

2013

Northwest Percussion Festival

Lewis & Clark College

Portland, OR

Brett EE Paschal Host

Lewis & Clark



The Northwest Percussion Festival - 2013

Schedule of Events

Friday April 5th at 7:30PM, Evans Hall

The Lewis & Clark College Percussion Ensemble

Guest Artist Chuck Redd

Saturday, April 6th

9:00am	Evans Hall	Seattle Pacific University Concert
10:00	Band Room	Chuck Redd Masterclass
10:30	Evans Hall	Boise State University Concert
11:15	Band Room	Mini Recital
11:45	Evans Hall	Portland State University Concert

12:30pm-1:30pm LUNCH!

1:30pm	Evans Hall	Central Washington University Concert
2:15	Band Room	Niel DePonte & Jon Greeney Master Class
3:15	Evans Hall	Oregon State University Concert
4:00	Band Room	Pius Cheung Masterclass
5:00	Evans Hall	The Husky Percussion Ensemble Concert

5:45pm-7:30pm DINNER!

7:30pm	Evans Hall	Portland Percussion Group & Directors Concert
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Post Concert Joel Bluestone Director / Guest Artist Hang

Sunday, April 7th

9:00am	LC Chapel	University of Oregon Concert
11:00	Evans Hall	Southern Oregon University Concert
12:00pm	Evans Hall	Raffle!



Please do not throw away your program! Keep it for the entire festival. There are limited copies!

The Lewis & Clark College Percussion Ensemble

Director: Brett EE Paschal

Mitos Brasileiros
- Curupira
- Iara
- Mula Sem

Ney Rosauro

quick stage change

Perpetuum Mobile

Penguin Café Orchestra
Arr. Brett EE Paschal

Music for a Found Harmonium

Penguin Café Orchestra
Arr. Brett EE Paschal

Sleepless

Peter Innes – Marimba Soloist

Dan Moore

----- INTERMISSION -----

Guest Artist Chuck Redd on Vibraphone with...

Dan Balmer – Guitar

Andrea Niemiec - Bass

Jason Palmer - Drums

Selections to be announced

The Lewis & Clark College Percussion Ensemble members:

Ali Bylund, Peter Innes, Alison Lentz, Brendy Hale, Dan Sizer, Eli Goldman, Spencer Wuthmann, Benjamin Jaffe, Robin Gropp, Heather Holland, Steven Skolnik, Laurisa Stubblefield

Northwest Percussion Festival
Lewis and Clark College
Seattle Pacific University Percussion Ensemble
April 7, 2013
Dan Adams, director

Solo No. 1
The Three Camps
The General
Crazy Army

J.C. Moon
Traditional
Traditional
Ed Lemley

SPU Rope Drums
Emery Boehnke, Kevin Bontrager, Marcus Davis,
Ethan Dufault, Deven Inch, Ben Kendall,
Brennon Knott, Nolan Kurtz – field drums
Carly Bouma, Brogan McCuen, Hannah Schirman – bass drums

Percussion Music I
Percussion Music II
Percussion Music III
Percussion Music IV

Michael Colgrass
b. 1932

Kevin Bontrager, Marcus Davis, Ben Kendall, Hannah Schirman

Ogoun Badagris

Christopher Rouse
b. 1949

Emery Boehnke, Ethan Dufault, Brennon Knott,
Deven Inch, Brogan McCuen

Factions

Lynn Glassock
b.1946

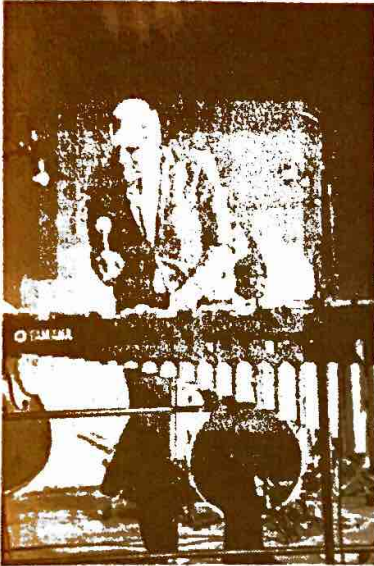
Emery Boehnke, Kevin Bontrager, Carly Bouma, Marcus Davis,
Deven Inch, Ben Kendall, Brennon Knott, Nolan Kurtz,
Brogan McCuen, Hannah Schirman

Garangedon

Bambara Ethnic Group
Mali, West Africa

Ethnic Drum Ensemble

Emery Boehnke, Kevin Bontrager, Carly Bouma, Marcus Davis,
Ethan Dufault, Deven Inch, Ben Kendall, Brennon Knott, Nolan Kurtz,
Christian McClellan, Brogan McCuen, Brennon Ralston, Hannah
Schirman,



Chuck Redd is well known internationally as a performer on drums and vibraphone. Chuck began recording and touring the globe when he joined the Charlie Byrd Trio at the age of 21. He also became a member of the Great Guitars (Barney Kessel, Byrd and Herb Ellis.) To his credit are 25 European tours and five tours of Japan, with the Barney Kessel Trio, Ken Peplowski, Terry Gibbs and Conte Candoli. He served as Artist-In-Residence at The Smithsonian Jazz Café in Washington, DC from 2004-2008.

Chuck was featured vibraphonist with the Mel Torme All-Star Jazz Quintet from 1991 until 1996. While appearing in New York with Torme, Ira Gitler of **Jazz Times** said: "*Redd's vibes were equally notable for vigor and melodiousness.*"

Jazz Times praised Redd's playing describing his vibes work as, "*Exquisite!*"

The Washington Post and **Hot House Magazine** recently admired his "*melodic sparkle.*"

In 2007 Chuck was featured with the prestigious "Milt Jackson Tribute Band". Other recent engagements include jazz cruises, stints with Bucky Pizzarelli and Ken Peplowski at Dizzy's Club (Jazz at Lincoln Center) performances at Smalls in New York City and jazz festivals around the US. He has toured and performed with Dizzy Gillespie, Mel Torme, Tommy Flanagan, Bill Mays, Ray Brown, Monty Alexander, Laurindo Almeida, Tal Farlow, Rebecca Kilgore, Scott Hamilton, Mickey Roker and Houston Person.

Redd is featured on over 75 recordings. Releases include his Arbors CD, "All This and Heaven Too", featuring Gene Bertoncini and George Mraz, Chopin Jazz with Rossano Sportiello "You're My Everything" with Dick Hyman and Jay Leonhart and "Can't Take My Eyes Off You" with vocalist/bassist Nicki Parrott. He can also be heard on the sound track to the popular television series, "The Great Chefs", and the NPR broadcast "Jazz Smithsonian."

Chuck's career highlights include a concert with the Dizzy Gillespie Quintet in Africa for the Namibian Independence Celebration, a recital at the White House with the Barney Kessel Trio, concerts at Carnegie Hall with Mel Torme's Quintet, and The Tonight Show. In 2008, he was a featured soloist in the finale concert at The Lionel Hampton International Jazz festival with The Lionel Hampton Big Band and the Clayton/Hamilton Jazz Orchestra. In February 2013, Chuck performed with the Dream Band co-lead with Jeff Hamilton in a salute to vibes legend Terry Gibbs.

In addition to leading his own groups, Chuck was a member of the Smithsonian Jazz Masterworks Orchestra for 15 years. He frequently performs in New York City and is touring nationally at festivals and clubs. Chuck is on the faculty at The University of Maryland School of Music and presents master classes, workshops and lectures around the country.

His Arbors CD "Happy All The Time," is a critically acclaimed tribute to his mentor, Barney Kessel and features Monty Alexander and Jeff Hamilton. Chuck's Noteworthy CD, "When Redd is Blue" is a collaboration with his brother, pianist Robert Redd, featuring saxophonist Harry Allen. Chuck's newest release, "The Common Thread" features Mickey Roker, Bob Cranshaw, Houston Person and Rossano Sportiello.

NORTHWEST PERCUSSION FESTIVAL
Lewis & Clark College
April 5-6, 2013

BOISE STATE UNIVERSITY
Percussion Ensemble
Directed by Dr. John Baldwin

Program to be selected from the following repertoire

Dimensions for Tambourine (2008) (Row-Loff)	Julie Davila
Conversation (2010) (TapSPACE)	Bobby Lopez
Four Folk Dances (1989) (Southern) I Gankogui II Taconeá III Baiao IV Tar Dance	Alice Gomez Marilyn Rife
Angels (2007) (Smith Publications) II Angels crying	Stuart Saunders Smith
Intentions (1983) (Manuscript) I Assumption	Eugene D. Novotney
A Cymbal Tune (1965) (Southern)	William Schinstine
Cymbalectomy (2004) (Row-Loff)	Chris Crockarell
Hands Up (2005) (C. Alan Publications)	Josh Gottry
Tumbao Talk (2007) (Row-Loff)	Julie Davila
El Ferrocarril de los Altos (1988) (L. Oddo)	Domingo Bethancourt arr. L. Oddo
Scratch (2009) (Sonic Arts Editions) I Theme II Cage III Dos-Tres	Eugene D. Novotney
Music for Pieces of Wood (1973) (Universal)	Steve Reich

Ensemble Personnel

Jason Ash, Matt Crane, Eric Downs, Ben Holmes, Adam Hopkins
Jared Pellegrino, Courtney Stredder, Kenny Wilson, Nick Wupper

Mini Recital

Tango Suite para duo de guitarras (1984)
Movement 1

Brandon Nelson & Mike Freel- PSU

Astor Piazzolla
Tran. Kevin Super

Ilijas

Jordan Levelle - SOU

Nebojsa Zivkovic

Convergence I for solo marimba
Matt Keown - UO

Yoshihisa Taira



Portland State
UNIVERSITY
SCHOOL OF FINE & PERFORMING ARTS
COLLEGE OF MUSIC

Northwest Percussion Festival

at

Lewis and Clark College

April 6th 2013

PSU Percussion Ensemble
Directed by Dr. Joel Bluestone

PROGRAM

Sacrificial Rite (1994)

David Gillingham (1947)

Maxwell Koplin, Brandon Nelson, Kelsey Preslar, David Schreiter, Austin Roemhildt

Caprice for Percussion Quartet and Tape (1987)

Arthur Kreiger (1945)

Dianna Hnatiw, Taylor Long, Brandon Nelson, Luke Young

Hook (1991)

Graham Fitkin (1963)

Mike Freel, Dianna Hnatiw, Taylor Long, Kelsey Preslar

Postludes No. 5 and No. 6 (2012)

Elliot Cole (1984)

Dianna Hnatiw, Maxwell Koplin, Taylor Long, Luke Young

Third Construction (1941)

John Cage (1912-1992)

Mike Freel, Taylor Long, Brandon Nelson, Luke Young

Central Washington University

Percussion Ensemble

Directed by Mark Goodenberger

Northwest Percussion Festival

Lewis and Clark College

Portland, Oregon

April 6, 2013, 1:30 pm

***Sharpened Stick* (1999)**

Brett William Dietz

DeLane Doyle, Adam Dopierala, Taylor Edwards, Ryan Mallory, David Rim

***Radioactive Octopus* (2011)**

Steven Simpson

Erin Cone, Britt Dahlgren, Mike Towey, Storm Woodyard

***Tales of the Cave* (2001)**

Zhou Long

for Violin and Percussion Quartet

Jacob Gilman, Shanaun Green, Jon Miller, Storm Woodyard

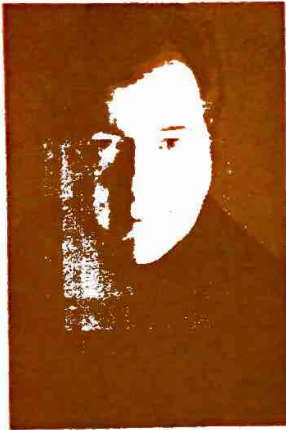
Denise Dillenbeck, violin solo

***Roundabout* (1971)**

Jon Anderson, Steve Howe

Arr. Storm Woodyard

The Ensemble



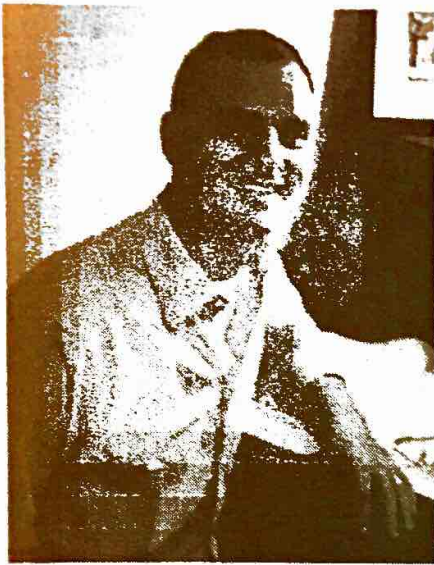
Niel DePonte is the Principal Percussionist of the Oregon Symphony, a post to which he was appointed in 1977 at the age of 24. He also performs on drum set and occasionally serves as acting Principal Timpanist for the orchestra. He has appeared with the Oregon Symphony as well as other orchestras numerous times as a marimba soloist, playing a varied repertoire including his own composition, *Concertino for Marimba and Orchestra*.

Niel was a 2003 Grammy Award nominee in the category of *Best Instrumental Soloist Performance with Orchestra* for his performance of the *Concerto for Marimba* by Tomas Svoboda, with James DePreist and the Oregon Symphony on Albany Records. He appears on all of the orchestra's recordings. Niel is a clinician for the Yamaha Corporation.

Niel is also the Music Director and Conductor for Oregon Ballet Theatre, and has appeared as guest conductor with the symphonies of Oregon, Syracuse, Spokane, Charlotte, Anchorage, Tulsa, Dayton, and the San Francisco and Boston Ballet Orchestras. Also a published composer, his works have been performed by the Oregon Symphony, the Eastman Wind Ensemble and other ensembles throughout the United States. He has composed, arranged, and edited orchestral scores for use in ballet performance, most recently a full-length ballet score for Houston Ballet's 2002 production of *Peter Pan*.

As President of MetroArts Inc, a non-profit arts education organization founded by Niel in 1993, he has done considerable research on the use of the arts for teaching cognitive strategies in the classroom and taught at Harvard University's *Project Zero Classroom* summer seminar. Annually, he conducts the *Young Artists Debut* program in Portland, coaching young musicians in concerto repertoire on all instruments and voice, and runs the MetroArts Kids Camp program each July at the Portland Center for the Performing Arts.

He holds an MM in Performance and the Performer's Certificate from the Eastman School of Music, and a Bachelor of Music Education degree from the State University of New York. His primary percussion teachers have been Fred Hinger, Ted Frazier, Leigh Stevens, and John Beck, and he counts Bill Cahn of Nexus as one of his primary percussion influences, having played in his Rochester Philharmonic percussion section, as well as classmate Gordon Stout as an inspiration of his on marimba.



Jon Greeney is the Principal Timpanist of the Oregon Symphony. He is also an adjunct professor of percussion studies at Portland State University. He holds a Bachelor of Music Degree in Performance from the Peabody Conservatory of the Johns Hopkins University, and a Master of Music Degree in Performance from Cleveland State University. His teachers at Peabody included percussion virtuosos Robert van Sice and Jonathan Haas, and at Cleveland State he studied with Tom Freer of the Cleveland Orchestra. He has performed as an orchestral percussionist, timpanist, and as a chamber musician in numerous concerts including those at The

Kennedy Center and Carnegie Hall. Since 2001, Jon has been an active percussion instructor. He has taught many private students, as well as having coached many high school percussion sections. In 2005, he founded the Percussion Chamber Music program at the Thomas Jefferson High School in Virginia. In 2006 he won a position in the Orquesta Sinfonica de Xalapa in Veracruz Mexico, where he performed as a full time section percussionist until the Summer of 2008. Since joining the Oregon Symphony in the Fall of 2010, he and his family have resided happily in Portland Oregon.



Percussion Ensemble
At
The Northwest Percussion Festival

Lewis and Clark College
3:15 pm Evans Hall
Saturday, April 6 2013

Marimba Quartet (1987)

Daniel Levitan (b. 1953)

Robert Brudvig
Thomas Ferron
Greg Urban
Aaron Weidman

Omphalo Centric Lecture (1985)

Nigel Westlake (b. 1958)

Alyssa Aamodt
Kirsten Burch
Clare Hogan
Audrey Swanson

Stubernic (1988)

Mark Ford (b. 1958)

Alyssa Aamodt
Audrey Swanson
Greg Urban

Pius Cheung Masterclass

Polaris by Mark Ford - Clare Hogan – OSU

Torse III by Akira Miyoshi - Shanaun Green – CWU

Prelude #1 by Ney Rosauro - Deven Inch - SPU



Internationally renowned artist Dr. Pius Cheung joined the School of Music and Dance as the new percussion area chair in Fall 2011. His brilliantly played album of Bach's *Goldberg Variations* elicited a feature story in *The New York Times* which praised not only his technical feat of performing the intricacies of this keyboard work on the marimba, but also his "deeply expressive interpretation, notable for its clear voicing, eloquent phrasing and wide range of color and dynamics." The album has been heard in the U. S. on National Public Radio and in Canada on CBC Radio. His second album, *Symphonic Poem*, comprised entirely of his own compositions, was released at PASIC in November 2009.

Since his U.S. concerto debut with the Philadelphia Orchestra in 2003, Mr. Cheung has toured extensively as a concerto and recital soloist around the world. Highlights of his recent performances include concerts at the Usedomer

Music Festival in Germany, Hong Kong Arts Festival, 8th International Marimba Festival in Mexico, Percussive Arts Society International Convention 2009, Terrace Theater at Kennedy Center and Zankel Recital Hall at Carnegie Hall. In addition to concert performances, Mr. Cheung has presented masterclasses in some of the world's finest music institutions including the Conservatorium van Amsterdam, Conservatoire de Paris, Conservatoire National Supérieur de Lyon, Curtis Institute of Music, Boston Conservatory, Universities of Michigan, South Florida, Central Florida, Illinois and Boston.

He received his Bachelor of Music from the Curtis Institute in Philadelphia, his Artist Diploma from The Boston Conservatory, and his Doctorate from the University of Michigan. He is a Yamaha Performing Artist and Innovative Percussion Artist.

For more information, visit <http://piuscheung.com>

The Husky Percussion Ensemble

Saturday, April 6th, 2013 5:00pm

Ku-Ka-Ilimoku (1979)

Christopher Rouse

Tinplay (2008)

Per Andreasson

Bloom (2011)

Ivan Trevino

Coming Undone (2011)

Andy Harnsberger

The Ensemble:

Directed by Graduate Teaching Assistant Andrew Angell

Kevin Birrell, Megan Drews, Elizabeth Harris Scruggs, Sam Schwabacher, David Solomon, Declan Sullivan, Chris Trimis, Melanie Voytovich, Gabriella Vizzutti

Portland Percussion Group & Director's Recital

Saturday - 7:30pm Evans Hall

Portland Percussion Group

Brian Gardiner, Aaron Jester, Brett EE Paschal, Chris Whyte

Drumming Part I	Steve Reich
The Song of Queztecóatl	Lou Harrison
Marimba Quartet I. II.	Daniel Levitan
Stage Change	
BOOM Terry Longshore & Bryan Jeffs - SOU	Terry Longshore Brett Reed
Mariel (1999) Joel Bluestone - Marimba PSU Justin Kagen - Cello	Oswaldo Golijov
Downfall of Paris PRIM Dan Adams - SPU	Colonial Askeel Masson
Andaluza (Spanish Dance No. 5) Bob Brudvig	Enrique Granados
Duo for Violin and Marimba Mark Goodenberger - Marimba - CWU Denise Dillenbeck - Violin	Daniel Levitan

Portland Percussion Group



The Portland Percussion Group was founded in the spring of 2012 by Brian Gardiner, Aaron Jester, Brett Paschal and Chris Whyte. The group performs contemporary and classic pieces from the repertoire and actively seeks to further the genre of chamber percussion music.

The Portland Percussion Group benefits from its members' diverse background in percussion and their shared interest in seeking new and fresh repertoire while performing the major works written for chamber percussion ensemble.

UNIVERSITY OF OREGON SCHOOL OF MUSIC AND DANCE

Lewis & Clark College
9:00 a.m.

Sunday morning
April 7, 2013

THE NORTHWEST PERCUSSION FESTIVAL

OREGON PERCUSSION ENSEMBLE
UNIVERSITY PERCUSSION ENSEMBLE

Pius Cheung, Director
Sean Wagoner, Director

PROGRAM

- Sextet (2012)** Casey Cangelosi
(b. 1982)
Matt Keown, Andrew Carlson, Leila Hawana,
Rachel Harris, Colin Hurowitz, Patrick Neff
- Raptures of Undream (1998)** Bruce Hamilton
(b. 1966)
Patrick Neff, Foster Kizer, Peter White,
Sean Surprenant, Brady Schmidt, Colin Hurowitz
- Music for Pieces of Wood (1973)** Steve Reich
(b. 1936)
Peter White, Brady Schmidt, Jared Gruen,
Sean Surprenant, Colin Hurowitz
- Departures (2005)** Emmanuel Séjourné
(b. 1961)
Leila Hawana, Patrick Neff
- Udacrep Adkubrad (2001)** Avner Dorman
(b. 1975)
Casey Crane, Rachel Harris
- Finale Presto (1790)** Franz Joseph Haydn
from String Quartet, Op. 64, No. 6
(1732-1809)
Peter White, Brady Schmidt,
Sean Surprenant, Colin Hurowitz
- The So Called Laws of Nature (2002)** David Lang
Part II
(b. 1957)
Peter White, Matt Keown,
Casey Crane, Andrew Carlson
- Trio Per Uno (1995/1999)** Nebojša Jovan Živković
I.
(b. 1962)
Patrick Neff, Peter White, Colin Hurowitz



DEPARTMENT OF PERFORMING ARTS

MUSIC

presents

**Southern Oregon University
Percussion Ensemble
The Music of Mark Applebaum**

**Terry Longshore, Director
Assisted by Bryan Jeffs**

Northwest Percussion Festival
Lewis & Clark College
Portland, OR
Sunday, April 7, 2013
11:00am

Program

Wristwatch: Geology (2004)
The Ensemble

Mobile for Paper (2005)
John Johns, Kayla McDonald, Adrian Olesnyckyj, Melanie Rankin

Meditation (1999)
Adam Lion, Trevor Sellman, Joseph Tierney

Catfish (1997)
Tom Hill, Jordan Levelle, Sean Muir

30 (2012)
The First Decade for solo percussion
Terry Longshore

The Second Decade for percussion quartet
Tom Hill, Jordan Levelle, Adam Lion, Jacob Phelps-Ransom

The Third Decade for percussion septet
Reed Bentley, John Johns, Kayla McDonald, Sean Muir,
Melanie Rankin, Trevor Sellman, Joseph Tierney
Bryan Jeffs, conductor
World Premiere

Tornado Food (1992)
Arr. by Terry Longshore (2013)
The Ensemble

Southern Oregon University Percussion Ensemble
Terry Longshore, director
Assisted by Bryan Jeffs

Reed Bentley	Portland	Music-Business graduate
Tom Hill	Eugene	Music Instruction
John Johns	Tualatin	Music Instruction (guitar)
Jordan Levelle	Beaverton	Music Performance
Adam Lion	Ashland	Music Performance
Kayla McDonald	Redmond	Music Performance (piano)
Sean Muir	Westford, MA	Music Instruction
Adrian Olesnyckyj	Newark, NJ	Business (Music Minor)
Jacob Phelps-Ransom	Ashland	Music Performance graduate
Melanie Rankin	Auburn, CA	International Studies
Trevor Sellman	Mt. Shasta, CA	Music-Business
Joseph Tierney	Oregon City	Music-Business

Program Notes:

"Alien rhythmicized sign language"....Dadaist rituals....music performed from wristwatch "scores"....all of these elements, amongst many others, may be found in the music of Mark Applebaum. Throughout his career Applebaum has pushed the limits and expanded the definitions of percussion music – whether it be sounds, instruments, performance practice, or the written medium itself.

TED.com states, "Why you should listen to him: Don't ask Mark Applebaum the question, 'Is this music?' A composer and performer, he takes great joy in challenging the conventional boundaries of musical ontology." Applebaum responds, "Is it music? ... This is not the important question. The important question is, is it interesting?"

Indeed, the first work on tonight's concert, **Wristwatch: Geology**, challenges the definition of music itself - a graphic musical score printed on a wristwatch face. The performers follow the second hand and perform their "music", in a random canon, based on shapes and designs on the watch face. Their instruments: the most archaic and primitive of musical instruments - stones. In contrast, **Mobile for Paper** is a musical tapestry of unorthodox musical gestures created solely from paper - tearing, creasing, folding, tapping, crumpling, etc.

Meditation creates a beautiful, lush collage from musical intervals normally associated with dissonance - sevenths, ninths, and seconds. Originally for piano, six hands, this arrangement for vibraphone, piano, and glockenspiel highlights resonance and colorful overtones. In the rhythmically exciting trio, **Catfish**, Applebaum allows the players to choose their instruments, albeit with some guidance - three metal instruments for one, three wooden for the next, and three skins for the third. Applebaum blends some of his favorite compositional trademarks in this work including complex polyrhythms, metric modulations, aleatoric sections, and a love of groove.

Tonight we are proud to present the world premiere of Applebaum's **30** for percussion ensemble. Terry Longshore and the SOU Percussion Ensemble are the lead commissioners of a consortium of 21 ensembles from across the U.S., Mexico, Canada, and Australia that collectively commissioned this new work. **30** consists of three independent pieces that may be played individually or simultaneously: *The First Decade* for solo percussion, *The Second Decade* for percussion quartet, and *The Third Decade* for percussion septet. Tonight's version will be the full version of all three performed simultaneously.

The solo part, performed by Terry Longshore, is most virtuosic, utilizing matched pairs of simple instruments (woodblocks, cowbells, glass bottles) that are amplified through stereo speakers in order to hyperactualize the panning (the spread of the acoustic sounds into a stereo sound field). The duplicate instruments create fascinating sticking/panning combinations. The grooves played by the quartet nest as counterpoint to the soloist with occasional unison passages. The real challenge of the quartet is that the players are also charged with the task of executing various hand gestures, taken from Applebaum's solo gestural work, *Aphasia*. The septet's musical discourse is most ambient, consisting of looping "rhythm machines"-- somewhat complicated but repeating cells. Over the course of the entire work a timbral drift occurs: e.g., from pitched instruments...to fourteen different shakers...to seven rolls of duct tape...to paper tearing/twigs breaking...etc. As a whole, the work is a fascinating interplay between the three parts. Mark composed **30** in honor of his wife, Joan, on the occasion of their 30th anniversary, which, happens to coincide with this concert!

Finally, we will close with my arrangement for percussion ensemble of one of my favorite jazz tunes by Mark Applebaum, **Tornado Food**. Mark and I have played this as a duo on numerous occasions, and his jazz piano duo with his father has recorded it on their CD, *The Apple Doesn't Fall Far from the Tree*, on Innova Records. I arranged this as an anniversary gift to Mark and Joan. Happy Anniversary and thank you for sharing it with us! ~ Terry Longshore

Mark Applebaum (b. 1967, Chicago) is Associate Professor of Composition and Theory at Stanford University where he served as John Philip Coghlan Fellow and received the 2003 Walter J. Gores Award for excellence in teaching. He received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic work has been performed throughout the United States, Europe, Africa, and Asia with notable performances at the Darmstadt summer sessions, ICMC in Beijing and Singapore, the TRANSIT Festival in Belgium, Stockholm New Music, the American Composers Orchestra's OrchestraTech, the Unyazi Festival in Johannesburg, South Africa, Sonorities in Belfast, Sonic Circuits in Hong Kong, SIGGRAPH in Los Angeles, the Essl Museum in Vienna, the Kennedy Center, at Electronic Music Midwest where served as the 2002 visiting artist, as featured composer at the 2004 University of Michigan Eclectonica Microfestival, and as featured composer at the 61st Festival of Contemporary Music at Louisiana State University.

He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Fromm Foundation, the Paul Drescher Ensemble, the Vienna Modern Festival, Antwerp's Champ D'Action, Festival ADEvantgarde in Munich, Zeitgeist, MANUFACTURE (Tokyo), the St. Lawrence String Quartet, the Jerome Foundation, and the American Composers Forum, among others. In 1997 Applebaum received the American Music Center's Stephen Albert Award and an artist residency fellowship at the Villa Montalvo artist colony in Northern California.

Since 1990 Applebaum has built electroacoustic instruments out of junk, hardware, and found objects for use as both compositional and improvisational tools. Mousetrap Music (1996) and The Bible without God (2005), CDs of sound-sculpture improvisations can be heard on the Innova label. Also on Innova is The Janus ReMixes: Exercises in Auto-Plundering, a CD of eleven electronic works whose source material corresponds exclusively to recordings of the eleven acoustic compositions that constitute his Janus Cycle (1992-1996), as well as Intellectual Property, a CD of hybrid acoustic and electronic works. His orchestral music can be heard on the Innova CD Martian Anthropology; solo pieces appear on the Innova CD Disciplines; and chamber works appear on the Innova CDs 56 1/2 ft. and Asylum, and on the Tzadik CD Catfish.

Applebaum is also active as a jazz pianist and has concertized from Sumatra to the Czech Republic, most recently performing a solo recital in Ouagadougou, Burkina Faso sponsored by the American Embassy. At present he performs with his father, Robert Applebaum of Chicago, in the Applebaum Jazz Piano Duo. Their first recording, The Apple Doesn't Fall Far from the Tree, is available on Innova. At Stanford University Applebaum also serves as the founding director of [sic]—the Stanford Improvisation Collective. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College. Additional information is available at www.markapplebaum.com.

The SOU Percussion Ensembles are 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 ensembles give 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 ensembles also read and perform works by student and faculty composers as a resource to the composition program at SOU. The ensemble's first CD, "La Alma del Árbol - The Soul of the Tree", was released in November, 2012. The SOU Percussion Ensembles endorse Vic Firth Sticks and Mallets.

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. He has taught at several universities and colleges and currently holds the position of Professor of Music, Director of Percussion Studies, and Music Program Coordinator at Southern Oregon University in Ashland, Oregon, where he has taught since 2000.

Bryan Jeffs is an active performer, composer and educator of all facets of percussion. In 2007, Bryan graduated from Southern Oregon University, where while studying under Dr. Terry Longshore, he earned Bachelor's degrees in music performance and music education. Following that, he earned his Master's degree in percussion performance while studying under Dr. Daniel Kennedy at California State University, Sacramento.

Bryan has performed all along the west coast, as well as much of Europe. Bryan has also performed at numerous festivals as both an ensemble member, and featured soloist. Some notable festivals include the Northwest Percussion Festival, the Festival of New American Music in Sacramento, and numerous Day of Percussion events around the northwest. Select groups Bryan has performed with include the Rogue Valley Symphony Orchestra, SyZyGy (NACUSA Southern Oregon), and the Jefferson Pipe Band, where he serves as the lead drummer. Bryan is also a member of the dynamic percussion trio Compás, with percussionists Terry Longshore and Jacob Phelps-Ransom.

Currently Bryan serves as Director of Percussion studies at Rogue Community College where he teaches percussion, world music and directs the RCC Hand Drum Ensemble. He also serves as an adjunct faculty member at Southern Oregon University where in addition to teaching percussion and world music, he assists in the direction of the percussion ensemble. Bryan is a Remo Educational Artist.

NWPF 2013
Lewis & Clark College
April 5,6,7

Hello fellow percussionists!

Guest Artists:

Niel DePonte – Oregon Symphony – Principal Percussionists
John Greeny – Oregon Symphony – Principal Timpanist
Pius Cheung – University of Oregon
Portland Percussion Group

Niel and John would like to give a master class on orchestral excerpts by having groups play for them. The clinic will be 50-55 minutes. So I believe we would have time for 4-5 groups. Here are the excerpts Niel suggests to choose from: Capriccio Espagnole, Scheherazade, Symphonic Metamorphosis, and the like. Please let me know who would like to bring a section in. If there are more than 4, I'll do it by lottery. If less than 2, I'll have Niel and John talk about life in the real world, and maybe John can talk about the auditioning process.

Pius will be giving a master class on marimba. He would like to have a few students play some BACH for him. So please send me names and titles. We will fit in as many as possible within reason.

There are two other 30-minute spots reserved in the band room. I was thinking it would be great to have two mini recitals. So send me names of possible players and rep. Please make sure each work is no longer than 10 minutes. Once I hear back from you all I will choose the players based on rep. OR if you have a 30minute session you would like to give, let me know!

Hotels: http://www.lclark.edu/visit/places_to_stay/

Food: http://www.lclark.edu/visit/where_to_eat/

Map: <http://www.lclark.edu/visit/directions/maps/>

Equipment:

We have many of the larger instruments:

2 Five octave Marimba Ones

1 4.3 Marimba One

Xylophone

3 sets of vibes (one with a working motor)

5 Yamaha Timpani – 20,23,26,29,32

Small, Med Large Tam-Tam

4 Small Concert toms (5",6",6",8")
 One pair of congas
 Two octaves of crotales
 Snare Drum
 Bass Drum – concert, and a few modified drum set BD's for laying flat.
 Chimes – plus many various single pitches
 4 break drums
 Various roto toms
 African hand drums
 2 drum sets – one Jazz Gretch and a full size Yamaha recording customs.

Please email about other smaller instruments, or other items, I may have forgot to include something on the list.

Here is the tentative schedule. Let me know if you have any issues. For the Saturday shows, please limit your program to 45-50 minutes at the latest. All four Sunday shows can be 50 minutes. This will allow students to walk from one venue to the other. I put UO in the Chapel on Sunday because they USUALLY bring all their own equipment (Sean?). Please also note that the Saturday shows only have 30 minutes between groups. I will have EXTRA people around to help move one group out and the other group in.

Friday	7pm	Evans Hall	LC
Saturday	9:00 AM	Evans Hall	EWU
	9:45 AM	Band Room	Mini Recital
	10:15 AM	Evans Hall	BSU
	11:00 AM	Band Room	Mini Recital
	11:30 AM	Evans Hall	SOU
	12:15 PM	Lunch	
	1:30 PM	Evans Hall	CWU
	2:15 PM	Band Room	Niel/John G.
	3:15 PM	Evans Hall	OSU
	4:00 PM	Band Room	Pius Cheung
	5:00 PM	Evans Hall	UW
	5:45 PM	Dinner	
7:30 PM	Evans Hall	PPG /Directors	
Sunday	9:00 AM	Chapel	UO2
	10:00 AM	Evans Hall	SPU
	11:00 AM	Chapel	UO1
	12:00 PM	Evans Hall	PSU
	1:00PM	Evans	Raffle? Awards?

EVERYONE, PLEASE email me a PDF of your program by March 20th formatted for 8.5 X 11. I plan on making a master schedule/program with all the events and programs in it so we save on paper, and so everyone has a master program for their reference. Please let me know how many students you plan on bringing so I can get a general count.

Lastly, the Saturday night concert will feature the Portland Percussion Group for a 30minute session. The other half will be a director's recital. Anyone want to play?

For all of you that have endorsements, it would be AWESOME to hit them up for items for the raffle at the end. I'll be calling he local stores too.

So, fellow percussionists, have I forgotten something?

Peace,

Brett



***Northwest Percussion
Festival***

***Lewis and Clark College
APRIL 6, 2013***

***SEATTLE
PACIFIC
UNIVERSITY
PERCUSSION
ENSEMBLE***

DAN ADAMS, DIRECTOR

PROGRAM NOTES

Solo #1 – Composed by John C Moon, former music master at Colonial Williamsburg, this beating is commonly performed by the Fife and Drum Corp on the streets of Williamsburg and in Tattoo ceremonies.

The Three Camps – Generally performed with fifes as part of the *Reveille*, this was the signal for the soldiers to wake up and prepare for the duties of the day. It was also used as a signal performed before “Taps” in the evening indicating that all was clear from camp to camp.

The General - Generally performed with fifes after the “Camp Duty” as a signal that the army was to move that day.

Crazy Army – “Crazy Army” was written at Christmas time 1933 or '34. Ed Lemley had built a crystal radio and was listening to a station from Ireland at two or three in the morning and in his mind he got some parts going to the music. Ed used to be a blacksmith and a tool merchant and built his son Ken a curved footboard on his bed that was height adjustable and flipped over to practice on. He used to teach ten-year-old Kenny on it. Ed didn't trust his memory so he had Kenny learn the part before he went to bed. It was not too well received. They would never accept something that syncopated back then.

Percussion Music - (1952) was written while Michael Colgrass was a sophomore at the University of Illinois. After using up all of his Jazz drum solo ideas in *Three Brothers*, he decided to look to the music of J.S. Bach for inspiration. As a music student walking the halls, he frequently heard the music of Bach coming from practice rooms. He wanted to stretch himself and enter new areas of music. This piece is Baroque in character and was inspired by J. S. Bach in that it has contrapuntal voices but without specific pitches. He asked himself: “How would Bach-like counterpoint sound on drums?” So he set up a “keyboard” of sixteen sounds, from low bass drum ascending to temple blocks, and divided this “keyboard” into four players. Since Bach's music is non-percussive, a gentle form of drumming was the result.

Ogoun Badagris – derives its inspiration from Haitian drumming patterns, particularly those of the Juba Dance. *Ogoun Badagris* is one of the most terrible and violent of all Voodoo loas and he can be appeased only by human blood sacrifice. This work may thus be interpreted as a dance of appeasement. The four conga drums often act as the focal point in the work and can be compared with the role of the four most basic drums in the Voodoo religions – the be-be, the seconde, the maman, and the asator. The metal plates and sleighbells are to a certain extent parallels of the Haitian ogan. The work begins with a brief *action de grace*, a ceremonial call-to-action in which the high priest shakes the giant rattle known as the asson. Then the principal dance begins, a *grouillère* which in turn is succeeded by the Danse Vaudou at the point at which demonic possession occurs. The word “reler”, which the performers must shriek at the conclusion of the work, is the Voodoo equivalent of the Judaeo-Christian *amen*.

Garangedon – is the dance of the shoemakers, who, in earlier times, formed their own caste. The name of the rhythm is *Garangefoli*, and it was played exclusively by this caste. In those days, people could only marry within their own caste, and, at the weddings, *Garangedon* was played and danced by the women.

PROGRAM

Solo No. 1
The Three Camps
The General
Crazy Army

J.C. Moon
Traditional
Traditional
Ed Lemley

SPU Rope Drums

*Emery Boehnke, Kevin Bontrager, Marcus Davis, Ethan Dufault,
Deven Inch, Ben Kendall, Brennon Knott, Nolan Kurtz – field drums
Carly Bouma, Brogan McCuen, Hannah Schirman – bass drums*

Percussion Music I
Percussion Music II
Percussion Music III
Percussion Music IV

Michael Colgrass
b. 1932

Kevin Bontrager, Marcus Davis, Ben Kendall, Hannah Schirman

Ogoun Badagris

Christopher Rouse
b. 1949

Emery Boehnke, Ethan Dufault, Brennon Knott, Deven Inch, Brogan McCuen

Factions

Lynn Glassock
b.1946

*Emery Boehnke, Kevin Bontrager, Carly Bouma, Marcus Davis, Deven Inch, Ben Kendall,
Brennon Knott, Nolan Kurtz, Brogan McCuen, Hannah Schirman*

Garangedon

Bambara Ethnic Group
Mali, West Africa

Ethnic Drum Ensemble

*Emery Boehnke, Kevin Bontrager, Carly Bouma, Marcus Davis, Ethan Dufault, Deven Inch,
Ben Kendall, Brennon Knott, Nolan Kurtz, Christian McClellan, Brogan McCuen, Hannah Schirman*

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 Venturm and Orchestra Seattle.

MUSIC DEPARTMENT PERSONNEL

Dan Adams: Percussion Studies, Percussion Ensemble
David Anderson: Director of Choral Activities, Concert Choir, Chamber Singers, Conducting
Ian Alvarez: Instrumental Methods
Meg Brennand: Cello
Beth Ann Bonnecroy, Voice
Carlene Brown: Department Chair; Director of Music Therapy
Rodger Burnett: French Horn
Myrna Capp: Piano
Julian Catford: Jazz, Classical and Folk Guitar, Jazz Lab
Bobbie Childers: Administrative Assistant, Fine and Performing Arts
Brian Chin: Trumpet, Brass Ensemble, Coordinator of Music Theory
Todd Gowers: Bass
Brent Hages: Oboe
Cathy Haight: Voice
Ron Haight: Director of Music Technology, Women's Choir
Jack Halm: Choral Methods
Eric Hanson: Director of Instrumental Music, Orchestra, Composition, Conducting
Ramona Holmes: Director of Music Education, Ethnomusicology
Nancy Houghton: Music Therapy
Cherie Hughes: Director of Vocal Studies, Opera Workshop
Wayne D. Johnson: Director of Keyboard Studies, Music History
Mary Kantor: Clarinet, Clarinet Choir
Dan Kramlich: Jazz Piano
David Krosschell: Trombone
Bernie Kwiram: Voice
Les Martin: Organ, Harpsichord, Theory
Gerry Marsh: Director Symphonic Wind Ensemble, Composition
Stephen Michael Newby: Composition, Gospel Choir
Ryan Schwartz: Tuba
Kenneth Pendergrass: Men's Choir
Francine Peterson: Bassoon
Sandra Saathoff: Flute, Flute Ensemble
Matt Schneider: Saxophone
Julie Kae Sigars: Voice, Class Voice, Music History
Christine Feagin: Gamelan
Robert Swan: Piano

ENSEMBLES

Brass Choir
 Chamber Singers
 Clarinet Choir
 Concert Choir
 Flute Ensemble
 Gamelan
 Gospel Choir
 Jazz Lab
 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