore, director

assisted by Bryan Jeffs

Daniel Freiberg	Ontario	Music
John Johns	Tualatin	Music
Jordan Levelle	Beaverton	Music Performance
Kayla McDonald	Redmond	Music Performance
Sean Muir	Westford, MA	Music
Seth Neal	Winston	Music
Sean Siders	Medford	Music
Nick Temple	Ashland	Music Performance

**Mweya** comes from the traditional Shona music of Zimbabwe. Shona music is traditionally played on the *mbira* (thumb piano native to Zimbabwe), as well as drums and rattles (*hosho*). Much of the music has been adapted to the marimba, and has become very popular in the U.S., especially in the Pacific Northwest, due to Zimbabwean master Dumisani Maraire, who came to the U.S. to teach at the University of Washington in 1968. One of "Dumi's" most popular songs, *Mweya* was written to bring people together through the spirit of love.

Traditionally the music is learned by rote, with the composer/teacher teaching each player his or her part. The Zimbabwean marimbas have large keys, and are tuned diatonically to the key of C, with an added F#. They are characterized by their loud, buzzing sound created by a membrane stretched over the resonators. Special thanks to Lindsay Campbell, who taught the ensemble the arrangement of *Mweya* heard tonight.

~Terry Longshore

***nobody, not even the rain*** was written in 1971 as a piano solo. It has never been played in its original form, and probably never will be unless I can locate a pianist with three hands. At the age of 29, I was comfortable with that. (Arnold Schoenberg, on being told that his violin concerto was unplayable: "I want the little finger to become longer. I can wait.") At the age of 69, I am less so. One begins to wonder what one's music might actually sound like. So in the Fall of 2011 I rearranged it for two performers. In the process, I moved it from the piano to a pair of vibraphones - the vibes sound being more attuned to the mood of the piece, and to the shimmering, delicate music I heard in my head as I wrote it down.

Formally, the piece is a set of continuous variations on a twelve-tone row (F-F#-D-C#-A-Bb-B-C-G#-G-D#-E). Conceptually, it is a meditation on the poem "somewhere i have never traveled, gladly beyond" by e. e. cummings. The title comes from the poem's last line: "nobody, not even the rain, has such small hands." At the beginning of the



composition process, I used this entire line as the title. That came to seem unwieldy, so I tried calling it "Sonata" - which it isn't - and then "Song I." By the time composition was complete I had come back to the poem, calling the piece simply "rain." That lasted until two people who listened to a MIDI realization of the piano version told me (at separate times) "It's wonderful! I can hear the rainstorm you wrote it about!" which was not at all what I had in mind. So when I titled the vibes version, I brought back enough of the poet's words to say: NOT a rainstorm. And nothing seems necessary to add beyond that, except to state that I hope that after you hear it you will all still say, "It's wonderful!"

~William Ashworth

**Wart Hog #3** comes from the repertoire of ground-breaking hand drumming quartet, Hands On'Semble, featuring composer Austin Wrinkle and John Bergamo (composer of "*Totally Hip*"). The piece is rooted in "bols", the rhythmic language of India, which the players recite at the beginning of the piece. The instruments are chosen by the performers and tonight include the Peruvian cajón, Afro-Cuban conga, middle eastern dumbek, and Nigerian udu. ~Terry Longshore

**The Living Loop** was originally written for solo marimba. Being a member of the percussion quartet Reso-Nation project inspired me to develop it into a marimba quartet. The title is homage to the techniques employed to expand the instrumentation and the harmony. I used mainly canonic and phrase shifting/sharing devices with regards to their placement in the stereo field, to "blow it up" or aurally expand the directional possibilities. The rhythm starts in an Indian chendu style 7/8 pattern with an almost Afro-Cuban kind of bass line and is layered with a pop-influenced melody. ~Daniel Freiberg

**In Wristwatch: Meridian**, each player is equipped with a customized wristwatch which functions as the piece's score. Players follow the wristwatch's second hand as it passes over symbols on the watch

face. As the second hand passes a symbol, the player articulates a corresponding sound or action. Because the second hand on each wristwatch will likely be in a different position within its 60-second cycle, the ensemble will be "coordinated" in canon, not in unison. The duration and instrumentation is open. Furthermore, each performance group may define the symbols in their own manner.~Mark Applebaum

Anyone who frequents SOU Percussion concerts will be familiar with our love of the quirky, accessible, rock and roll inspired music of John Bergamo. Longtime attendees will no doubt have noticed that we have, over time, repeated performances of these tunes, sometimes more than once. Though it could be said that no two performances are the same, considering the wide instrumentation and interpretive choices, I felt it was time for something brand new. ***A Maroon Hog's Rebel Frog*** was composed for exactly that reason and is my humble attempt to cast music into the "percussion ensemble as rock band" mold that Bergamo has so expertly forged. Like the Bergamo pieces that came before, *Rebel Frog* is composed as somewhat of a guideline, leaving much open to the performers in terms of instrumentation and open solo sections. An unscrambling of the letters in the title will reveal the dedication.

~Bryan Jeffs

## Biographies

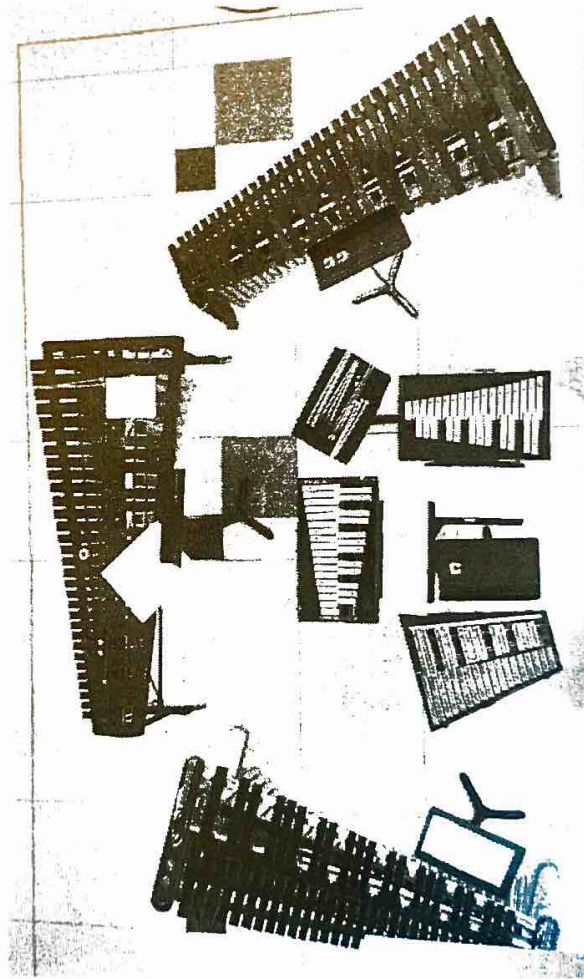
**Terry Longshore** is active as a performer, composer, and educator of percussion and has performed throughout the U.S. as well as in Sweden, Mexico, Canada, Brazil, India, and the U.K. He performs regularly as a soloist and with percussion duo Skin & Bones, flute/percussion duo Caballito Negro, percussion ensemble Compás, and flamenco ensemble Dúo Flamenco. Major festivals Longshore has performed at include the Bang on a Can Festival in New York City, the Britt Classical Festival, the Festival of New American Music, the Los Angeles Philharmonic Green Umbrella Series, the Cabrillo Music Festival, the Oregon Shakespeare Festival, and the Cycle of

Percussion at the National Center of the Arts in Mexico City. He can be heard on numerous CD and motion picture recordings and has premiered many compositions for solo percussion, chamber ensemble, and symphony orchestra. His most recent recordings are of the works of Iannis Xenakis, Stanford University composer Mark Applebaum, and former Los Angeles Symphony Orchestra Composer-in-Residence William Kraft. Terry Longshore is a Yamaha Performing Artist and an artist endorser for Remo drumheads, Vic Firth sticks and mallets, and Zildjian cymbals.

Longshore holds bachelor's degrees from the California State University at Fresno and Sacramento. He earned the master's and doctoral degrees in contemporary music performance from the University of California, San Diego where he studied under percussion virtuoso Steven Schick. Longshore studied tabla with Pandit Swapan Chaudhuri at the Ali Akbar College of Music and has undertaken additional studies in Indian classical music with sitar virtuoso Kartik Seshadri. He has taught at several universities and colleges and currently holds the position of Professor of Music and Director of Percussion Studies at Southern Oregon University in Ashland, Oregon, where he has taught since 2000.

The SOU Percussion Ensemble is dedicated to the performance of contemporary percussion repertoire and providing the ensemble members with a variety of percussive experiences. Repertoire ranges from contemporary classical to world traditions to jazz and rock inspired compositions. The ensemble gives three full concerts at the university each year as well as many performances throughout the university, the Southern Oregon community, and the Pacific Northwest. The ensemble also reads and performs works by student composers as a resource to the composition program at SOU. The SOU Percussion Ensemble endorses Vic Firth Sticks and Mallets.

# PORTLAND PERCUSSION GROUP



NORTHWEST PERCUSSION FESTIVAL

EASTERN WASHINGTON UNIVERSITY

DIRECTOR'S RECITAL

APRIL 14TH, 2012

## BRIAN GARDINER

is a versatile performer, having performed throughout the U.S.A. and Canada with professional orchestras, rock bands, dance and choral groups, as well as chamber ensembles. He is a member of the percussion section with the Portland Opera, and the principal percussionist with the Vancouver (WA) Symphony Orchestra. He also currently freelances in Portland, Oregon, where he has performed with the Oregon Symphony, the Third Angle New Music Ensemble, Oregon Ballet Theatre, the Portland Columbia Symphony, and the Portland Gay Men's Chorus. He has performed throughout the United States and under the batons of such conductors as Carlos Kalmar, Roberto Abbado, David Robertson, Michael Stern, Cliff Colnot, David Efron, Murry Sidlin, Uri Mayer, and Miguel Harth-Bedoya, among others. He has also appeared on stage with such acts as Béla Flek and the Flektones, Rufus Wainwright, and Byron Stripling just to name a few.



**Brian Gardiner**

As a supporter of new music, Gardiner has performed with Indiana University's New Music Ensemble, the Oregon Marimba Quartet, and the Oregon Percussion Ensemble. He also co-founded the APEX Percussion duo,

and the Portland Percussion Group.

He has been a highly sought after drum set artist in Oregon, performing with many regional and national recording artists such as Federale, Tractor Operator, Dan Jones and the Squids, and the Sugar Beets. He also was employed by the dance department of the University of Oregon to accompany both modern and African dance classes, and to play in the school's African dance troupe.

As an educator, he currently serves as an Adjunct Professor of Music at Marylhurst University in Lake Oswego, Oregon, Concordia University, and at Portland Community College (Rock Creek campus) in Portland, Oregon. Brian has taught percussion camps and master classes at schools in Indiana, Kansas, and Oregon, and is an invited clinician at public schools and universities. Brian received the degree of Doctor of

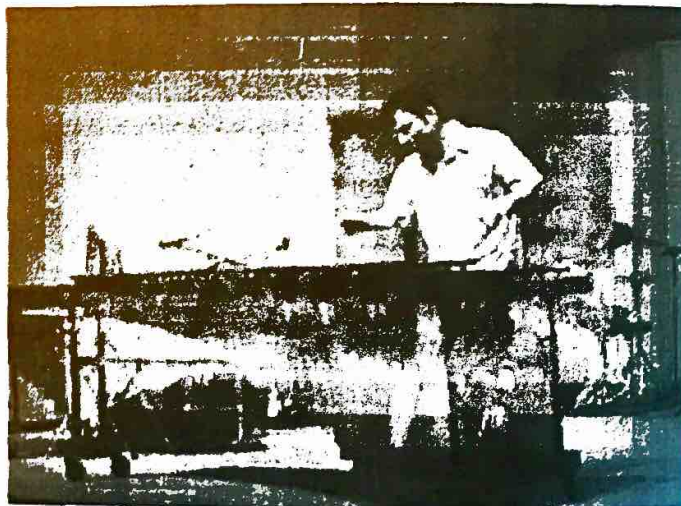
Music in Percussion Performance from the Indiana University Jacobs School of Music under the guidance of Professors John Tafoya, Kevin Bobo, and Steve Houghton. He has also studied with retired Indiana University professors Anthony Cirone and Gerald Carlyss. As a Doctoral student at Indiana University he was awarded a highly sought after Associate Instructor position in the percussion department. Brian received a Master of Music degree in Percussion Performance, with honors, from the University of Oregon, under the guidance of Professor Charles Dowd.

Brian Gardiner endorses Encore Mallets.

## BRETT EE PASCHAL

Paschal is an active soloist, composer, chamber musician, and contemporary music practitioner. He has performed with numerous Symphonic Orchestras throughout the United States including the Oregon Symphony, Knoxville Symphony, Knoxville Opera, Spokane Symphony, Oakridge Symphony, Kingsport Symphony, Vancouver Symphony, Percussion Pops Orchestra 2000, Portland Baroque Orchestra, and is currently Principal Timpanist with the Portland Chamber Orchestra.

Paschal has given many solo performances throughout the United States including: Marimba



**Brett EE Paschal**

Soloist with the Spokane Symphony, Duo Soloist with the North Idaho Symphony, guest artist/soloist and clinician at the Western Colorado Percussion Festival, and a faculty soloist at the Northwest Percussion Festival. He is a frequent adjudicator in the Northwest, judging regularly on the local, state and regional levels. In 2007, Paschal released his first solo CD entitled *About Time*. Brett is a published and internationally recognized composer. His recent composition for solo marimba entitled

*Rosebush* has been required at Italy's International Percussion Competition. Most of his compositions are published by PERMUS Music Publications and HONEYROCK Music Publications ([www.honeyrock.net](http://www.honeyrock.net)). The Percussive Arts Society has selected ALL of his published compositions for review in their internationally distributed journal *Percussive Notes*, all receiving outstanding reviews. He is also a published writer for *Percussive Notes* with his most recent article, "Chord Color Exercise".

## JEFFREY PEYTON

Hailed as a performer of "brilliant artistry and dazzling virtuosity," Jeffrey Peyton possesses extensive experience in his diverse roles as a percussionist, conductor, composer, educator and advocate for the arts. A graduate of the Juilliard School in New York City, Peyton was a full scholarship student of Roland Kohloff and Elden "Buster" Bailey of the New York Philharmonic.

Additional studies with such masters as Saul Goodman, Cloyd Duff, Chris Lamb, Doug Howard, Mike Crusoe and Jonathan Haas contributed to Mr. Peyton's passionate commitment to the highest standards in percussion performance and education.

Mr. Peyton currently serves as principal timpanist of the Oregon Ballet Theatre orchestra, percussionist with the Portland Opera, and a regular guest percussionist and timpanist with the Oregon Symphony. During the

course of his nearly 30-year career, Mr. Peyton has held the positions of principal percussionist of the Eugene Symphony, Oregon Bach Festival and Peter Britt Festival orchestras, and principal timpanist of the Portland Opera, Cascade Festival, West Coast Chamber and Oregon Coast Festival orchestras. While in New York, Mr. Peyton was principal timpanist of the Juilliard Orchestra and section percussionist with the American Symphony and 92nd Street Y Chamber Orchestra. Additional appearances include timpanist with the San Diego Symphony, Eugene Opera, and percussionist with the Honolulu Symphony Orchestra.



*Jeffrey Peyton*

An active solo recitalist and chamber musician, Mr. Peyton has performed in Alice Tully, Merkin, and CAMI Halls in New York and throughout the United States. He has appeared with chamber groups as diverse as the Harry Partch Ensemble and Chamber Music Northwest, and as an advocate for new music for percussion has performed over 40 world premieres, many of which were written for him.

From 1994-2000, Mr. Peyton served as Artistic Director of the Third Angle New Music Ensemble in Portland, one of the nation's foremost contemporary chamber music ensembles. Mr. Peyton was a member of the Third Angle Percussion Quartet, whose "Junkyard Concerts" remain a critical and artistic highlight in the ensemble's history. Currently Acting Director of Percussion Studies and music faculty at Portland State University, he concurrently directs the percussion programs at George Fox University and Pacific University. He served as graduate teaching assistant in Percussion at the Juilliard School, and from 1990-1995 was graduate instructor of percussion at the University of Oregon. Jeffrey served as President of the Oregon Chapter of the Percussive Arts Society from 1993-96, and has been a featured clinician and artist for Yamaha Corporation.

A published composer, Mr. Peyton's concert works have been performed extensively throughout the United States, including premieres at the Percussion Arts Society International Convention (twice), and international premieres in Taiwan, Sweden, Denmark, the UK, China, Belgium, Germany, and Mexico, among others. His works have been featured on three commercial recordings on the Eroica and Equilibrium record labels. His concert works are published by Cascadia Publications, and educational titles are published by Alfred Publishing.

Mr Peyton's performances as percussionist and conductor can be heard on fifteen commercial recordings for the New World, New Albion, Koch International, Gagliano, Hannsler, and Delos labels.



*Chris Whyte*

### **CHRIS WHYTE**

hails from Portland, Oregon. He is currently Instructor of Percussion and Director of Percussion Studies at Western Oregon University. He is currently a candidate for the Doctor of Musical Arts in Percussion Performance from Boston University, where he is a student of Boston Symphony Principal Timpanist Timothy Genis. He will complete the degree in May of 2012.

Whyte performs regularly as a freelance percussionist and timpanist with The Oregon Symphony, the Portland Opera Orchestra, ALEA III contemporary music ensemble, FearNoMusic, and has appeared with the Atlantic Symphony, the New Bedford Symphony, the Eugene Symphony, the Newport Symphony, and the Boston Civic Symphony, appearing in concert with singer Steven Tyler, among others.

The Boston Musical Intelligencer called Whyte's playing "a striking diversity of styles and spirit." He also performed regularly with the Boston University Symphony Orchestra, and served as a featured soloist and conductor with the Boston

University Percussion Ensemble.

Whyte earned degrees at the University of Oregon as a student of the late Charles Dowd. While at the University of Oregon, he won the 2006 University of Oregon Concerto

Competition, was a featured soloist with the symphony orchestra and percussion ensembles, and served as principal timpanist and principal percussionist with the symphony orchestra, wind ensemble, The Oregon Percussion Ensemble, and The Praxis Marimba Quartet. In addition, he performed with a number of professional orchestras

and chamber music ensembles in the Northwest region.

Whyte has works published through TapSPACE, MSC, Matrix, and Bachovich publishing companies, and can be heard on forthcoming recordings from the Soundspells New York label. With an extensive background in rudimental drumming, Chris has performed with the Cascades, Bluecoats, and Blue Devils drum corps, and has arranged and taught for the Oregon Crusaders, Cascades and Madison Scouts. He is currently percussion arranger for the Cascades Drum Corps, as well as the Boston University Marching Band and the 2010 WGI Finalist Boston University Winter Percussion Ensemble. In addition, he is in demand as a clinician, and consultant throughout the United States. Chris proudly endorses Pro-Mark Drumsticks and Remo Drumheads.



THE EASTERN WASHINGTON UNIVERSITY DEPARTMENT OF MUSIC PRESENTS  
Northwest Percussion Festival 2012

Director's Recital

Friday, April, 13 2012 5:00 PM EWU MUSIC BUILDING RECITAL HALL

Program

**Anvil Chorus**

David Lang

Bryan Jeffs, percussion

**Variations for King George**

William Kraft

Dan Adams, timpani

**The Sixth Chakra**

Michael Waldrop

Michael Waldrop, marimba

**Alcobaca Suite**

Kevin Erickson

Sean Wagoner, timpani

**Crash**

Terry Longshore

Terry Longshore, percussion

**INTERMISSION**

**Dave Samuels**

**Assisted by**

**Rick White, bass and Michael Waldrop, drums**

**Selections TBA**





**Northwest Percussion  
Festival**

**Eastern Washington University**

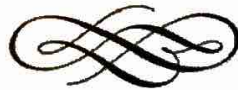
**April 15, 2012**

**SEATTLE  
PACIFIC  
UNIVERSITY  
PERCUSSION  
ENSEMBLE**

**DAN ADAMS, DIRECTOR**

## ABOUT THE DIRECTOR

**Dan Adams, Director of the Percussion Ensemble**, received his Master of Music degree from the University of Washington and his Bachelor of Music Education degree from the University of Idaho. His principal teachers have been Howie Robbins, Joe Morello, Jim Chapin, Babatunde Olatunji, Adebisi Adeleke and Tom Collier. Dan has been the Director of Percussion Studies at Seattle Pacific University since 1988. He has over 40 years teaching experience as a private percussion instructor, served two years as District Music Supervisor for the Rainier School District, and has been a special percussion consultant to the Olympia School District since 1978. He has performed with the Ashi Opera of Japan, Pacific Northwest Ballet, Allegro Dance Series, the Pacific Northwest Chamber Chorus, Orchestra Seattle, the Olympic Brass Ensemble, the Washington Brass Ensemble and the Seattle Pro Musica among others. His musical theater credits include the Tacoma Actors Guild, Washington Center for the Performing Arts, the Village Theater, Renton Civic Theater, Civic Light Opera and the Seattle Gilbert and Sullivan Society. He has shared the stage with such artists as Johnny Cash, Ricky Skaggs, Albert Collins, Pam Tillis, Delbert McClinton, Hal Ketchum, and Teresa James. Some of his recording credits include The Diamonds, Ventures guitarist Nokie Edwards, Greg Adams of Tower of Power, the Soni Ventum and Orchestra Seattle.



# PROGRAM

*Please turn off all cell phones, pagers or other noise making devices.  
No photography or recording while the concert is in progress. Thank you.*

## Equal Fire

**Paul Bissell**

*Ethan Dufault, Andrew English, Brogan McCuen,  
Ariel O'Connell, Trenton Sanders, Kevin Selden*

## Ghanaia

**Matthias Schmitt**

**Arr. Peter Sadlo**

*Rachel Stenberg, marimba  
Scott Katsma, Brennon Knott, Clark Rhee, percussion*

## Layers

**Lynn Glassock**

*Andrew English, Mitch Haldeman, Scott Katsma, Nolan Kurtz,  
Brennon Knott, Clark Rhee, Rachel Stenberg, Kevin Selden*

## TUSK!

**David Jarvis**

Beginning in the late 70's, the price of ivory on the black market had risen to as much as \$150 a kilo, causing violence to spread to many parts of Africa. During the 1980's, greedy poachers hunted throughout the African fields slaughtering nearly 80% of the elephant population. The annihilation of close to a million of these large creatures put them on the "most endangered" list. In some instances, elephants would lay dying of bullet wounds as the "shifta" (the name used in Africa which means "poacher") began to hack at the precious ivory with a power saw.

The music of TUSK! draws on every aspect of African music. The instruments used are direct descendants from the African culture, which include bullroars (also a descendent of Australia), afuche, spagane, m'birra, gankogui, xylophone, and various types of drums. The harmony used in the work is based on a hemitonic pentatonic scale (a five-tone scale which uses half-steps) built on the following tones: C, E, F#, G, B. The rhythm of TUSK! draws on various types and styles of African parts which are subtitled: 1) The African Dawn, 2) The Nago Dance 3) The Hunt 4) The Killing Fields.

*Andrew English, Scott Katsma, Nolan Kurtz, Brennon Knott,  
Brogan McCuen, Clark Rhee, Rachel Stenberg, Kevin Selden*

## Kuku

**Manian Ethnic Group  
Forest Guinea and Ivory Coast**

Kuku is a popular rhythm played at all kinds of festivals, including full moon celebrations, it is a women's dance performed in a circle. In Beyla, the rhythm is played very fast: however, in Odjene, it is rather slow. Originally, Kuku was played when the women came back from fishing. They would take their fishing nets and dance.

*Jason Crocker, Marcus Davis, Ethan Dufault, Andrew English,  
Mitch Haldeman, Jonathan Holmes, Ami Khauv, Ben Kendall, Nolan Kurtz, Brogan McCuen,  
Ariel O'Connell, Kevin Selden, Rachel Stenberg, Clark Rhee*

## SEATTLE PACIFIC UNIVERSITY MUSIC DEPARTMENT PERSONNEL

Ramona Holmes: Department Chair; Director of Music Education, Ethnomusicology  
David Anderson: Director of Choral Activities, Concert Choir, Chamber Singers, Conducting  
Carlene Brown: Director of Music Therapy  
Bobbie Childers: Administrative Assistant, Fine and Performing Arts  
Brian Chin: Trumpet, Brass Ensemble, Coordinator of Music Theory  
Justin Cormier: Staff Accompanist and Accompanist Coordinator  
Eric Hanson: Director of Instrumental Music, Symphony Orchestra, Composition, Conducting  
Kim Gilnett: Fine Arts Marketing and Scholarship  
Wayne D. Johnson: Director of Keyboard Studies, Music History  
Gerry Marsh: Director of Music Technology, Symphonic Wind Ensemble  
Stephen Michael Newby: Composition, Gospel Choir; Director of Campus Center for Worship

Dan Adams: Percussion Studies, Percussion Ensemble

Ian Alvarez: Music Education

Meg Brennand: Cello

Rodger Burnett: French Horn

Myrna Capp: Piano

Julian Catford: Jazz, Classical and Folk Guitar

Paul de Barros: Jazz History

Todd Gowers: Bass

Brent Hages: Oboe

Cathy Haight: Voice

Ron Haight: Music Technology

Jack Halm: Choral Methods

Nancy Houghton: Music Therapy

Cherie Hughes: Director of Vocal Studies

Mary Kantor: Clarinet, Clarinet Choir

Dan Kramlich: Jazz Piano

Bernie Kwiram: Voice, Opera Workshop

Jacinta McLachlan: Voice

Neil Lieurance: Women's Choir, Theory

Les Martin: Organ, Harpsichord, Theory

Chris Olka, Tuba

Bill Park: Jazz Ensemble, Trombone, Baritone

Kenneth Pendergrass: Men's Choir

Francine Peterson: Bassoon

Sandra Saathoff: Flute, Flute Ensemble

Matt Schneider: Saxophone

Julie Kae Sigars: Voice, Class Voice, Music History

Christina Sunardi: Gamelan

Robert Swan: Piano

Ilkka Talvi: Violin, String Quartet

Kim Zabelle: Violin, Viola

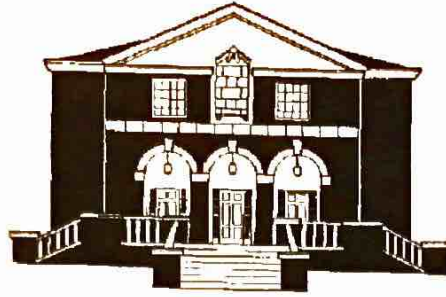
### ENSEMBLES

Brass Ensemble  
Chamber Singers  
Clarinet Choir  
Concert Choir  
Flute Choir  
Gamelan  
Gospel Choir  
Jazz Ensemble  
Men's Choir  
Percussion Ensemble  
String Quartet  
Symphonic Wind Ensemble  
Symphony Orchestra  
Women's Choir

### MUSIC MAJOR EMPHASIS

Composition  
General Music  
Music Education  
Music Technology  
Music Therapy  
Performance

*For more information, call the Fine Arts Office, 206.281.2205*



**SCHOOL OF MUSIC AND DANCE**

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EWU Choir Room  
10:00 a.m.

Sunday morning  
April 15, 2012

**THE NORTHWEST  
PERCUSSION FESTIVAL**

**UNIVERSITY PERCUSSION ENSEMBLE**

*Sean Wagoner, director*



UNIVERSITY OF OREGON

*PROGRAM*

**The Domsday Machine (2000)**  
for percussion quartet

Michael Burritt  
(b. 1962)

✓ **Spun (2010)**

Nathan Daughtrey  
(b. 1975)

**White Knuckle Stroll (2010)**

Casey Cangelosi  
(b. 1982)

Casey Crane, marimba

**Bonham (1988)**  
for eight percussionists

Christopher Rouse  
(b. 1949)

Colin Hurowitz, drumset

*UNIVERSITY PERCUSSION ENSEMBLE PERSONNEL*

Emily Brine  
Casey Crane\*  
Jared Gruen  
Colin Hurowitz\*  
Foster Kizer  
Mason Kline

Patrick Neff  
Gary Plunkett  
Brady Schmidt  
Dustin Shilling  
Sean Surprenant  
Peter White

*\*soloist*

# Central Washington University

Directed by Mark Goodenberger

NW Percussion Festival at EWU

April 15, 2012, 11:15am

*Splendid Wood* (2006)

Erin Cone, Britt Dahlgren, Josh Gianola, Josh Keeling  
Gavin Spurr, Storm Woodyard

Jennifer Higdon

*Le Jardin de Monet* (2011)

Erin Cone, Britt Dahlgren, Josh Gianola, Storm Woodyard

Mark Goodenberger

*Shifty* (2001)

Josh Gianola, Shanaun Green, Gavin Spurr, Storm Woodyard

Dennis DeSantis

*Marsch* from Symphonic Metamorphosis by Paul Hindemith (1943)

transcribed for percussion ensemble (2012)

Stephen Butler, Erin Cone, Britt Dahlgren, Ryan Fox, Josh Gianola, Jacob Gilman, Shanaun Green,  
Travis Hilleary, Josh Keeling, Jon Miller, Tom Noble, Gavin Spurr, Michael Towey,  
Storm Woodyard

Dr. Elaine Ross

*Kanon in D major*

The Ensemble  
Vocal Solo by Tom Noble

Johann Pachelbel  
arr. Goodenberger