AUSTRALIA

Optimum Percussion (Carolyn Watson, Eisteddfod Coordinator) presented the 12th Annual Australian Percussion Eisteddfod on August 27-28 in Sydney. Adjudicators and clinicians included James Campbell (University of Kentucky), Gray France (Australian National University, PAS Australia Chapter President), Sergei Golovko (Melbourne Percussion Ensemble School and Marimba Academy), and Allan Watson (Australian Opera and Ballet Orchestra). Each year, Optimum Percussion holds the Australian Percussion Eisteddfod in Sydney, Brisbane, or Melbourne, where primary and high school students can compete in solo or ensemble events. Schools and percussionists from all over Australia have attended this event since its inception.

Galactic drummer Stanton Moore recently completed a clinic/performance tour of Australia, where he delighted drummers with his New Orleans-flavored funky style. Stanton’s appearances were part of the Drumscene Live Australia Tour 2011, sponsored by Drumtek, the country’s largest percussion retailer. From Aug. 14-21 Stanton and his tour mates crossed the continent, entertaining drummers in Brisbane, Sydney, Canberra, Newcastle, and Adelaide. They finished up at the 2011 edition of Australia’s Ultimate Drummers Weekend & Drum Expo in Melbourne, where Stanton conducted master classes on Aug. 20 and closed the show on Aug. 21.

BELGIUM

The fifth edition of the Ludwig Albert International Marimba Academy took place April 11-21 in the Academic Hall, which was also the host location of the Universal Marimba Competition in July. This Academy was open for intermediate, advanced, and professional marimba players and provided a great opportunity to take private lessons with marimba virtuoso Ludwig Albert and assistant Lin Chin Cheng. The Academy hosted students from Poland, Uruguay, Hong Kong, Bulgaria, South Korea, Taiwan, Mexico, Japan, Thailand, Spain, Tenerife, Serbia, and Belgium, who shared the closing concerts with the lecturers. Adams, Innovative Percussion, Concorde, and Pustjens Percussion Products co-sponsored this event. The next edition will take place in July 2012; for information visit www.ludwigalbert.com.

BRAZIL

Members of the West Virginia University African Music and Dance Ensemble (Zane Cupec, John Lofink, John Posey) under the direction of Dr. Michael B. Vercelli participated in a three-week cultural exchange to Recife and Rio de Janeiro May 19-June 9. Collaborating on the exchange were Dr. Christine Gustafson (flute, East Carolina University), Dr. Michael Sammons (percussion, University of South Alabama), Dr. Sergio Alvaraes (ethnomusicology, Universidade Federal do Rio de Janeiro), and Dr. Mauro Maibrada (guitar, Universidade Federal do Pernambuco). Workshops and master classes were presented at the UFPE and UFRJ on African percussion (Vercelli/WVU African Music and Dance Ensemble), snare drum (Sammons), flute (Gustafson), guitar (Maibrada), the Brazilian Choro (Alvaraes), maracatu with UFPE Professor of Percussion Antonio Barreto, and a performance by Txai-Texas State University) and the UFPE hand-chime ensemble under the direction of Dr. Flavio Medeiros. Students also had the opportunity to participate in a variety of community-based workshops including pandeiro lessons with Claudio Santana, maracatu workshops with Corpos Percussivos directed by Jorge Martin, and samba classes with Monobloco under the direction of Celso Alvim. The exchange was the concluding project of the five-year Music Alive! FIPSE-CAPES grant for student exchanges and collaborative projects between West Virginia University, East Carolina University, Universidade Federal do Pernambuco, and Universidade Federal do Rio de Janeiro. Supplemental funding for this exchange was generously provided by the West Virginia University College of Creative Arts and East Carolina University.

CANADA

In celebration of the 40th anniversary season of Nexus, two back-to-back performances were given by the Toronto-based quartet on July 31 as part of the Ottawa International Chamber Music Festival Chamberfest at St. Brigid’s Centre for the Arts. The first performance was a full Nexus solo concert featuring works by Steve Reich, John Cage, and Nexus member Bill Cahn, as well as several of the group’s signature novelty ragtime xylophone arrangements featuring Bob Becker. Also joining Nexus for this event was the Canadian percussion group Torq.

CHINA

Dr. Michael B. Vercelli (West Virginia University) was in residency at the Central Conservatory of Music, Beijing, China from June 25-29 (Prof. Zhang Boyu, host). The residency concluded a two-year project centered on Internet-based instruction of the gyil (Ghanaian xylophone). Workshops and lessons focused on gyil repertoire and hand drumming tech-
In Memoriam
David Searcy
By Michael Quinn

David Searcy, timpanist of the La Scala Opera orchestra for more than three decades, died on August 2, 2011, after a long illness.

David was a singular authority among colleagues all over the world, and for many young timpanists and percussionists an inspiring teacher and fatherly friend. His playing career, both lyric and symphonic, and his innate musical curiosity made the scope of his knowledge of the repertoire probably the broadest, and his interpretation of that repertoire the deepest, of any timpanist ever. His never-flagging interest in music history fueled his conviction of the worth of tradition in an ever more unsettled world, and he looked always to pass on the cultural heritage of his instrument and its practice to those who sought his presence.

Born in Richmond, California, on January 21, 1946, David first studied in his home city of Oakland, and in his teens was a student of Roland Kohloff. In 1964 he went to Tanglewood, then remained on the East Coast to study with Vic Firth, and in 1965 gave in to a long-held wish to play in Europe when a timpani opening in the Musikerselskabet Harmonien in Bergen, Norway, made the move possible. Two years later he was looking for new challenges, other concepts, and a new artistic orientation. In Vienna he studied with Richard Hochrainer, and then found his true mentor and guide in Robert Finze in Hamburg, Germany.

In 1968 he became solo timpanist of the Bavarian State Opera in Munich, where he remained until 1972 when Claudio Abbado invited him to join the orchestra at La Scala. Later, when Abbado founded the European Youth Orchestra and the Gustav Mahler Youth Orchestra, David was his first choice for a percussion tutor.

From 1980 until his death, David guided the percussion class at Milan’s Civic Music School. Here, he formed a whole new generation of timpanists for Italy and Europe, and a few more distant parts of the world as well. He was also visiting Professor at the Royal Academy of Music in London.

David brought a wholesome fantasy into the world and no one, not even his peers, ever left his company without taking away some bit of knowledge that made music, or playing, or even life, a bit clearer and more meaningful. For that we’ll be ever grateful to him.
On April 2–3, KoSA held its first official workshop in Turin in collaboration with the GM Drum School in Turin, directed by Gigi Morello. Aldo Mazza (Repercussion, KoSA Founder and Artistic Director) and drumset artist Sergio Bellotti (Berklee College of Music) were invited to lead and instruct a two-day intensive workshop covering the topic “it is about the groove.” Covering a broad range of topics, from drumset to hand and world percussion, the classes included both performing and interactive sessions.

At the end of the first day, the 50 participants in Turin were treated to a live video connection to New York where KoSA artist alumnus and digital media expert Allan Molnar facilitated a live interactive video discussion with KoSA alumni faculty artists Mike Mainieri, Marcus Santos, Michael Wimberley and Jim Royle.

The two-day intensive workshop culminated in a public jam session at a local club in the famous Piazza Immanuele. Bellotti and Mazza were joined by local musicians in an evening of jamming and hanging with many students and local musicians.

KoSA Italy sponsors were LP, Sabian, Promark, Evans, Zildjian, Vic Firth, Ringo Music, and Vibe Drums.

**ITALY**

KoSA Festival in Essaouira this summer. The first KoSA art faculty artists Mike Mainieri, Marcus Santos, Michael Wimberley and Jim Royle.

The two-day intensive workshop culminated in a public jam session at a local club in the famous Piazza Immanuele. Bellotti and Mazza were joined by local musicians in an evening of jamming and hanging with many students and local musicians.

KoSA Italy sponsors were LP, Sabian, Promark, Evans, Zildjian, Vic Firth, Ringo Music, and Vibe Drums.

**MOROCCO**

Wes Crawford performed twice on drumset with Between Worlds at the Gnaoua Festival in Essaouira this summer. The first show was for an estimated audience of 25,000 on June 23. The June 24 show was a collaborative concert with Gnaouan superstar musician Hamid Kersi, held on top of an old Portuguese fort. Festival Creative Director and internationally known French/Algerian drummer Karim Ziad shared drumset duties on this second concert. Between Worlds included Broto Roy on tablas.

**SERBIA**

The Stankovic Percussion Ensemble has been very active this year, playing over 60 concerts in Serbia and Montenegro. In February Jeff Queen presented a clinic and two concerts with the SPE Drumline in Belgrade and Novi Sad. In July the group had guests from Southern Missouri University and Illinois State University for a five-day workshop, clinic, and two performances with the ensemble. Clinicians were Matt Brusca, Josh Zimmer, Gregg Walker, Arthur Johnson, and Kevin Ranney. The clinic was supported by the U.S. Embassy in Belgrade. Two Serbian graduate students will continue their studies in the U.S. Milos Branisavljevic received a full scholarship to the Berklee College of Music, and Igor Stojanovic received a full scholarship to Benedict College.

**SOUTH KOREA**

The Taiwan International Percussion Convention (formerly the Taipei International Percussion Convention) was held in May, sponsored by the Ju Percussion Group. The event featured 13 groups from 10 nations performing 26 concerts in eight cities. Guest artists included Nebojsa Zivkovic (Germany), Svet Stoyanov (Bulgaria), TaCTuS (France), PercaDu (Israel), the Amsterdam Percussion Group (Holland), the Seoul Percussion Ensemble and Hannuri Yeon-Hee Dan (South Korea), Okada (Japan), Azaguno (USA), and Strike Percussion (New Zealand).

**USA**

Alabama

The 5th Annual JSU Grey Drummers Summer Gig was held June 23–25 at Jacksonville State University. The Grey Drummers are part of the band alumni organization known as the Grey Echelon. The Marching Southerners of JSU is entering its 55th year in 2011. Spearheaded and organized by Daniel Hammond, the Summer Gig has grown every year since its inception. Clinics were presented by Richard McLendon (I.P. Educator Artist and JSU graduate), Hammond (JSU graduate), Jim Dinkins (DCI percussion judge 1977–97), Clint Gillespie (JSU Assistant Band Director and JSU graduate), special guest speakers John C. Smith (Hawthorne Caballeros Alumni Drum and Bugle Corps, Hawthorne, NJ) and Bob Peterson (Hawthorne Caballeros and the World Drum Corps Hall of Fame), Dr. David L. Walters (JSU Band Director Emeritus), and Daisy Cordona (JSU graduate).

The three-day event included music sections, full ensemble music rehearsals of the drum music played by JSU drum lines over the years, clinics, and social activities. JSU percussionists from 1956 to the present were in attendance and came from Texas, Kentucky, Tennessee, Alabama, and Georgia. Percussion instruments, provided by Hammond, were rebuilt and used to provide instruments that were used during each time period of the drum line’s history.

Alaska

From July 17–23, nine advanced-level percussionists participated in the Alaska Midnight Sun Chamber Percussion Intensive. This program was part of the annual Fairbanks Summer Arts Festival and was held at the University of Alaska Fairbanks. Morris Palter was the program director and Bob Becker was the guest faculty member. Participants performed two dedicated concerts including a complete performance of Steve Reich’s “Drumming” and a series of smaller chamber works including “Away Without Leave,” “Unseen Child,” and “Turning Point” by Becker, as well as works by Toru Takemitsu, John Cage, and Edgard Varèse. This event was sponsored in part by Yamaha, Sabian, and Black Swamp.

California

Jim Greiner recently conducted a drum circle at the 39th Annual Santa Cruz Wharf to Wharf Race. The 10K race attracts 15,000 runners from all 50 states and over 20 countries, including elite African runners, and has raised over $300,000 for area school athletic programs. Jim’s drum circle helps motivate the runners at the starting line and has become a Wharf to Wharf Race tradition. His drum circle was one of 50 musical groups that lined the race course along the scenic coast from the Santa Cruz Wharf to the Capitola Wharf in the Monterey Bay area.
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DrumChannel.com and Los Angeles Music Academy College of Music hosted the Second Annual Drummer’s Reality Camp June 29–July 2. Guest artists included Alex Acuña, Kenny Aronoff, Terry Bozio, Jim Keltner, Cobus Potgieter, Gil Sharone, Thomas Pridgen, and L.A. Music Academy’s Ralph Humphrey, Dave Beyer, Aaron Serfaty, Tony Inzalaco, and Joe Porcaro. The four-day event took place at L.A. Music Academy in Pasadena. Campers were treated to workshops, lessons, master classes, special performances, meet & greets/autograph sessions, a DW Drums factory master classes, special performances, meet & greets/autograph sessions, a DW Drums factory tour, and an in-studio, live clinic by Bozzio at DrumChannel.com studios.

Colorado

The Aspen Music Festival and School Percussion Department featuring faculty artists Jonathan Haas, David Herbert, Doug Howard, and Tom Stubbs were joined by 19 percussion students from around the world along with guest artists Collin Currie, Keith Aleo, and Michael Udow. Currie performed the Rouse percussion concerto, “Der Gerettete Alberich,” with the Festival Orchestra and presented a master class. Aleo and Udow offered their expertise to the percussion class along with the weekly master classes given by the faculty. Elliot Beck served as the Aspen Conductors Academy fellowship principal timpanist, Simon Gomez Gallego was the winner of the Charles Owen Memorial Fellowship, and Ryan Nestor served as the percussionist for the Aspen Contemporary ensemble under the direction of Sidney Hodgkinson.

The percussion ensemble, under the direction of Haas, presented as a part of the Shakespeare mini festival an unprecedented performance of Harrison Birstwhistle’s “For o, for o, the hobby horse is forgot,” which included actors from the AMFS Opera program. Other works on the program included “Omphalo Centric Lecture” by Nigel Westlake, “Tak-Nara” for percussion quartet by Nebojsa Jovan Zivkovic, “20 Minutes off the Pavement” by David Friedman with Matthew Lau, vibraphone soloist, and “First Concerto for Flute and Percussion” by Lou Harrison with Nadine Asin, flute soloist. Charles Rosmarin was the winner of the Messian Exotic Birds audition, which resulted in a performance with acclaimed pianist David Friend and members of the AMFS percussion department.

Connecticut

Grammy Award-winning percussionist, composer, and songwriter Ralph MacDonald was honored with a day all to himself on the final evening of the Jazz-up July music festival in Stamford. MacDonald, a 35-year Stamford resident, was emotionally overcome by the surprise honor, which came in the form of a proclamation by Mayor Michael Pavia: “We have the greatest resources in the world, and we are about to see one of them, live and in person,” Pavia said. “Ralph MacDonald, today is your day on behalf of the citizens of Stamford.” He and fellow Stamford resident Dennis Collins performed a set of songs at the start of the concert, paving the way for the evening’s headliner, Roberta Flack.

Kentucky

Chad Floyd, Director of Percussion Studies at Campbellsville University, presented a variety of percussion clinics and master classes to several high schools and middle schools throughout Kentucky during a one-week tour in May. The schools included Old Kentucky Home Middle School, Shelby County High School, Spencer County Middle School, South Warren Schools, Bullitt Lick Middle School, and Lebanon Middle School. The clinics focused on a number of topics including snare drum, keyboard percussion, timpani, and drumset. The clinics were sponsored by Innovative Percussion.

Maryland

The Drumset and Percussion Camp, part of the Goucher Summer Arts Institute, was held at Goucher College in Baltimore July 10–23 for percussionists ages 13–18. Teaching and performing faculty members consisted of Wes Crawford (camp director, Goucher College), Kwame Ansah-Brew (Goucher College), Phil Bronson (drummer for Jonathan Scales Fourchestra), Greg Clark (Raheem Devaughn, Greyson Chance), Orlando Cotto (Darin Arwater, Andy Gonzalez, Michael Spiro), Jerome Herskovitz (Goucher College), Jeremy Hummel (formerly with Breaking Benjamin),
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New Hampshire

Held from July 4–16 at the Enfield Shaker Museum in Enfeld, the inaugural Chosen Vale International Percussion Seminar was a resounding success. As part of the Center for Advanced Musical Studies, the percussion seminar was hosted by Pearl/Adams artist Doug Perkins and CAMS director Edward Carroll. The seminar was attended by 30 talented, young musicians, coming from across the U.S. as well as from Italy, Brazil, Canada, and Japan to study and perform at the two-week seminar. Pearl Drums and Adams Musical instruments provided a full array of keyboard percussion, drums, and hardware to be used at Chosen Vale.

Chosen Vale offered a truly unique experience to all of the attendees. Not only did nationally and internationally recognized faculty teach at the event, including Matthew Duvall and Tom Freer, but prominent composers were also in attendance to discuss and work with students. As part of a collaborative process, composers Steve Reich, Steven Mackey, Larry Polansky, David Rosenboom, Christian Wolff, and Joseph Schwantner all visited Chosen Vale to give lectures or coaching sessions on their works.

Students prepared four concerts of chamber music over the two-week period. Over the course of the seminar, members of the guest faculty gave lectures, lessons, and master classes for the students. With almost all events at the seminar held in a group setting, all attendees were able to benefit from the constructive criticism, encouragement, and support offered by the faculty.

New York

Larry S. Levine was one of the featured clinicians at the Woodstock Music Trade Show in May. Promoting his acclaimed, award-winning instructional series, “Drumistix—From Pad to Performance,” he played to a capacity crowd. Levine’s interactive class demonstrated and covered such topics as rudimental applications, stylistic development, and drumming/musical awareness. The event was supported by Yamaha, Sabian, Regal Tip/Calato, Aquarian, LT Lug Locks, SKB Cases, HHot Hat, Ja Music, KMC Music, Mountain Rythyn, PAS, Classic Drummer magazine, the LIDC, NARAS, and LARAS.

On March 29, KoSA held its KoSA NYC one-day workshop including clinics and concerts at Lehman College. Clinicians were Arnie Lang, Aldo Mazza, Johanthan Haas, Allan Molnar, Scott Kettnor, Mike Clark, and Victor Rendón joined by his group Co-Tim-Bô (Victor, Chembo Corniel, Guillermo “Memo” Acevedo, Casacud, and Yasuyo Kimura). The event started with Lang (NY Philharmonic), Haas (NYU) and Mazza (Re-percussion), who engaged in a workshop on “The Percussion Section in the Concert Band.” Participants included Penelope Jaco directing the Celia Cruz High School Percussion Section performing “American Faces” by David Holsinger. The clinicians then gave valuable suggestions for improving performance such as stick selection, playing position in relation to the conductor, attack and articulation of specific note values, and dynamics.

Kettnor took the audience on a musical journey to Brazil covering the Northeast rhythm known as Maracatu and demonstrated and discussed some of the similarities between Brazilian and New Orleans drumming. Clark, who is known for his work with Herbie Hancock, covered the topic “From Swing to Linear Funk” and performed and demonstrated with special guest Jerry Z on organ. The final clinician of the day was Rendón joined by his group, Co-Tim-Bô. The group started with a performance featuring bata drums and segued into a traditional Cuban bembé. A discussion of the different rumba styles then followed, which included yambú, rumba cubloma, guaguancó, and the relatively new style of guarapachangue. The clinic ended with the performance of a percussion arrangement of “Manteca,” which featured the group and guests Mazza, Molnar, and Kettnor.

The event culminated with a performance by the 80-piece Lehman College Concert Band (led by Alan Holland) performing “Mambo #5” arranged by Armando Rodriguez and Victor Rendón. Lang joined the group on timpani, along with Mazza, Molnar and others.

Many thanks to the KoSA NYC sponsors: Sabian, Evans, LP Music, Vic Firth, Remo, Lang Percussion, Pro-Mark, Toca, Istanbul Agop, Tama, and DW.

Nexus joined forces with the Canadian Brass in an Independence Day weekend performance at the historic Maverick Hall in Woodstock, hosted by Nexus member Garry Kvistad. The concert was titled “Stars and Stripes” and featured traditional American songs and marches. Much of the music was arranged by former Nexus member Robin Engelman for the recently released CD, Stars and Stripes: Canadian Brass Salute America.
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The CD features members of Nexus with the Canadian Brass, and for weeks it was on the Billboard Classical Chart peaking at Number Two. Among the highlights in the Woodstock concert were Bill Cahn’s arrangement of Copland’s “Fanfare for the Common Man” followed by Peter Schickele (aka “P.D.Q. Bach”) personally introducing his own “Fanfare for the Common Cold.”

Bill Cahn, a member of Nexus and Professor of Percussion at the Eastman School of Music, facilitated a Creative Music Making workshop for 14 participants as part of the week-long summer percussion institute directed by Eastman Professor Michael Burritt. The workshop focused on freeform improvisation based on Bill’s book, Creative Music Making, published by Routledge Books. Each participant had the opportunity to perform and record an improvised piece for immediate playback, listening, analysis, and discussion. Earlier in the week, Bill performed in an improvised duet titled “Ready to Hatch” on Burritt’s solo faculty recital in the Eastman School’s new Hatch Recital Hall. In addition to Burritt’s daily sessions, additional workshops were presented by Lee Vinson, Jacob Nissly, and John Beck.

Pennsylvania
Quey Percussion Duo (Gene Koshinski and Tim Brosious) completed a six-week residency at the International Performing Arts Institute Summer Music Festival in Kingston from June 26 to Aug. 6. The duo filled the festival with performances, master classes, clinics, workshops, private lessons, and side-by-side experiences in large ensembles. One highlight was a performance of Koshinski’s “Concerto for Marimba and Choir,” presented on July 2 with the Performing Artist Institute Choir with Koshinski (marimba soloist), Tim Brosious, Mike Dobson, and Matt Smallcomb (percussion). On July 31, the duo presented a special program entitled “Meditation and Imagination,” which featured new and standard works for percussion including George Crumb’s “Quest” for guitar, soprano sax, harp, double bass, and two percussion, performed by Performing Arts Institute faculty members. The festival was generously sponsored by Sabian, Remo, Innovative Percussion, and Korogi Marimbas.

July 10–16 marked the annual Summer Music Camp (Grant Moore, director) held at Elizabethtown College. James Armstrong, Instructor of Percussion at Elizabethtown College and Millersville University, oversaw all percussion activities and was assisted by students Katelyn Santee (Etown College) and Forrest Black (Millersville University). The week-long camp catered to over 150 young musicians grades 7–12 in all disciplines of music. Percussion activities included daily master classes presented by Armstrong in all areas of percussion, percussion ensemble rehearsals, as well as section rehearsals with large ensembles. Evening concerts featured faculty and student chamber ensembles, including the Music Camp Percussion Ensemble, Latin Jazz Percussion Ensemble, and the Faculty Percussion Trio. The camp closed with a finale concert that highlighted students performing within the large ensemble setting. Armstrong was sponsored in part by Yamaha, Sabian, and Vic Firth.

Sam Ruttenberg and his student Justin Faulkner (Branford Marsalis) shared the bill with singer Jo Thompson at the Philadelphia Jazz Clef Club. It was a tribute to the late Lena Horne whom Sam played with years ago.

South Carolina
The 1st annual nief-norf Summer Festival enjoyed enormous success during its ten-day run from June 1–10. The event was generously hosted by Furman University in Greenville and allowed participants from around the U.S. to participate in the performance and study of some of the most prominent pieces from the percussion repertoire. Utilizing a selection of generously borrowed instruments from Yamaha and Pearl/Adams, nief-norf’s offering included six concerts in ten days, all free and open to the general public.

The festival began with an evening concert by the faculty group the nief-norf Project, who performed Christopher Adler’s compelling work “Pines Long Slept in Sunshine,” as well as works by Mark Applebaum and Steve Reich. Days later, the participants headed downtown to Falls Park and presented Terry Riley’s “In C” and John Zorn’s “Cobra” to a vibrant and enthusiastic audience of all ages.

The festival also included a first-rate evening performance by emerging solo artist Ryan Nestor, which included a rendition of Roger Reynolds’ “Watershed,” and a more informal Cabaret Concert made-up of solo performances by the participants, which was highlighted by Caleb Herron’s closing performance of Vinko Globokar’s “Corporel.” Additionally, composers Caroline Mallonee and Steven Snowden visited campus, presented master classes and coachings, and then heard their pieces presented in concert next to works by Alexandre Lunsqui, Stuart Saunders Smith, and the vintage sounds of Mario Davidskov’s “Synchronisms No. 5.” After more than a week of discussion, rehearsing, and hang-time, the participants presented a final concert on June 9 as part of Furman’s Music by the Lake concert series, attended by over 500 people. The performers gave a performance of John Luther Adams “Qilyaun,” which was surrounded by David Crowell’s “The Day After...,” Christopher Adler’s “Signals Intelligence,” and masterworks by Steve Reich and Iannis Xenakis.
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The festival was directed by Andrew Bliss and staffed by faculty members Omar Carmenates (host), Mike Truesdell (Assistant Director), and Bill Sallak (Technical Director) as well as Christopher Adler (composer-in-residence) and Megan Arns (intern). The festival wishes to thank Black Swamp, Innovative Percussion, Vic Firth, Zildjian, and Sabian for their support.

The 2011 South Carolina Day of Percussion was hosted by Dr. Scott Herring at the University of South Carolina campus on April 16. This year’s event included the second annual High School Solo Competition and All Collegiate Percussion Ensemble. Sympatico Percussion Group headlined the day through their participation in directing the All Collegiate Ensemble, giving individual clinics, and closing the day with a performance. The group’s clinics included Kristopher Keeton’s “Beyond Boundaries,” Susan Powell and Joseph Krygier’s “Improving Ensemble Skills,” and a marimba clinic by Christopher Norton. The event also included a “Rumba Anatomy” clinic by Michael Spiro and Jesse Willis as well as a concert presented by the Blythewood High School Percussion Ensemble under the direction of Jonathan Burbank.

Tennessee

On Aug. 27, guest artist Julie Davila worked hands-on with six regional marching percussion sections at the University of Tennessee at Martin’s 7th Annual Drum Line Tune Up Day. Davila worked on technique, musicality, and a variety of percussive subjects within the marching percussion genre. Julie also gave a clinic for all participating students and band directors using the UTM Marching Percussion Section (Hill, Coordinator, and Nola Jones, Director of Bands) as the demonstration group. The event hosted over 300 high school students and band directors. This event was sponsored by Zildjian, Pearl/Adams, Innovative Percussion, and Evans.

Texas

Eighteen Texas libraries hosted percussion programs by Mark Shelton during June and July. The performances of Mark’s “Strike, Scrape, & Shake Show” were part of the libraries’ summer reading series.

Participants of the University of Tennessee at Martin’s 7th Annual Drum Line Tune Up Day

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The University of North Texas College of Music presented the 5th Annual UNT Marimba Workshop with faculty members Professor She-e Wu from Northwestern University, Dr. Brian Zator from Texas A&M University–Commerce, Dr. Scott Herring from the University of South Carolina, and UNT Percussion Coordinator and workshop host Professor Mark Ford. Guest clinicians for the week-long workshop were composer/percussionist Michael Colgrass and UNT Percussion Professor Christopher Deane. Students came from across the country to participate in master classes, technique sessions, keyboard ensembles, private lessons, and much more. In addition to instruction, there were three student recitals and a faculty recital. Sponsors for the workshop were the UNT College of Music, Dynasty, Innovative Percussion, and Zildjian.

Vermont

The 16th Annual KoSA International Percussion Workshop, Drum Camp and Festival wrapped its annual week of intensive, intimate living and learning with international drum and percussion masters and a very special surprise guest. Participants and faculty alike were stunned and reacted quite emotionally when Neil Peart of the legendary Canadian rock group Rush took center stage at the camp's closing session.

It was an honor for KoSA Founder Aldo Mazza to have Neil accept an invitation to come to KoSA and join Aldo for a publicly candid interview on various topics. Neil also took a few questions from KoSA participants. For a postscript, Aldo and KoSA Artist Faculty members Marcus Santos, Michael Wimberly, and Memo Acevedo joined Neil on a drumkit and djembe ensemble improvisation, with Neil moving to djembe for the finale of a once-in-a-lifetime, spontaneous percussion performance.

Registered participants came from Mexico, the U.K., and all over the U.S. and Canada to study with KoSAs faculty, which included Acevedo (Tito Puente), Carmine Appice (Vanilla Fudge, Rod Stewart), Sergio Bellotti (Spajazz, Berklee), Jimmy Cobb (Miles Davis), Dominick Cuccia (Company of Fifers & Drummers), Mario DeCiutiis (KAT Drums & Mallets, Radio City), Dom Fumuraro (drumming's global ambassador), Aiyun Huang (McGill University), Aldo Mazza (Repercussion), Allan Molnar (Nelly Furtado), Jim Royle (steel drum master), Jeff Salisbury (Albert King, James Harvey), Marcus Santos (Paquito DíRivera), Glen Velez (Grammar-winning frame drum master), Michael Wimberly (P-Funk, African drum specialist) with dancer Alexis Johnson, Zoro (Lenny Kravitz) and the KoSA rhythm section: Bob Quananta (piano) and Francesco Beccaro (bass). KoSA Lifetime Achievement Awards were given to Jimmy Cobb and Neil Peart.

KoSA 16 was sponsored in part by Beatnik, Cadeson, Cooperman, Canadian Musician, ddrum, Dream Cymbals, Evans, Factory Metal, Hudson Music, Istanbul Mehmet, KAT Percussion, LP, Ludwig/Musser, Mapex, Mike Balter, Modern Drummer, PAS, Pro-Mark, Remo, Sabian, Shure, Sticks 'n Skins, Taye, Toca, Vibe Drum, Vic Firth, Yamaha, and Zildjian.