Canadian percussion quartet Répercussion performed in Montreal for two special events during its 2011 season. The first event featured Répercussion as the invited guests of Concerto Della Donna, a dynamic group of young female singers under the direction of Maestro Iwan Edwards (former Choir Director for the Montreal Symphony Orchestra). This concert included music from Africa and South America for women’s choir and percussion, including a new work composed by Répercussion member Robert Lépine and a composition by Répercussion’s Aldo Mazza.

On Oct. 9, 2011, Leander Kaiser played at Schlossbergballe/Starnberg—Germany with his ensemble, Index4 Percussion Quartet. Works included “Minotaurus 4.3” for marimba solo and “Bayon Pernik” for marimba and percussion trio, both composed by Kaiser, as well as compositions by all of the other ensemble members. On Oct. 2, he played a concert titled “Organ and Percussion” at the Artionale Festival in Munich. Works included “Blackwood Solaris” and “Phaikon 493,” both for organ and percussion and composed by Kaiser.

Japanese composer Minoru Miki died on December 8, 2011, after a ten-year battle with prostate cancer.

Miki was born on March 16, 1930 in the Akui-cho district of Tokushima City, Japan. He took up choir in high school and attended the Tokyo National University of Fine Arts and Music. He studied with Tomojiro Ikenouchi and Akira Iikubo, and graduated with a composition degree in 1955.

After graduation, Miki composed music for TV, movies, and choirs, including “Kurudando” (1963), a cantata for traditional Japanese instruments and mixed chorus. The instrumentalists from this performance served as the nucleus in 1964 to form a new ensemble, Pro Musica Nipponia. Miki composed 33 works for Pro Musica Nipponia and organized tours and concerts around the world. In addition to Pro Musica Nipponia, Miki focused much of his career to combine Japanese culture with Asian and western influences through his works and various ensembles he organized.


Miki also worked with marimbist Keiko Abe to build the repertoire and capabilities of marimba performance. Since first working with Abe in 1968, percussion was a large part of his compositional output. In addition to “Time for Marimba,” “Concerto for Marimba and Orchestra,” and “Marimba Spiritual,” all pieces that were commissioned and premiered by Abe, Miki composed percussion ensembles and chamber works that utilize percussion and marimba. His most recent percussion ensemble work, “Z Conversion,” was given its United States premiere at PASIC 2006 and later recorded by the Texas A&M University-Commerce Percussion Ensemble. Other works include “Z Concerto” (a percussion duet concerto) and small percussion ensembles “Dotoh,” “Kincho Daiko,” and “Yoshitsune Daiko.” Other chamber works with marimba include “Sohomon III” for marimba, soprano, and piano, “East Arc” for marimba, violin, cello and piano, and “Marim Dan-Dan” for marimba and two percussionists.

Miki composed over 200 works in many different genres and instrument combinations and worked diligently to bring Japanese culture to people all across the world through his music.
USA

Alabama

Dr. Norman Weinberg (University of Arizona) was in residency at the University of South Alabama (Michael Sammons, host) in Mobile, and appeared as a guest artist/soloist with the USA Percussion Ensemble on Nov. 21 and 22, 2011. Weinberg performed Paul Bissell’s “Alabados Song” with the percussion ensemble as well as “Ambient Resonances” by Peter Klatzow and “CaDance for Two” by Andy Pape with Sammons. During his residency, Weinberg gave several clinics and lectures on technology and music. Sponsors for this event included Yamaha, Vic Firth, Remo, Grover Pro Percussion, and Zildjian.

Arkansas

On Nov. 6, 2011, Dr. Brett Dietz (Louisiana State University) presented a master class-clinic at Ouachita Baptist University in Arkadelphia. Dietz heard student performances on marimba and xylophone and presented techniques for achieving musicality and developing facility using keyboard percussion grips. Dietz and saxophonist Dr. Griffith Campbell (Louisiana State University) presented a concert that evening that included selections from Song Book for Alto Saxophone and Marimba by David Maslanka, “Breathless” by David Stock for saxophone and vibraphone, and Dietz’s “Seven Ghosts Above the Landscape” for saxophone and drumset composed in response to Hurricane Katrina. Both events were made possible through the support of Dynasty, Innovative Percussion, and the Division of Music.

Illinois

The Southern Illinois University Carbondale (SIUC) Percussion Department (Ron Coulter, director) hosted mbira masters Caution Shonhai and Erica Azim for three days of workshops and concerts Sept. 6–8, 2011.

Indiana

Chops Percussion hosted Todd Sucherman for a clinic at Paige’s Music in Indianapolis on Nov. 8, 2011. Due to the large attendance, the event was held in Paige’s Music, allowing an estimated 120 people to enjoy all that the clinic had to offer. Sucherman performed an opening solo, prompting the first of many standing ovations from the audience. Todd performed various tracks and conducted a Q&A session with the crowd. As door prizes were given away, everyone moved to Chops Percussion for an autograph and photo session with Sucherman.

Kentucky

Dr. Andy Bliss, Interim Director of Percussion Studies at the University of Tennessee, presented a lecture on the history and relevance of multiple percussion to the Campbellsville University Percussion Studio, under the direction of Dr. Chad Floyd, on Dec. 7, 2011. Bliss also presented a master class while on campus. The event was sponsored by Yamaha, Innovative Percussion, Evans, and Black Swamp.

Mississippi

Dr. Andy Harnsberger (Lee University) was in residence at Mississippi State University in November. He presented a clinic and was the featured artist on the MSU percussion ensemble concert, which featured his pieces “DIN,” “Palmetto Moon,” and “Vertigo” with Jason Baker, Andy Harnsberger and members of the MSU percussion studio
The PAS museum has received a vintage drumset from Ronnie LaGrone, a gift that includes two 14 x 3 snare drums, a Gretsch 14 x 5½ white marine pearl snare drum, and a 12 x 26 8-lug, single-tension Leedy Reliance wooden bass drum with maple hoops, decorated with a scroll-shaped decal “Seiberling-Lucas/Music Co./Portland [OR].” Additional drumset components include a vertical snowshoe hi-hat with two 7-inch brass cymbals; a Ludwig & Ludwig "Ludwig Jr" bass drum pedal, with attached cymbal striker; and a 12-inch cymbal mounted on a spring holder, an 11-inch Ludwig cymbal mounted on a clutch, and a 10-inch cymbal mounted on a Slingerland clutch. The gift also includes a large collection of miscellaneous period hardware.

Julie Hill has donated a collection of eight Brazilian instruments that she originally loaned to the Rhythm! Discovery Center for its grand opening in 2009. This group of instruments is featured on page 72 of the January 2012 issue of Percussive Notes. The gift includes a DVD from Carnival 2005 and thirteen 5 x 7 photographs.

The percussion industry continues to be generous to the PAS museum. From Yamaha Corporation of America we have received five drums: 16-, 12-, and 8-inch toms and 24- and 20-inch bass drums. These drums are currently being used in the Rhythm! Discovery Center’s interactive exhibit illustrating acoustic principles. The gift also includes a 26-inch timpano. From Remo, Inc., we received a 40-inch tunable drum table, two RotoToms with stands, and assorted drumheads. Pearl Corporation donated three marching bass drum stands, Avedis Zildjian Co. sent two 16-inch K Constantinople suspended cymbals, and from Mike Balter Mallets we received assorted pairs of mallets for all interactive stations. Memo Acevedo of Latin Percussion has donated a traditional four-row xylophone, manufactured by A. Müller, Berlin. Michael Vercelli sent disassembled pieces of an African gyil, including a calabash gourd, one hardwood bar, part of the frame, and leather thongs. This donation is presently included in an exhibit in the Rhythm! Discovery Center’s long gallery. From Lynn Glassock we received 29 mallet pairs, plus drumsticks.

The PAS Library received from Ian Turnbull an original hand-colored framed lithograph of a figure from the 3rd Regiment of Foot, The Band, The British Army (1828), by E. Hull, along with a framed photograph of James Blades, OBE, and Evelyn Glennie, OBE, autographed by the subjects (1995). Both pieces are from the estate of James Blades. Turnbull’s donation also includes percussion-related brochures, programs, newspaper clippings, and his personal PASIC nametags from 1976 through 2005.

B. Michael Williams has donated to the Library his collection of personal correspondence received from John Cage from 1988 through 1990. Included in the gift are an invitation to an event honoring John Cage at the Cunningham Dance Foundation in 1989, a second invitation from the foundation to a memorial event honoring John Cage in October 1992, and several negatives of color photographs of Cage. From Steve Barnhart, Department of Music at the University of Wyoming, we received a short 16mm film (c. 1971), Beats Go On: Percussion from Pleistocene to Paradiddle, a survey of percussion evolution using animation along with video of a Shelly Manne solo performance.

The library holdings have been significantly expanded with donations of books, published scores, photographs, percussion industry catalogs, documents, journals, programs, newsletters, and published audio recordings from the personal libraries of John Galm, Lynn Glassock, Rick Mattingly, Ross Ginsberger, George Boberg, Thomas N. Akins, and Paul Berns. Mattingly’s donation includes copies of a number of patents approved by the U.S. Patent Office.

William Kemnitz donated five DVDs from the Nevada Day of Percussion (April 2008), documenting his appearance as a guest discussing his personal memories of Clair Omar Mussel from the 1940s and also as a featured participant in the highlight of the Nevada event, a marimba orchestra rehearsal and concert. From Geary Larrick we received a copy of a program for his recent appearance at the Lincoln Senior Center, Stevens Point, Wisconsin.

The Big Beat is held every year at Stebal Drums to raise money to help schools buy more instruments. At 6:00 p.m. (Eastern time), 2000–3000 drummers played the same beat (at the same time) at major drum shops all over the country. This was an attempt to break the record in the Guinness Book of World Records.

O

On Nov. 22, 2011, Nashville drummer and recording artist John Toomey presented a clinic on 6-way independence for drumset at the University of Tennessee at Martin. The clinic was centered around Toomey’s new DVD that focuses on teaching an innovative approach to independence primarily with the feet.

D

Dr. Blake Tyson was in residency at Lee University on Oct. 24–25, 2011. The event was hosted by Dr. Andy Harnsberger, Director of Percussion Studies/Artist in Residence, and Brandon Wood, Instructor of Percussion, and sponsored by the Lee University Fine Arts Committee. Tyson performed “Cloud Forest” with the Lee University Percussion Ensemble as a special guest artist on the fall concert. Tyson also presented a workshop on “Composition for Percussion.” The event was co-sponsored by Dynasty, Zildjian, and Pro-Mark.

K

Keith Aleo—Director of Education and Orchestral Activities at the Avedis Zildjian Company and Percussion Faculty Member at Boston Conservatory and Interlochen—was in residence at the University of Tennessee at Martin Nov. 4–6, 2011. Aleo presented an orchestral percussion master class on Friday to members of the UT Martin Percussion Studio. On Saturday, Aleo presented a history of Zildjian cymbals, which was followed by a cymbal testing. During this time, all participants could play and experiment with the cymbals of their choice and purchase them at a discount from Amro Music (co-sponsor). On Sunday, Aleo

Ohio

On Nov. 6, as part of The Big Beat 2011, John Sierra and Tom Shelley played to several recorded tracks by the Phil Keaggy Trio at Stebal drum shop in Cleveland. The duo demonstrated how the drumset and various percussion instruments are played, and how a drummer and a percussionist can work together to complement each other’s playing while supporting the overall sound of the music. Members of the audience were then invited up for a percussive jam with John and Tom.
performed as featured soloist with the UT Martin Percussion Ensemble on their fall concert. The event was sponsored by the Avedis Zildjian Company.

Anders Astrand and Evaristo Aguilar presented a clinic on improvisation and creativity at the University of Tennessee at Martin on Nov. 7, 2011. The event was sponsored by the UT Martin Department of Music and the UT Martin Percussion Society along with Innovative Percussion and Zildjian.

Texas

On Nov. 22, 2011, SYZYGY, the new music ensemble at Southern Methodist University’s Meadows School of the Arts, performed Steve Reich’s “Music for 18 Musicians.” Among the percussionists in the ensemble were Meadows faculty member Jon Lee, director of the Meadows Percussion Ensemble, and guest artists Jeff Moore, Professor of Percussion at the University of Central Florida in Orlando, and Robert Bridge, Professor of Percussion at SUNY-Onondaga (Onondaga Community College) in Syracuse, NY. While on campus, Moore gave a clinic on a hands-separate approach to snare drum technical development and Bridge taught a class on Turkish dombek techniques.

Southern Methodist University hosted a Day of Percussion on Jan. 8 featuring clinics by the Meadows Percussion Faculty. The Day began with a clinic on symphonic percussion techniques, taught by Doug Howard, Principal Percussionist with the Dallas Symphony Orchestra. Next on the program was a timpani session from Kalman Cherry, who recently retired from the DSO after a 51-year career. Drew Lang, a member of the Dallas Wind Symphony, gave a clinic on creative practice for marimba. The afternoon sessions concluded with a vibraphone clinic on means of expression (pedaling, dampening, improvisation) by Ed Smith. Following a short dinner break, the day concluded with a clinic on the “Meadows Percussion Ensemble.”

In Memoriam

Phil Kraus
1918–2012

Percussionist Phil Kraus died January 13, 2012 in Houston, Texas. He was 93. Born in New York City in 1918, Kraus started studying xylophone at age 8. He won a full scholarship to the Juilliard School at 17. After graduation he worked in a radio band at WNEW and then joined the Army during World War II, where he was recruited to play in the band for Irving Berlin’s This is the Army, both on Broadway and in the movie version.

After the war, Kraus became an in-demand studio musician, working in television, concerts, and recording sessions in New York. He played the marimba riff in Ben E. King’s “Spanish Harlem,” the guiro on “Stand by Me,” and various percussion instruments for such artists as Billie Holiday, Carol King, and Ray Charles. He played with groups led by Quincy Jones, Benny Goodman, and Doc Severinson; was in the bands of such TV shows as The Ernie Kovacs Show, The Perry Como Show, The Jackie Gleason Show, The Ed Sullivan Show, and Howdy Doody; and played on the soundtracks of such movies as Midnight Cowboy, Carrie, and The Godfather.

Kraus recorded a few albums under his own name in the 1950s for the Golden Crest label, including The Percussive Phil Kraus and Conflict, both of which include original compositions by Kraus. He teamed with drummer Bobby Rosengarden for an album on the Time label called Like—Bongos. The two went on to record albums for RCA, Decca, and Project 3 during the 1960s. He worked with Dick Hyman and the Living Percussion on The Beat Goes On. He wrote five instructional books, including the three-volume Modern Mallet Method.

In 1978, Kraus moved to Houston, Texas. He worked as personnel manager for the Houston Symphony, taught percussion at Rice University’s Shepherd School of Music, and played in the Houston Pops.
THE ULTIMATE SELECTION OF SAMBA

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the Day concluded with clinics by Jamal Mohamed on rhythms and techniques for hand drums and John Bryant on drumset. (Howard, Smith, Mohamed, and Bryant are also members of the percussion ensemble D’Drum.)

Wisconsin

Geary Larrick wrote an article titled “Priorities in Percussion” for the Winter 2011–12 issue of the National Association of College Wind and Percussion Instructors Journal.

ON THE ROAD

Wes Crawford performed a series of drumming clinics sponsored by Dream Cymbals and Gongs in 2011, including Aug. 6 in Lititz, Penn. for a “Drums Not Drugs” event (hosted by Bobby “D” Jones), Sep. 7 in Baltimore, Md. at Mid-Atlantic Drum Shop (hosted by Keith Larsen), Sep. 22 in Radford, Va. at Radford University (hosted by Dr. Robert Sanderl), Sep. 23 in Blacksburg, Va. at Virginia Tech (co-hosted by Dr. Jason Crafton and Dr. John Floyd), Sep. 23 in Roanoke, Va. at the Jefferson Center Music Lab (hosted by Ryan Browning), Oct. 26 in Baltimore, Md. at Goucher College (hosted by Dr. Kendall Kennison), and Nov. 5 in Shepherdstown, W.Va. at Shepherd University Drumming and Percussion Festival (hosted by Dr. Michelle Humphreys).

Evolution Percussion Duo (Maria Finkelmeier and Jacob Remington) recently completed a U.S. tour spanning Alaska, Ohio, Pennsylvania, and New York, presenting their project “Compose. Perform. Inspire: New Voices in Percussion Music.” While in residency in Piteå, Sweden, the duo raised over $7,000 to commission four new pieces by four respected, young composers: Casey Cangelosi, Dave Hall, Baljinder Sekhon, and David Skidmore. The duo presented these new pieces, along with their own music, on the tour. They will record the music in February and release their first CD. The entire premiere concert of the works can be found on YouTube.

Percussionist Joseph Van Hassel performed Dan VanHassel’s fzzl for electronically pre-prepared solo snare drum at the Electroacoustic Barn Dance at the University of Mary Washington in Fredericksburg, Va. in October, 2011, and at the National Student Electronic Music Event at the Peabody Institute of the Johns Hopkins University in Baltimore, Md. in November. The piece was written for Van Hassel, who premiered the work in April 2011 in West Hartford, Conn.

In Memoriam

RALPH MACDONALD
1944–2011

Percussionist, songwriter and producer Ralph MacDonald died on Dec. 18, 2011. He was born in Harlem, New York in 1944, the son of Trinidad-immigrant and Calypso performer “Macbeth the Great.” Ralph grew up amidst the rise of Calypsonian revolution in New York City. At 17, Ralph landed a job with Harry Belafonte that lasted 10 years and introduced him to songwriter Bill Salter, with whom he began writing songs. In 1966, MacDonald wrote all the songs for Belafonte’s Calypso Carnival album.

At age 27, MacDonald, Bill Salter, and William Eaton started their own publishing company, Antisa Music. About two years later, Ralph was working as a percussionist with Roberta Flack. He and Salter had written a song called “Where Is the Love,” which he pitched to Flack. She recorded it, and it went on to sell 10 million copies, earning Roberta and Donnie Hathaway Grammys and firmly establishing Antisa Music.

Ralph began recording with such legends as James Taylor, Billy Joel, Bette Midler, Diana Ross, and Paul Simon. He and his partners wrote the Grover Washington Jr. hit “Mr. Magic” and Antisa Music placed a song called “Calypso Breakdown” on the BeeGees’ Saturday Night Fever soundtrack. That album sold 47 million copies and earned MacDonald two Grammys, as a performer and a producer. Ralph subsequently released two albums of his own, gaining commercial success and international recognition.

In 1980, Ralph wrote and produced Grover Washington Jr.’s album Winelight. Among the MacDonald compositions were “Winelight,” “In The Name Of Love,” and “Just The Two Of Us,” which has been recorded by hundreds of artists worldwide, including Will Smith’s 1999 adaptation of the song. In recent years, MacDonald played with Jimmy Buffett’s band.

News items for the “People and Places,” “Industry News” and “On the Road” sections of Percussion News must be received at the PAS office within three months of the date of the event.

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Yamaha and DCI Support of Music Education by the Numbers

135
DCI events each year

400K
Fans attending DCI shows over the 80-day summer tour

250K
Active DCI alumni

40+
Number of states in the DCI summer tour, with each corps traveling an average of 10,000 miles

1.2M
Number of miles the corps feed their 5,000 performers and staff each summer

20%
Percentage of Yamaha Percussion artists with a Marching Arts background

$27M
Money supplied by Yamaha to support corps

7
All-Yamaha corps, playing Yamaha percussion and brass and using Yamaha Pro Audio

Madison Scouts, who won the 1988 DCI championship, selected Yamaha as their instrument partner in 1985

The Cavaliers
The Cavaliers have been DCI champions seven times during their 25-year Yamaha bond

The Cadets
The Cadets have earned three DCI championships and three High Percussion awards with Yamaha

Colts
The Colts, seven-time DCI finalists, are seven years with Yamaha

BLUECOATS
After selecting Yamaha in 2005, the BlueCoats soon reached their highest DCI finish

Carolina Crown
The newest All-Yamaha corps, Carolina Crown placed 2nd in DCI 2009

Competition Won by Yamaha Corps

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<tr>
<td>High Percussion Awards</td>
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<td>High Brass Awards</td>
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Millions
Miles traveled by Yamaha staff in support of drum corps

11
DCI Hall-of-Fame members with Yamaha affiliation

Timeline of Landmark Yamaha Marching Products & Events

- **1985**: First year of Yamaha instruments in DCI
- **1988**: Madison Scouts win DCI with Yamaha
- **1990**: Yamaha introduces Corps Custom snare drum
- **1993**: Yamaha introduces SFZ marching snare drum
- **1999**: Yamaha debuts Multi-Frame I for pit percussion
- **2000**: Yamaha presents MTS marching snare
- **2003**: Yamaha presents 8200 Series Field-Corp Marching Toms & Bass drum
- **2005**: Colts, Blue Coats begin using Yamaha brass
- **2007**: Cavaliers & Yamaha: 20 Year Anniversary
- **2010**: 25 years of Yamaha drum corps involvement

Sources: Yamaha DCI, DCI