

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION

PASIC 13

INDIANAPOLIS INDIANA

NOVEMBER 13-16

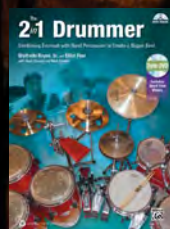
■ PASIC 2013 PROGRAM

Booth **117**

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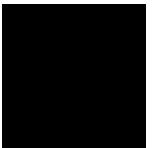


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When you think music, think Yamaha.



Congratulations to **Salvatore Rabbio**

2013 PAS Hall of Fame Inductee

Salvatore Rabbio, a world-class performer, clinician and educator, who served as principal timpanist with the Detroit Symphony Orchestra and molded some of today's best percussionists, will be honored. We are proud to have Sal as part of the Yamaha family since 2002.

Appearances* by: Andrew **Bliss** • Robert **Breithaupt** • Robert **Chappell** • Anthony **Cirone**
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David **Stanoich** • John **Tafoya** • Benjamin **Toth** • Rodrigo **Villanueva** • Jon **Weber**
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* appearances subject to change

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A Proud Member of the PAS Community **Since 1981**



PAS President's Welcome

On behalf of the Percussive Arts Society (PAS) it is my pleasure to welcome you to Indianapolis for our 38th International Convention. PASIC is the largest gathering of percussionists in the world and I hope you will enjoy the artists, educators, energy, and friends that you will encounter over the next four days. There is so much to see and hear every year at PASIC it is impossible to see it all. Look through the schedule (or download it to your smart phone) and find a group of events that caters to your particular percussive interests and I believe that you will leave Indianapolis rejuvenated and inspired for the rest of the year.

At the convention center you will find multiple daytime sessions covering a wide variety of instruments and topics by world-class artists and four exciting evening concerts. We also have included these unique offerings for 2013:

- FOCUS Day "Above and Beyond" (Wednesday evening concert and Thursday events celebrating the expanding definition of percussion.)
- Entrepreneurial Skills for the 21st Century Percussionist
- Presenting the EMvibe – An electromagnetically Actuated Vibraphone
- Incorporating Technology in the Classroom – Panel Discussion
- "I had it in the practice room..." Supercharging your practice results.
- Are you a Rhythm Master? – Test your abilities in this new research study.

Events this year that will be offsite but close to the convention center are:

- Technology Day at Indiana University – Purdue University Indianapolis (IUPUI) (Wednesday 9-5)
- New Leedy and DRUMset exhibits at the Rhythm! Discovery Center (open every day)

PASIC 2013 will include several interactive drumming sessions including late night Drum Circles and the new Rhythm Lounge; and for those who enjoy starting the day off with some physical activity, join the daily group Fun Runs at 6:30 am, or the Mind, Body, Spirit Health & Wellness sessions at 7:30 am. As always, there are many choices for dining and socializing within easy walking distance of the convention center and hotels.

I encourage everyone to drop by Room 212 on Friday for a FREE hearing test.

The Exhibit Hall will be filled with new products, instruments, and music from our friends in the music industry. Many of the instruments you will hear at PASIC are supplied by our industry partners and we sincerely thank them for supporting our convention.

We have 17 Committee and Board of Director's meetings that are open to all members and are listed in the schedule. If you have an interest in one of these areas, members are welcome to stop by and see how PASIC planning and PAS projects get started. It's an excellent opportunity to find out what happens behind the scenes.

I would like to thank our PAS Staff for their work behind the scenes all year and especially in the last few months to produce this event. In particular I wish to recognize our Executive Director and Event Production & Marketing Director Jeff Hartsough who has been working double-duty for PAS since February. If you see our staff near the registration area don't forget to thank them.

And now—Enjoy PASIC 2013.

A handwritten signature in black ink that reads "John R. Beck". The signature is written in a cursive, flowing style.

John R. Beck
President, PAS
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Solo Vibraphone Competition Judges

Anders Astrand . Rusty Burge . Stefon Harris
 Arthur Lipner . Ney Rosauero . Dave Samuels . Ben Toth

International Percussion Ensemble Competition Judges (University Division)

Tom Burritt . Scott Herring . Susan Powell . J.B. Smith

International Percussion Ensemble Competition Judges (High School Division)

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World Music Percussion Ensemble Competition Judges

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Percussion Composition Contest Judges (Snare Division)

Omar Carmentes . Eugene Novotney . Ben Wahlund

Percussion Composition Contest Judges (Steel Pan Division)

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Marching Composition Contest Judges

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PAS/Yamaha Terry Gibbs Vibraphone Scholarship

Jim Lambert

Freddie Gruber Scholarship

Jeff Crowell . Marshall Maley

PAS/Remo, Inc. Fred Hoey Memorial Scholarship

Bob Brudvig . Eric Willie

Larrie Londin Memorial Scholarship

Dom Famularo

PAS/Armand Zildjian Percussion Scholarship

Ben Miller . Mike Sammons . Dan Smithiger

PASIC Scholarships

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Sabian/PASIC Scholarships

Ian Turnbull

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- 64 Rock Bottom Brewery* \$\$ 317.681.8180
- 65 Sahn's Tavern & Cafe* \$\$ 317.822.9903
- 66 Senu 317.536.0036
- 67 Shapiro's Delicatessen \$\$ 317.631.4041
- 68 Skyline Club \$\$\$ 317.263.5000
- 69 Slippery Noodle Inn* \$ 317.631.6974
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Chocolate Cafe* \$ 317.951.4816
Indy Swirl* \$ 317.951.4816
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- 72 Steak 'n Shake \$ 317.634.8703
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- 75 Taps & Dolls \$ 317.638.8277
- 76 Tavern on South* \$ 317.602.3115
- 77 Tiki Bob's Cantina 317.384.8622
- 78 Tilted Kilt Pub & Eatery \$ 317.600.3633
- 79 Tin Roof* \$ 317.951.2220
- 80 Weber Grill Restaurant* \$\$ 317.636.7600
- 81 Wild Beaver Saloon \$ 317.423.3080

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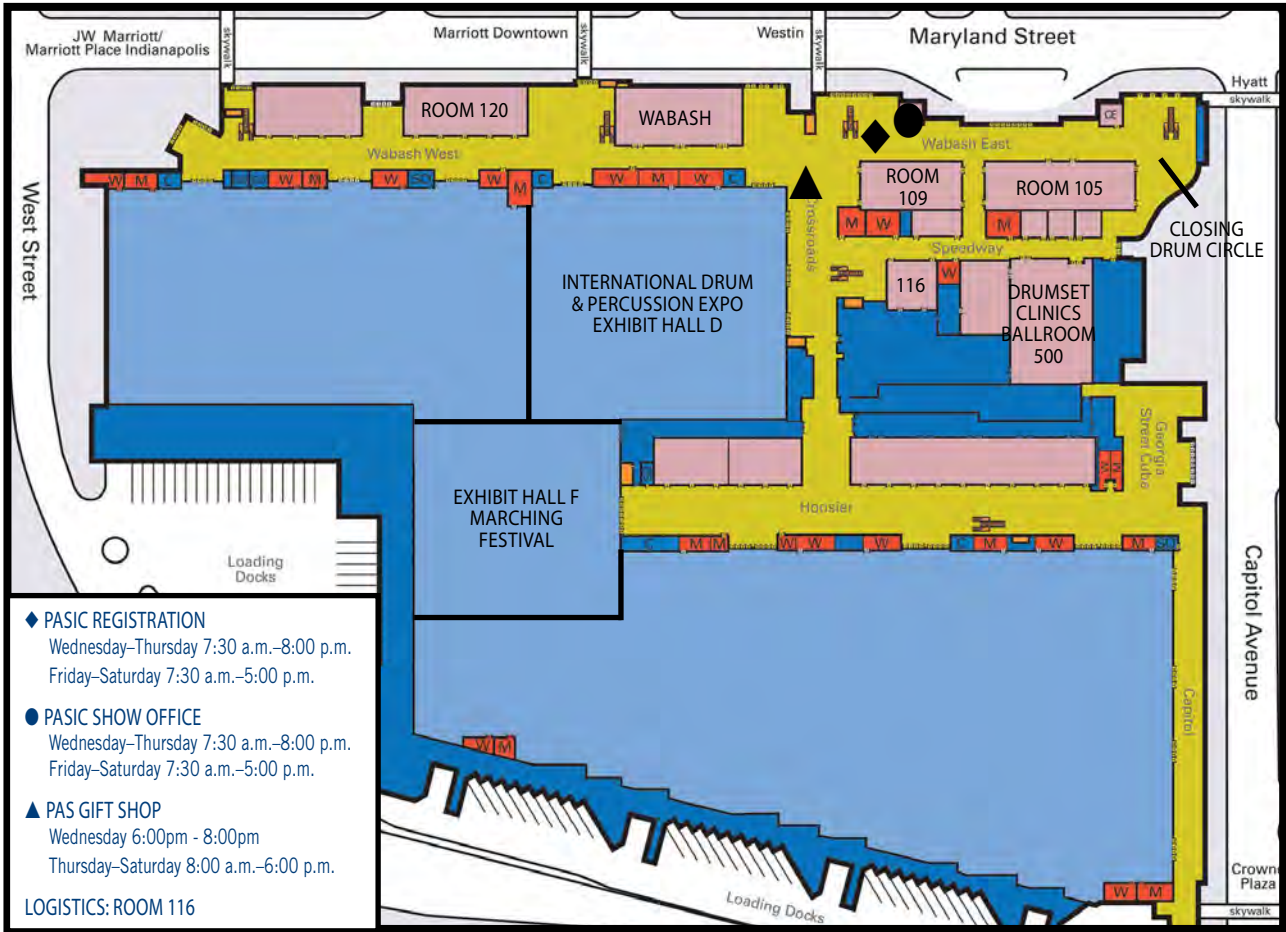
- A The Alexander, 317.624.8200
Market Table 317.624.8200
- B Canterbury Hotel, 317.634.3000
Canterbury Kitchen & Bar 317.634.3000
- C Comfort Suites Indianapolis City Centre, 317.631.9000
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- H Hilton Indianapolis Hotel & Suites, 317.972.0600
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Alexander's Bar and Grille \$\$ 317.635.2000
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\$ = less than \$12 | \$\$ = \$12-\$24 | \$\$\$ = \$25-\$40 | \$\$\$\$ = more than \$40

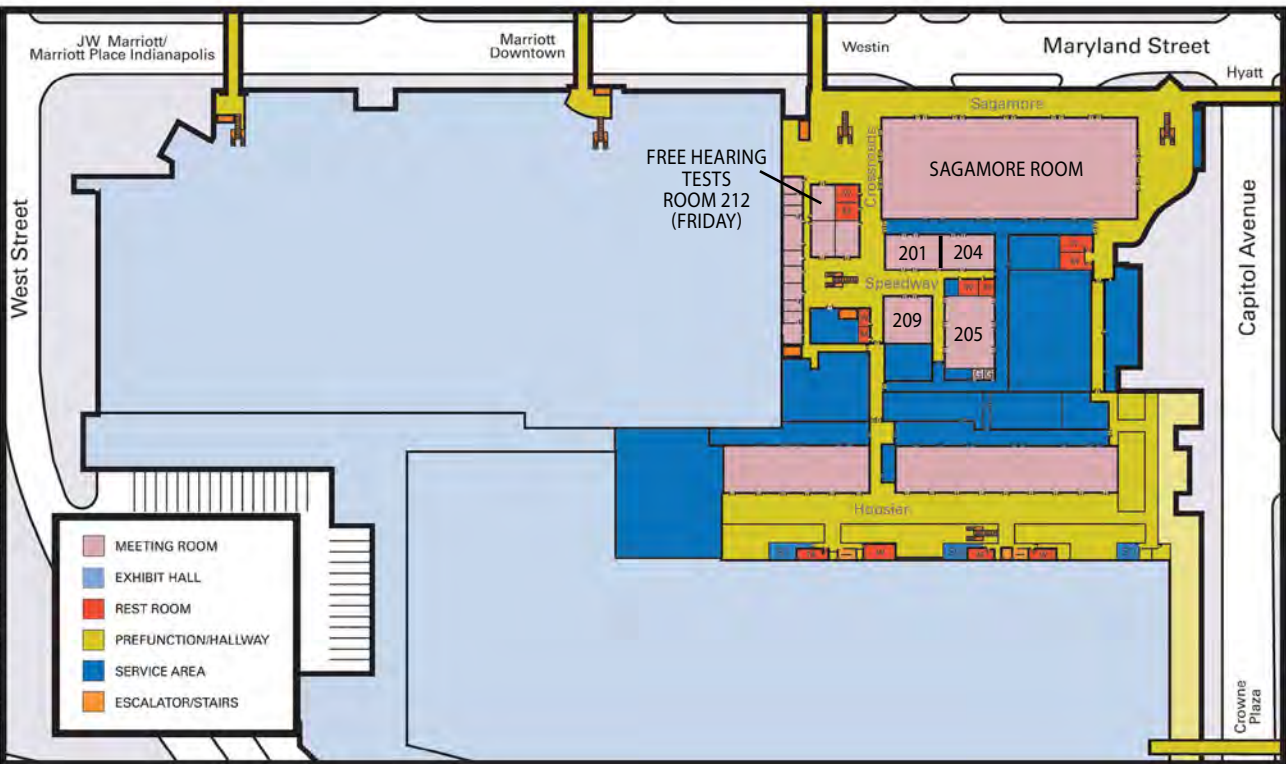
* Indicates seasonal outdoor dining. Listings reflect Visit Indy partner establishments. 10/13



CONVENTION CENTER LEVEL I



CONVENTION CENTER LEVEL II



Westin Hotel Map

WESTIN FIRST FLOOR



*Rhythm! Discovery Center
is located on the Northwest corner of
Washington and Illinois Streets*

HOURS

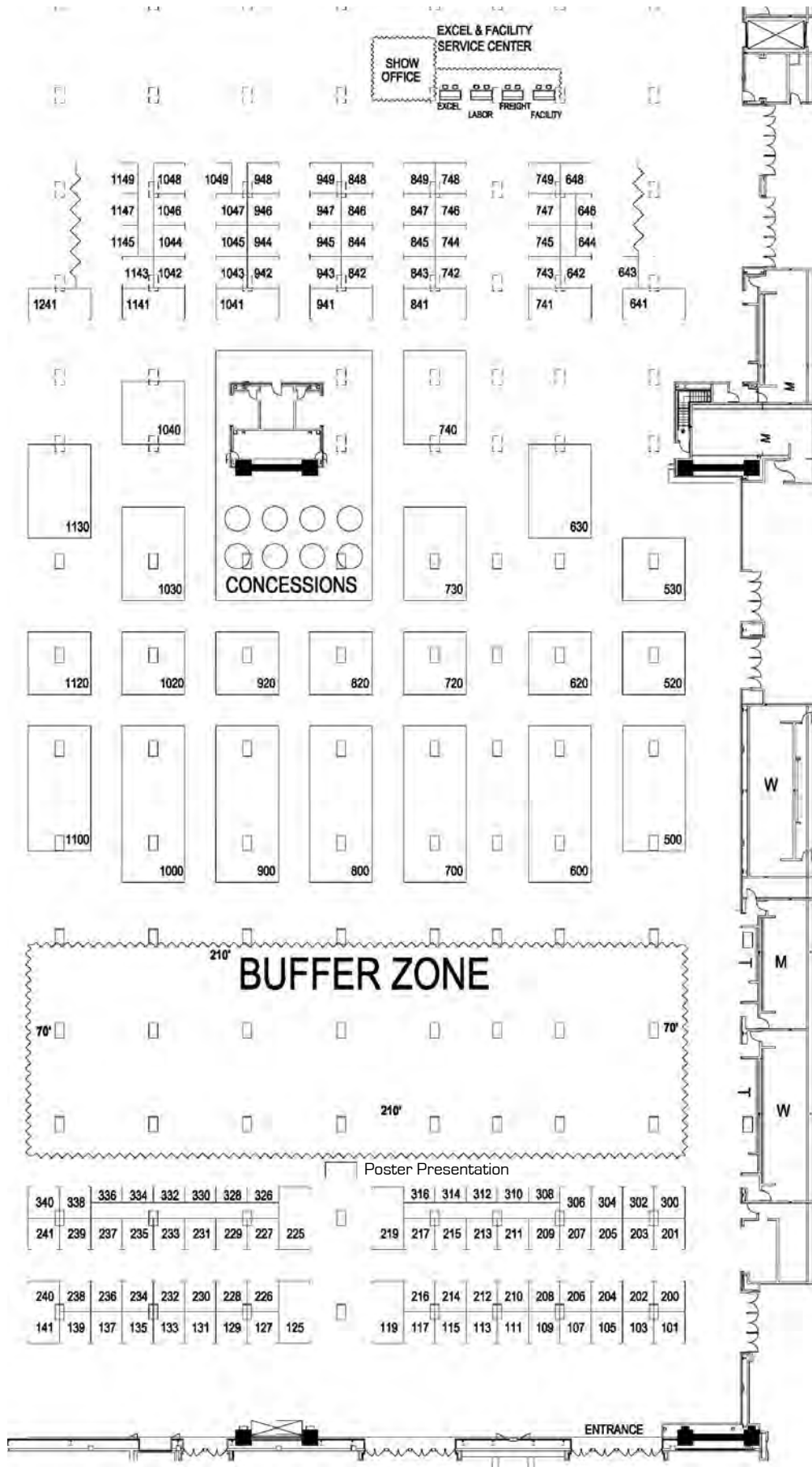
WEDNESDAY: 9:00 A.M. – 7:00 P.M.
THURSDAY: 9:00 A.M. – 4:30 P.M.
FRIDAY: 9:00 A.M. – 7:00 P.M.
SATURDAY: 9:00 A.M. – 7:00 P.M.
SUNDAY: 9:00 A.M. – 5:00 P.M.

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Japan Percussion Center (Komaki Music Inc.).....	942	Tru Tuner.....	845
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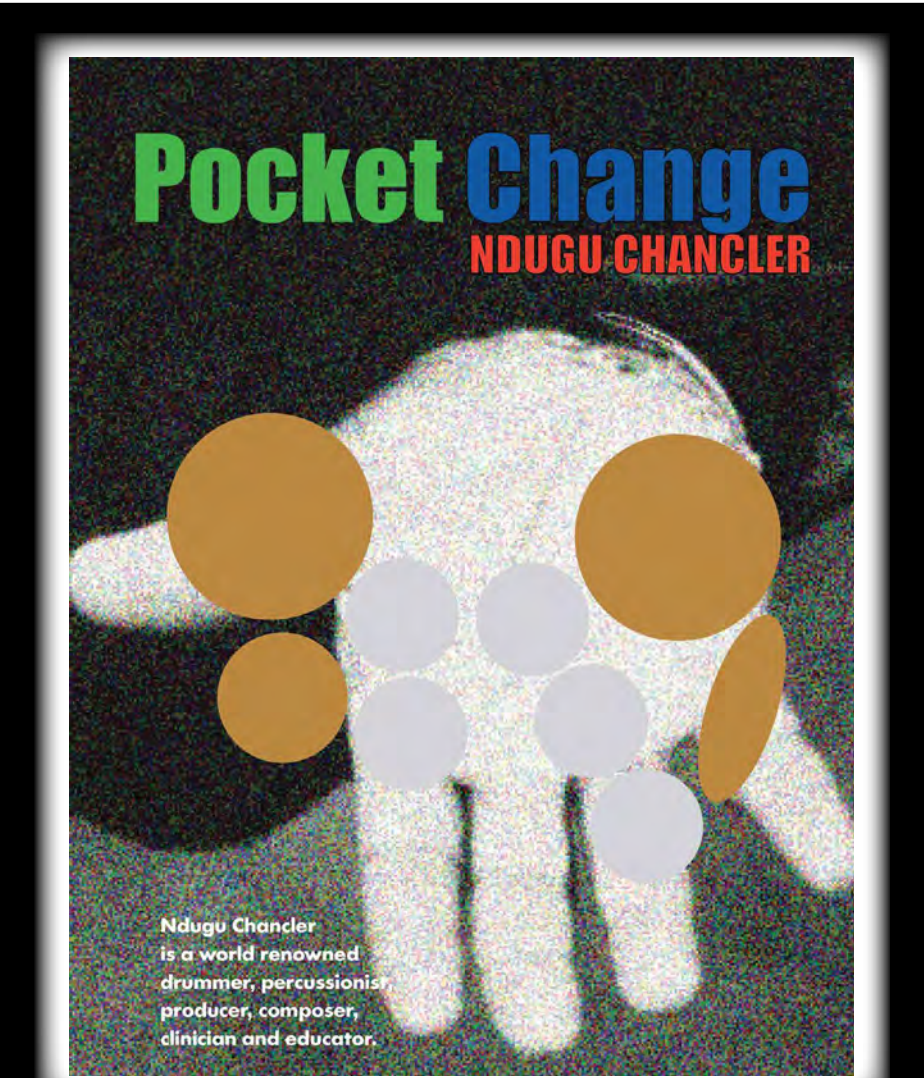
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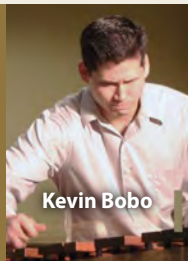


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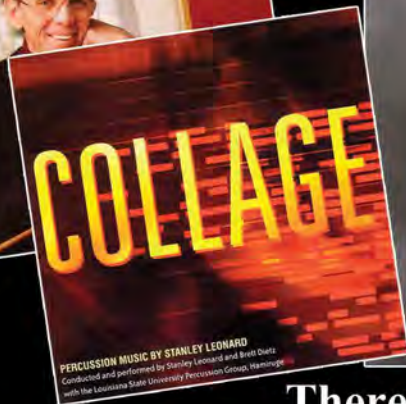
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Session Definitions

Clinic: Performer(s) instructs/ speaks about and demonstrates techniques/ideas.

Clinic/Performance: Same as the clinic, but containing a greater amount of structured performance (i.e., performance with group, tape, etc.).

Concert: Features artist(s) in a formal/semiformal concert performance.

Lab: Hands-on, interactive, instructional session.

Lecture/Paper Presentation: A formal, academic presentation of a research paper or topic.

Master Class: Attendees are called to the stage to receive personal instruction in front of the audience.

FUNDamentals: Hands on workshop that is geared towards student percussionists and their teachers, including private instructors and band directors.

Panel Discussion: A panel of experts on any given subject. Does not constitute featuring any particular artist in a clinic or feature setting.

Presentation: Academic presentation of a specific topic, i.e., industry seminar, posters.

Professional Development: Workshop or lecture that is geared towards individuals aspiring to enhance their career paths.

Workshop: All attendees are invited to bring instruments and participate in this instructional session.



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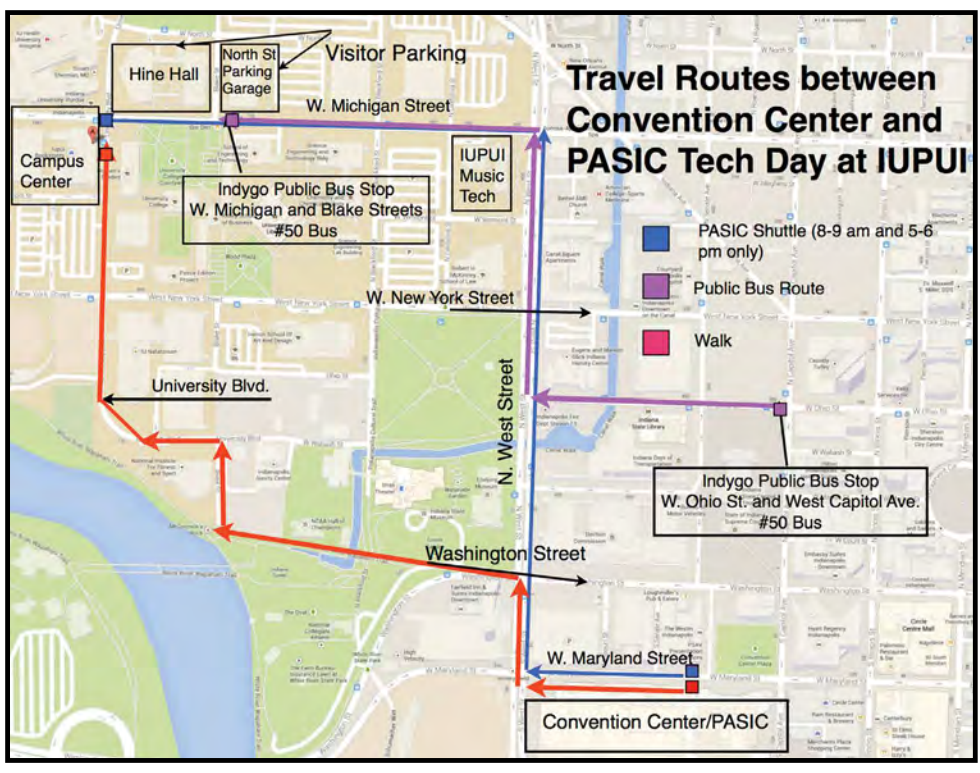


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- 6:00 p.m. - 8:00 p.m.** PASIC Gift Shop Open
- 9:00 a.m. - 5:00 p.m.** PASIC 2013 Technology Day at IUPUI Campus
View the Full Schedule: bit.ly/1aIG7pb
- 9:00 a.m. - 7:00 p.m.** Rhythm Discovery Center! Open
- 8:30 p.m. - 10:00 p.m.** Gordon Hicken [Sagamore Ballroom]
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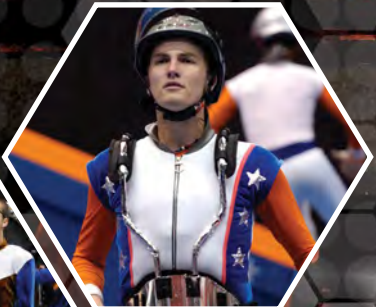
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SCHEDULE OF EVENTS

7:30 A.M.
REGISTRATION OPENS

9:00 A.M.
RHYTHM! DISCOVERY CENTER (Open 9:00 a.m. – 7:00 p.m.)

PAS NEW MUSIC/RESEARCH COMMITTEE PRESENTS
ABOVE AND BEYOND: THE EXPANDING DEFINITIONS OF PERCUSSION
Hosted by **Bill Sallak**

8:30 P.M.
EVENING CONCERT: A Celebration of Emerging Artists
Convention Center Sagamore Ballroom
Welcome by Julie Hill

GORDON HICKEN
"Stop Speaking" by Andy Akiho
Sponsors: University of South Carolina School of Music, Innovative Percussion

MORRIS PALTER
"Fragments II" by Jean-Charles Francois
Sponsors: Yamaha Corporation of America, Black Swamp Percussion, Paiste

JOSEPH VAN HASSEL
"fzzl" by Dan van Hassel
Sponsor: Innovative Percussion

GENE KOSHINSKI
"Songs IX" by Stuart Saunders Smith
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A Celebration of Emerging Artists

11.13.13/8:30 pm/sagamore ballroom

Name of Selection: Stop Speaking by Andy Akiho

Performed By: Gordon Hicken

Publisher: self-published (www.andyakiho.com)

Duration: 5:30

Andy Akiho's "Stop Speaking" highlights multiple styles and techniques for snare drum along with innovative uses of common technology for digital playback. The snare drum part contains aspects of orchestral, rudimental, and drumset styles, in addition to extended techniques such as striking the drum with the palm of the hand, flicking the drumhead, and executing friction rolls with fingers. The digital playback is a recording of artificially generated speech from a Microsoft Word document created by Akiho. The snare drum part consists of standard musical notation, but the speech rhythms from the playback determine the music's pace. The lack of meter and steady pulse requires the player to either align with specific words in certain passages or interpret broad relationships between notated rhythms and speech pace in others. "Stop Speaking" displays in-depth interaction between the performer and digital playback, as well as creative exploration with a traditional instrument and conventional technology.

Name of Selection: Fragments II by Jean-Charles Francois

Performed By: Morris Palter

Publisher: Smith Publications/Sonic Arts Editions

Duration: 7:00

The principal instrument of "Fragments II" (1989) is the snare drum. In an interesting twist, however, the drum itself is rarely ever used in what could be considered a "traditional" manner. Instead, the performer utilizes a number of objects including a thimble, a plastic cup, a triangle, and a Chinese cymbal to help activate and create unique sounds from the drum. What attracted me most to this piece was its whimsical sensibility combined with very detailed instructions with respect to the work's execution. Consisting of 16 short movements that are seamlessly connected, the work unfolds as tightly harnessed improvisation.

Name of Selection: fzzl by Dan Van Hassel

Performed By: Joseph Van Hassel

Publisher: self-published (www.danvanhassel.com)

Duration: 7:30

"fzzl" fuses the acoustic and electronic through the use of a small transducer attached to the bottom of the snare drum. This allows for electronic sounds produced by a Max/MSP patch to resonate through the drum rather than separate speakers. Combined with a contact microphone attached to the top of the instrument, the drum can be used to trigger and interact with all sorts of electronic modifications and extensions of its sound. "fzzl" incorporates elements of West African dance drumming and experimental electronica à la Aphex Twin.

Name of Selection: Songs HX by Stuart Saunders Smith

Performed By: Gene Koshinski

Publisher: Smith Publications/Sonic Arts Editions

Duration: 9:00

My opera "Songs HX" is everything European operas are not—no plot, no singing, short, and a set of "junk" instruments. Grand opera, in a world of poverty, is offensive. —Stuart Saunders Smith

Name of Selection: not by Thomas DeLio

Performed By: Alex Fragiskatos and Jonathan Swoboda

Publisher: Smith Publications/Sonic Arts Editions

Duration: 5:00

Scored for piano and percussion (vibraphone, chimes, three suspended cymbals, 3 toms, and clave), "not" demonstrates Thomas DeLio's style

from the 1980s onward. Though silence has always been used as a compositional device, especially by composers such as John Cage and Morton Feldman, DeLio employs it in a different manner. He writes that his approach to composition "involves reducing the music's surface to just a few sound events separated—pushed apart—by large quantities of silence." Whereas Cage incorporates silence as a compositional tool to involve unintentional sounds and Feldman to explore the qualities of decaying sound, DeLio's silence frames and isolates different sound events. It is the intent of the composer to move away from gesture and process and experience these music segments as they exist, separate of what was heard before or will be heard later.

Percussion is a vital inspiration for this compositional technique. The instrumentation provides a wide variety of timbres, ranging from pitched and unpitched metals to wood and skins. Their role is extremely important in creating discrete segments of music that the listener will hear independently. "not" also explores subtle timbral choices, such as the use of rubber mallets on cymbals and hard rubber mallets on vibraphone and chimes—all of which serves to highlight DeLio's fine ear for timbre.

Name of Selection: Rogosanti by James Wood

Performed By: Garrett Mendelow

Publisher: James Wood Edition

Duration: 10 minutes

In most early civilizations percussion instruments were (and to a certain extent still are) considered sacred, and to possess the power of magic. In Sri Lanka the Kandyen Drum is used in religious rituals and is considered to possess healing powers. In Java and other parts of South East Asia and China the gong has been credited with healing sickness, expelling evil spirits and defending against ghosts. It is even said that bathing from a gong gives health, and to be touched by a gong strengthens the soul and creates strength and happiness. "Rogosanti" is the Sanskrit word for 'healing' or 'quietening of disease'. Here the evil spirit is represented by a rhythmic cell from Northern India called Ata Trisra (3.3.2.2) and is associated with the drums and wooden instruments—the good spirit by a cell from Southern India called Dhamar tala (5.2.3.4) and is associated with the metal instruments. If healing is to be achieved, the evil spirit must become possessed by the good spirit.

"Rogosanti" was written in November 1986 for my good friend, Steven Schick.—James Wood

Intermission

Name of Selection: Himmels-Tür by Karlheinz Stockhausen

Performed By: Stuart Gerber

Publisher: Stockhausen-Verlag

Duration: 27:00

A large wooden door stands in the middle of the stage. It has two leaves, each with six panels. The panels are arranged from low to high, with the lowest pitches on the bottom. A percussionist enters and begins to play this heaven's door with large wooden mallets (sometimes also stomping the floor with hard, nailed-soled shoes) in an attempt to open it.

By knocking, beating, battering and drumming with different techniques and in various moods as indicated in the score (cautious, entreating, explaining, restless, demanding, dissatisfied, disappointed, waiting reproachful, and dancing, impatient, humorous, impudent, excited, angry), s/he finally manages to get the door to open. Nothing can be seen beyond the doorway. After a moment of silence, the percussionist cautiously steps through the doorway into the background and disappears to the left. Soon, a terrifying noise of tam-tams, hi-hats, and cymbals erupts. After a while, an air-raid siren begins to wail with slow

glissandi. A little girl comes out of the audience onto the stage, walks through the doorway and can no longer be seen. The metallic noises become less frequent and gradually cease. Finally, the siren stops.

"Himmels-Tür" was commissioned by Massimo Simonini, the artistic director of Angelica, an Italian concert organization, and had its world premiere on June 13th 2006 at the Rossini Theater in Lugo, Italy. The interpreters were Stuart Gerber (percussion) and Arianna Garotti (little girl). Himmels-Tür is dedicated to Stuart Gerber.—Karlheinz Stockhausen

The instrument you will hear this evening was designed and constructed by Atlanta-based luthier David Betsill for the US premiere of Himmels-Tür at the Spoleto Festival 2007.

Daniel Betsill has been a practicing luthier in Atlanta for 15 years, making early European stringed instruments, Appalachian instruments, and his own artistic creations. His most recent project was the "Heaven's Door", the second realization of an instrument conceived by Karlheinz Stockhausen for his composition of the same name. The instrument is a directly struck idiophone and is ostensibly a double door with leaves consisting of rectangular tone panels without resonators. Mr. Betsill's instrument employs a different panel hanging method from the first door, solid oak framework with mortise and tenon joinery and is of a new shape that suggests the composer's first concept of the instrument "to resemble a church door." For more information on the instrument visit: www.betsillworkshop.com

Instrumental Innovations

11.14.13/9:00 am/wabash ballroom

Name of Selection: To The Earth by Frederic Rzewski

Performed By: Tomm Roland

Publisher: available at <http://icking-music-archive.org/ByComposer/Rzewski.php>

Duration: 9:30

"To the Earth" was written in 1985 at the request of the percussionist Jan Williams. Williams asked for a piece using small percussion instruments that could be easily transported. I decided to use four flower pots. Not only do they have a beautiful sound but they don't have to be carried around at all: in every place where one plays the piece, they can be bought for a total cost of about one dollar.

The text, recited by the percussionist, is that of the pseudo-homeric hymn "To The Earth Mother of All," probably written in the seventh century B.C. This simple poem is a prayer to Gaia—goddess of the Earth. The Earth is a myth, both ancient and modern. For us today as well, it appears increasingly as something fragile. Because of its humanly altered metabolism, it is rapidly becoming a symbol of the precarious human condition. In this piece the flower pots are intended to convey this sense of fragility.

The writing of this piece was triggered by reading an article on newly discovered properties of clay, the substance of which pots and golems are made. Among these properties are its capacity to store energy for long periods of time and its complex molecular structure. This idea for clay as something half-alive, a kind of transitional medium between organic and inorganic materials, led me to look at flower pots. I found, in fact, that some pots are "alive" while others are "dead": some emit a disappointing "thunk" when you tap them while others seem to burst into resonant song at the slightest touch. —Frederic Rzewski

Name of Selection: 1, 3, 6, 10 by Giovanni Damiani

Performed By: Simone Mancuso

Publisher: unpublished

Duration: 10:00

The sixten is a percussion/keyboard instrument specially created by Iannis Xenakis for his percussion sextet "Pleiades" of 1979. After that, the French com-

poser Philippe Manoury used six sixtens for two ensemble works: "Le Livre des claviers" (1987) and "Métal" (1995). After these marvelous masterworks were created, I thought it was time to have a solo piece for this unusual instrument. Therefore, I commissioned the Italian composer Giovanni Damiani to create a solo work for sixten. The result is a very rhythmically complex work that explores the total extent of its sonic potential. For this composition the percussionist needs 4 soft vibes mallets, 4 double-tone mallets, 1 contrabass bow and two dampened bars. The title of this work is "1, 3, 6, 10," which refers to its internal mathematic structures. — Simone Mancuso

Name of Selection: Memory Palace, mvt. 5 ("Claremont"), by Christopher Cerrone

Performed By: Owen Weaver

Publisher: Project Schott New York

Duration: 4:00

"Memory Palace" is a kind of paean to places and people that have deeply affected me. The title refers to an ancient technique of memorization that helped orators remember very long speeches by placing mental signposts in an imaginary location and 'walking' through it. In this piece, the palace is my life. The crickets in the first movement, "Harriman," were recorded with on a camping trip with two old and dear friends. The recording of windchimes in the third movement was recorded at my parents's house in their backyard. The sounds in the piece are signposts; they help me remember—and more important, understand, who I am.

The majority of the instruments in "Memory Palace" are to be fashioned by the percussionist. This includes restringing a cheap guitar, cutting and tuning 14 slats of wood (to be played like a marimba), tuning 10 metal pipes, and tuning wine bottles by filling them with varying amounts of water. Ideally, the instruments should not be expensive to make; simple household items (and maybe a trip to your local hardware store) should suffice. In addition, a few traditional percussion instruments are used: three loose crotales, two glockenspiel bars, and a kick drum.

Name of Selection: i seem to be a verb, by Ian Power

Performed By: Brandon Bell

Publisher: self-published (ianpower.net)

Duration: 9:00

I live on earth at present,
and I don't know what I am
I know that I am not a category.
I am not a thing – a noun.

I seem to be a verb,
an evolutionary process
an integral function of the universe.

—R. Buckminster Fuller

More information about Ian's music can be found at ianpower.net.

Performed By: Northern Illinois University Percussion Ensemble, Greg Beyer, director

Name of Selection: Five Ponds by Greg Beyer

Publisher: please contact the composer

Duration: 11:00

The title "Five Ponds" is a reference that pays tribute to Professor Richard Cooler's article, "The Magical Bronze Pond" and his thesis that the artwork depicted on the playing surface of these drums (known and codified as Heger Type III pam klo) suggests an idyllic aquatic environment and, by extension, prosperity for the Karen community that depended upon such an environment for their livelihood. In another nod to Southeast Asian cultural heritage, the title also refers to the architectural layout of Neak Pean, the unique Buddhist temple in neighboring Cambodia in which four smaller pools surround a larger central pool at the cardinal directions (N, S, E, W), symbolizing a central enlightened being surrounded by the four elements of earth, air, water and fire. The artful design on the playing surface of the Karen bronze drum features four small tree frogs, similarly positioned in the four cardinal directions around the perimeter. In the center of the tympanum one finds a multi-pointed star, referencing the Karen creationist belief that a "star of foam" was the primordial stuff from which sprang original life.

Having very little information about how these drums were actually played (other than anecdotes in such resources as Professor Richard Cooler's treatise on the drums) allowed me a great deal of freedom to explore the sounds of the drums on their own terms. Much of the thematic material in this work was developed through free improvisation, recording, playback and analysis. In "Five Ponds" I have written something that I am very happy with but at the same time believe that other composers might come up with something completely different. Through swimming in the sonic waters of rehearsals for this piece, my students and I have come to understand the unique power and amazing potential that these drums possess. It seems to us that this piece is quite literally skimming the surface of what might be possible for these drums vis-a-vis contemporary music making. Although the drums are antiques (and accordingly come with their fair share of buzzes, cracks and sonic impurities!) their voices are very much alive. I am humbled by this unique opportunity to have been asked to work with them and hope that as a musical offering, Five Ponds will only be the first step...a breath of renewal for their voices today.

World premiere performance on October 6th, 2012, at Northern Illinois University, Altgeld Ballroom, on the occasion of the International Burma Studies Conference, hosted by Catherine Raymond, Director of the NIU Burma Studies Center. Performed by Lane Parsons, Nick Fox, Gregory Beyer, Jonny Gifford, Brian Wach.

Stuart Saunders Smith Showcase

11.14.13/11:00 am/wabash ballroom

The program notes for this session are by Stuart Saunders Smith.

Name of Selection: When Music is Missing, Music Sings by Stuart Saunders Smith

Performed By: The Sylvia Smith Percussion Duo with Ayano Kataoka

Publisher: Smith Publications/Sonic Arts Editions

Duration: 9:00

We percussionists do not need "official" musical instruments to make music. We can play the world by striking with hands or sticks. We are the universal musicians. —Stuart Saunders Smith

Name of Selection: Winter by Stuart Saunders Smith

Performed By: Akros Percussion Collective

Publisher: Smith Publications/Sonic Arts Editions

Duration: 7:00

At 65, winter
is always with me.

.
.
I am no longer
bothered by the cold.

.
.
We all inherit the cold
and end cold.

.
Then we heat up by the Light
of the long tunnel.

Name of Selection: Links No. 4 (Monk) by Stuart Saunders Smith

Performed By: Jude Traxler

Publisher: Smith Publications/Sonic Arts Editions

Duration: 9:00

"Links No. 4 (Monk)" (1982–83) is based in part on "Round Midnight" and "Silent

Night" and was composed as a tribute to the late Thelonious Monk. Monk's Midnight becomes Silent.

Time is not all steady
and everywhere the same.

.
We cook, it,
We cool, it,
We curve time elastic.

.
.
Steady beats of sliced time
fence it in –
Pulse it in to tame time.

.
.
Steady beats make time an illusion.

.
.
Time is shape
not slice.

Name of Selection: Three Winter Carols / Composer: Stuart Saunders Smith

Performed By: Trevor Saint

Publisher: Smith Publications/Sonic Arts Editions

Duration: 5 min.

We make
culture
because we
so long
for god.

.....
We create
myths
to
see god.

....
No god
no music
.....

Name of Selection: Two Lights

Performed By: Justin DeHart

Publisher: Smith Publications/Sonic Arts Editions

Duration: 7'

"Two Lights" is meant to evoke Two Lights State Park in Cape Elizabeth, Maine. It is a very dramatic landscape with huge cliffs thrust into and onto the sea. The result is a great sprays of waves exploding in the air like watery fireworks. The sound is low with a still lower pedal point. As a young person I spent many hours learning the nature of pitch and rhythm from this sculptured world.

Name of Selection: Angels, composed by Stuart Saunders Smith

Performed By: The Hartt School Graduate Percussion Group

Publisher: Smith Publications/Sonic Arts Editions

Duration: 10 minutes

Since 1995, I have occasionally composed chamber music which I call "music of co-existence," where each player has a separate part, and plays it without regard to the other players. There is no score, just parts. The music relies more on chance coincidences than performer choices. I compose this kind of music to avoid typical relationships among the players, getting a rich blend of soloistic musical combinations.

"Angels" is an example of this type of music. Each movement achieves co-existence in a different way.

- I. Angels talking
- II. Angels crying
- III. Angels becoming the wind

Four Manifestos of the Percussive Artist

11.14.13/12:00 pm/room 201

Moderator: Kevin Lewis

Panelists: Ron Coulter (SIU-Carbondale),

John Lane (Sam Houston State University),

Doug Perkins (Independent), and

Ben Wahlund (Black Dog Music Studios, Aurora, IL)

The seminal anthology by Piero Weiss and Richard Taruskin, *Music in the Western World*, is filled with writings by musicians and composers who are now familiar figures; their manifestos, often composed in attempts to validate their then-experimental efforts, collectively narrate the evolution of Western music history. We as percussionists, too, find in our past enlightening manifestos written by some of our most significant contributors: Russolo, Cage, Partch, Reich, et al. Yet progress in the percussive arts has moved at an exponential rate beyond the work of these composers, and percussionists have more recently found their performance practices expanded to include multi-media, interdisciplinary explorations, performance art, and improvisation but have also been inclined to investigate activities separate from the stage, such as composition and musicological discovery. Simply put, being a percussionist has advanced beyond the mere striking of things.

This symposium seeks to explore the approaches that a panel of innovative young percussionists is pursuing. Those selected to participate have been chosen in an attempt to represent a broad swath of the percussion community; they come from various percussive pedigrees, have divergent professional interests, and exist both within and outside of large university programs. Though their professional destinies have not yet played out, it is hoped that the discussion of issues raised in the in-progress manifestos of these artists' careers will provide an illumination of the inventive approaches that continue to be taken within our art and—perhaps—a glimpse into our future.

Percussion Theatre

11.14.13/1:00 pm/wabash ballroom

Name of Selection: ?Corporel by Vinko Globokar

Performed By: Eric Retterer

Publisher: C. F. Peters

Duration: 7:30

In contrast to solo literature that employs a multitude of percussion instruments, Vinko Globokar's [b.1934] "?Corporel" [1985] explores the sonic landscape of the performer's own body. The auditory palette is comprised of rubbing and striking both flesh and bone, snapping, clapping, snoring, teeth clacking, as well as a diverse range of vocalizations. Ordinarily these sounds by themselves are familiar to us, but when combined and juxtaposed against one another they take on a foreign quality. It is in this way that "?Corporel" becomes strangely intimate. The audience shares in this personal process of corporeal rediscovery, as the performer cohesively weaves these sounds and gestures together, with the end result being unique to his or her own body.

Name of Selection: Les Guetteurs de sons by Georges Aperghis

Performed by: Dr. Cory Hills, Bonnie Whiting, and Greg Jukes

Georges Aperghis is one of the foremost composers involved in creating works of Théâtre Musical. He began exploring this multidisciplinary world in the early 70's, continuing to found the Atelier Théâtre et Musique outside of Paris in 1976 and Nanterre in 1992. "Les Guetteurs de sons" (The observers of sound) was composed in 1981 for Trio Le Cercle (J.P. Drouet, G. Sylvestre, W. Coquillat). Like many of his works for percussion, "Les Guetteurs" demands the performers to be hybrid artists, embracing musical, theatrical, and gestural elements of the score with equal aplomb. "Les Guetteurs" explores the idea of gesture as sound and creates motives out of silent motions, drawing the listener in visually, then aurally with dynamic extremes and evocative vocalizations.

Name of Selection: L'Art Bruit by Mauricio Kagel

Performed By: Ryder Shelley

Publisher: Henry Litolf's Verlag/ C. F. Peters

Duration: 21' (7 min reduction at PASIC)

Kagel's "L'Art Bruit" (The Art of Noise) contains an amalgam of instruments played in standard and abstract ways, though the intrigue rests in the theatricality of the work. Kagel calls it a "Solo for Two" with a percussionist and assistant; one all in white responsible for the playing of the instruments, the other in all black collecting, holding, putting away and even carrying instruments while being played. The demeanor and intent of both performers plays a significant role in the overall aesthetic of the work. He strives to "avoid a scene full of instruments... where things on stage are unclear. I want an almost empty scene. For that I wrote a piece where there is a wizard. Provided that an instrument has been used it vanishes... there is never a time when you have to be ordering instruments."

Name of Selection: Tongues by Sam Shepard and Joseph Chaikin

Performed By: NYU Percussion Ensemble—CoMotion

with Jonathan Haas and Nancy Smithner, Directors

Publisher: Samuel French, Inc.

Duration: 15:00

"Tongues" was first performed in 1978 at the Magic Theatre in San Francisco. The production featured Joseph Chaikin as the Speaker and Sam Shepard on percussion. "Tongues" is more of a theatrical piece than a play. It's the outcome of Shepard's and Chaikin's experiments with a dramatic form stripped of accessories, plot elements, and physical action, reduced to the essentials of sound and utterance. When they rise, as they sometimes do, to a point of mysterious and resilient lyricism, they reach us as reminders of Shepard's wide and far from exhausted gifts.

The cumulative effect of "Tongues'" strange combination of everyday voices, dream voices, and spirit voices is to conjure a poetic sense of human possibility. A sense that there are many different dimensions of being besides the waking ego, and the last line finally confesses what the whole piece has implied, the complete inadequacy of words or concepts to express the life of the spirit. "Tongues," in every way, represents a collaboration of two very separate theatrical talents. Chaikin, the Speaker, faces the audience and brings through his body a dazzling variety of voice. Shepard, the author, is virtually invisible, with his back to Chaikin. Yet his percussion accompaniment helps stress the rhythms of language and asserts his presence as the author who has created the rhythmic language of this masterful work.

Tristan Perich: Parallels

11.14.13/3:00 pm/wabash ballroom

Name of Selection: Parallels by Tristan Perich

Performed By: Meehan/Perkins Duo

Publisher: Tristan Perich

Duration: ~50mins

The result of a 2012 Chamber Music America Classical Commissioning Grant, Tristan Perich's "Parallels" is an epic, 50-minute work for hi-hats, tuned triangles, and 1-bit electronics. As long-time fans and supporters of Tristan's music, we wanted to commission a massive new piece that took his pairing of acoustic percussion and 1-bit electronics to a previously unknown level. The result is a singularly unique musical statement that beautifully pairs a relatively small number of pitched (triangles) and unpitched (hi-hats) metallic percussion instruments with 4 channels of 1-bit music. Each performer wields a single mallet throughout, playing disorientingly blazing rhythms, while muting and affecting duration with the other hand and hi-hat foot.

Tristan describes his works with 1-bit electronics: I am interested in the threshold between the abstract world of computation and the physical world around us. My compositions for acoustic instruments with 1-bit electronic music explore a sonic and conceptual space I began exploring with 1-Bit Music in 2004: the foundations of electronic sound. The simplest electronic tones can be created by sending on and off pulses of electricity to a speaker, effecting an oscillation at the desired pitch. These pulses are represented digitally in binary as 1-bit information, where a 1 or 0 signifies the corresponding electrical state. When working with 1-bit waveforms, data is equivalent to sound; no higher-level translation is needed.

The 1-bit tones are generated by microchips that I program, which become instruments in these duets between human musicians and code. Here the most basic method of electronic sound production couples with similarly basic methods of acoustic sound production in classical instruments: vibrating strings, resonating wind chambers, oscillating percussive objects, etc. While 1-bit sound is also the palette of aggressive electric alarm clocks, I find its primitive timbre inspiringly fresh and mysteriously organic when combined with these traditional instruments. These works are about these relationships between simple sonic systems and the point found at their intersection.

Written in early 2013, "Parallels" received its world premiere performance at the 2013 Fast Forward Austin Festival and has since been performed at New York's Museum of Modern Art, Constellation in Chicago, and Dartmouth College.

This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund.

Percussion Music of Mark Applebaum

11.14.13/5:00 pm/wabash ballroom

"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 Stanford University composer 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 Talks' 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. His solo, chamber, choral, orchestral, operatic and electroacoustic work has been performed throughout the world." Applebaum responds, "Is it music? ... This is not the important question. The important question is, is it interesting?"

Name of Selection: Wristwatch: Geology by Mark Applebaum

Performed By: Terry Longshore and the Southern Oregon University Percussion Ensemble, *nief-norf* project, Christopher Clarino, Christopher Howard, Bryan Jeffs, Morris Palter, Shane Reeves, Mike Truesdell, Jacob Phelps-Ransom

Publisher: Mark Applebaum

Duration: 3'

Indeed, the first work on today's concert, "Wristwatch: Geology," challenges the definition of music itself—a graphic musical score printed on a wristwatch face. Their instruments: the most archaic and primitive of musical instruments—stones.

Players of "Wristwatch: Geology" tap and rub stones together. Each is equipped with a custom wristwatch whose unusual watch face (consisting of red and blue symbols and various geometric shapes) suggests simple musical actions to be undertaken as the second hand passes over them. Although the players have identical watches, they perform in a rhythmically indeterminate, canonic relationship because their second hands are not synchronized.

"Wristwatch: Geology" was composed as a part of *The Bible without God*, the music composition for a collaboration with the Merce Cunningham Dance Company—a site-specific event that took place at Stanford University on March 12, 2005.

Name of Selection: Echolalia by Mark Applebaum

Performed By: Mike Truesdell

Publisher: Mark Applebaum

Duration: 5'

"Echolalia," derived from *Asylum*—a commission from the 2004 Vienna Modern Festival for solo percussion and nonet (9 superegos)—is a theatric manifestation of shared psychosis and dissociative identity disorder. A "subject" attempts a musical expression but suffers an apraxia that manifests itself in a completely different medium, as a series of 22 Dadaist rituals performed in rapid succession. These may be divided into four principal action types: [1] Combining/Attaching; [2] Mixing/Syncretizing; [3] Separating/Atomizing; and [4] Treating/Deforming. The seemingly absurd series of actions are executed obsessively with a personal and resolute clarity, however esoteric and hermetic. The rituals produce resultant sounds that are both anticipated and welcome and include "instruments" such as typewriter, a bunch of fresh carrots, duct tape, and cordless drill, among others.

Name of Selection: Ferneyhough ReMix (Affection Aphorism I) (2003)

by Mark Applebaum

Performed By: Christopher Clarino and Christopher Howard

Publisher: Mark Applebaum

Duration: 2.5'

Dedicated to Brian Ferneyhough on the occasion of his 60th birthday, "Ferneyhough ReMix" for two percussionists and stereo tape is a dense two minutes of virtuosic performance that mixes the now "traditional" (vibraphone, crotales, gongs, cymbals, wood blocks, log drums, etc.) with the esoteric (hairdryer, pendulum metronome, aerosol compressed air, etc.). In addition to customary percussive articulations, the players are called upon to pop balloons, blow harmonicas, whisper and shout, tear paper, and mangle bubble wrap. The stereo tape part consists exclusively of sonically transformed samples from a recording of Ferneyhough's percussion solo, "Bone Alphabet."

Name of Selection: 30 by Mark Applebaum

Performed By: Terry Longshore and the Southern Oregon University Percussion Ensemble

Publisher: Mark Applebaum

Duration: 10'

The commission of "30" was made possible by a consortium of 21 ensembles from across the U.S., Mexico, Canada, and Australia, of which Terry Longshore and the SOU Percussion Ensemble are the lead commissioners. "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. Today'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, 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 three autonomous but interlocking works.

"30" was co-commissioned by a consortium of 21 commissioners:

Terry Longshore, Southern Oregon University - lead commissioner

Mike Truesdell, Lawrence University Percussion Ensemble, Wisconsin - Dane

Richeson, director

Vanessa Tomlinson, Ba Da Boom Percussion, Queensland Conservatorium, Griffith University, Australia

Michael Rosen, Oberlin Conservatory, Ohio

Scott Ney, University of New Mexico

James Campbell, University of Kentucky

Andrew Bliss, University of Tennessee/nief-norf Project

Aiyun Huang, McGill University, Montreal, Canada

Joseph Pereira, University of Southern California

Nick Terry, Los Angeles Percussion Quartet, California

Tomm Roland, University of Nebraska, Omaha

Morris Palter, University of Alaska, Fairbanks

Shane Reeves, Francis Marion University, South Carolina

Eugene Novotney, Humboldt State University, California

Joseph Perez, Glendale Community College, Arizona

Ivan Manzanilla, University of Guanajuato, Mexico

Mark Goodenberger, Central Washington University

Sean Connors, University of Wisconsin-Stevens Point/Amphion Percussion

Brett EE Paschal, Lewis & Clark College, Oregon

John Lane, Sam Houston State University, Texas

Steven Schick, red fish blue fish, University of California, San Diego

Name of Selection: Straitjacket (2009) by Mark Applebaum

Performed By: nief-norf Project

Publisher: Mark Applebaum

Duration: 13'

"Straitjacket," privately subtitled "four restraint systems for solo percussion and percussion quartet," intersects conceptually with formal techniques employed by the French literary group Oulipo: the palindrome, the isopangram, the lipogram, and the taquinoid.

Movement I—Palindrome

The palindrome reads the same forward and backward, as in "A man, a plan, a canal—Panama." The first movement is scored for six drum sets played in unison and with excruciatingly fastidiousness (despite a profusion of metric modulations and abundant coordination challenges for the limbs), the quartet playing matched kits consisting of kick drum, snare, and hi-hat, the soloist playing two analogous kits with substitute timbres of the player's choice. At the epicenter of the piece—its palindromic mirror—the soloist switches kits.

This palindrome, however, is a bit irregular. The first side is built up using a technique accurately, if pretentiously dubbed sequential metamorphosis censorship. The scheme is mind-numbingly elaborate, but the gist is that the musical narrative gradually increases and decreases the degree to which adjacent musical materials are transformed. For example, the second measure is a clear modification of the first measure; however, the third measure is a bit more distant from the second, as if an intermediary transformative step were missing; and so on. The conceptual gap widens and narrows, producing moments of logical consequence as well as profoundly incongruous ones.

But when this sequence folds back on itself, only some of the prior measures are sounded. New measures appear instead (algorithmically selected among those unsounded, intermediary bits that conceptually bridged the earlier gaps). At the same time there exist other composed intermediary bits that are never sounded on either side of the mirror. Perhaps it is clearer to imagine that my task is to first compose a number series and its retrograde: 12345 – 54321. But then the palindrome is distilled: 125 – 541. As such, certain bits (1, 5) are heard in both directions; certain bits (2) are heard only forward; certain bits (4) are heard only in reverse; and certain bits (3) exist conceptually, but are never sounded. Consequently, discursive gaps of varying size abound, from the most gently evolving discourse to the most fractured and surreal.

Movement II—Isopangram

A pangram uses every letter in the alphabet at least once, as in "A quick brown fox jumps over the lazy brown dog." Whereas this 38-character phrase repeats some letters, an isopangram uses each letter in the alphabet once and only once.

The second movement of "Straitjacket" replaces the notional alphabet with a lexicon of 118 hand gestures, a kind of index in which each gesture is performed by the soloist once and only once. (That is, material is invented and then explicated only one time, without the tedium of development.) These silent actions are precisely described in the score (each with a corresponding paragraph of detailed instructions in an eleven-page appendix) and arrayed in a carefully specified rhythm. Although silent, they are accompanied by a quartet of "foley artists" who give voice to the gestures through a battery of instrumental timbres, each heard exactly twice.

Movement III—Lipogram

In opposition to univocalism—in which a text is written with just one vowel, such as Georges Perec's *What a Man!*, a short story using only the vowel "A"—the lipogram avoids a particular letter. The most arresting example is Perec's astonishing novel *La Disparition* that manages to avoid the letter "E" throughout its several hundred pages (and whose translation into English by Gilbert Adair—*A Void*—is perhaps an even more remarkable feat). More concisely, Harry Matthews explains that the phrase "To be or not to be, that is the question" becomes, by way of lipogram in A, "To be or not to be, this is the question;" by way of lipogram in E it becomes "Survival or oblivion: that is our quandary;" and by way of lipogram in T it becomes "Being or non-being, such is my dilemma."

To me the idea of avoidance conjured a corresponding musical act of removal. Hence, in the third movement the ensemble plays a single vibraphone, the quartet articulating unison chords and the soloist muting particular bars in an act of sonic elimination.

Movement IV—Taquinoid

A representational painting in the shape of a square, if cut into a matrix of smaller squares and reassembled in random order, would likely result in a jumbled meaning. But a taquinoid works in any ordering because each piece has a visual narrative that makes sense when extended to any adjacent neighbor.

In movement IV five pictures are drawn by the ensemble, their scrawling amplified by contact microphones attached to the easels. A visual continuity appears horizontally across the pictures (and if they were placed in a vertical column). Admittedly, the pictures are not optimized for just any order. However, a new accord emerges across all five pictures: the players have arrived at their unique pictures through a unison rhythm, a harmonized quantity (but not complement) of visual strokes and dots.

The following quote is taken from a program note to "Straitjacket" provided by Mark Applebaum, and serves as a postscript to this proposal from his perspective:

PS—can a program note have a post-script?: If you should demand a metric by which to evaluate my music, the works always aspire to engender two questions—"What the hell was that?" and "Can I hear more?"

Mark Applebaum (b. 1967, Chicago) is Associate Professor of Composition and Theory at Stanford University. 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.

Applebaum's compositions for percussion solo and ensemble have been commissioned and premiered by: Steven Schick, All Things Hushed, red fish blue fish, Skin & Bones, Terry Longshore, Aiyun Huang, and Vanessa Tomlinson, among others. "Straitjacket", for percussion quartet plus percussion soloist, was commissioned by Steven Schick and the Banff Centre for the Arts for the summer 2009 percussion conference, "Roots and Rhizomes: Contemporary Percussion Performance". "Catfish", for percussion trio, was performed at PASIC 2011 by Aiyun Huang, Terry Longshore, and Brett Reed.

He has also received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Fromm Foundation, the San Francisco Contemporary Music Players, the Paul Drescher Ensemble, the Vienna Modern Festival, Meridian Arts Ensemble, Antwerp's Champ D'Action, Ensemble XX. Jahrhundert, Festival ADEvantgarde in Munich, Zeitgeist, MANUFACTURE (Tokyo), Beta Collide, 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.

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Thursday 11.14.13

- 6:30 a.m.** PASIC Fun Run
- 7:30 a.m. - 8:00 p.m.** Registration Open
PASIC Show Office Open
- 7:30 a.m.** Mind Body Spirit Workshop [CC Room 209]
- 8:00 a.m. - 9:50 a.m.** Drumset Committee Meeting [Westin Cabinet Room]
Education Committee Meeting [Westin Caucus Room]
Symphonic Committee Meeting [Westin Chamber Room]
- 8:00 a.m. - 6:00 p.m.** PASIC Gift Shop Open
- 9:00 a.m. - 4:30 p.m.** Rhythm Discovery Center! Open
PASIC Listening Room [closed 12pm-1pm]
- 9:00 a.m. - 5:00 p.m.** Exhibit Hall Open [Exhibit Hall D]
MAPLE Lab [CC Room CSO-4]
- 9:00 a.m. - 9:50 a.m.** Tomm Roland [Wabash Ballroom]
Simone Mancuso [Wabash Ballroom]
Owen Weaver [Wabash Ballroom]
Brandon Bell [Wabash Ballroom]
Greg Beyer and the Northern Illinois University Percussion Ensemble [Wabash Ballroom]
Jamal Mohamed with Matthew Coley & John Kizilarmut [CC Room 109]
- 9:00 a.m. - 10:50 a.m.** Solo Vibraphone Competition [CC Room 205]
- 10:00 a.m. - 10:50 a.m.** Michigan State University Percussion Ensemble [Sagamore Ballroom]
Ba-Ere Yotere and Valerie Naranjo [CC Room 120]
Colin Hill [CC Room 204]
- 11:00 a.m. - 11:50 a.m.** Ralph Peterson [CC Ballroom 500]
Sylvia Smith Percussion Duo with Ayana Kataoka [Wabash Ballroom]
Akros Percussion Collective [Wabash Ballroom]
Jude Traxler [Wabash Ballroom]
Justin DeHart [Wabash Ballroom]
Trevor Saint [Wabash Ballroom]
The Hartt Graduate Percussion Trio [Wabash Ballroom]
Marcos Santos [CC Room 109]
- 11:00 a.m. - 12:30 p.m.** Board of Directors Meeting [Westin Capitol Ballroom 2]
- 12:00 p.m. - 12:50 p.m.** Ensemble Evolution [Sagamore Ballroom]
Chuck Silverman [CC Room 120]
Rob Falvo and Madelin Semper [CC Room 204]
Focus Day Panel Discussion [CC Room 201]

11.14.13

Thursday 11.14.13

- 1:00 p.m. – 1:50 p.m.** Ralph Humphrey [CC Ballroom 500]
Eric Retterer [Wabash Ballroom]
Cory Hills, Greg Jukes and Bonnie Whiting [Wabash Ballroom]
Ryder Shelley [Wabash Ballroom]
NYU Percussion Ensemble—CoMotion [Wabash Ballroom]
Nick Attanasio [CC Room 109]
John Scalici [CC Room 105]
- 2:00 p.m. – 2:50 p.m.** Chain Marimba Trio [Sagamore Ballroom]
Walfredo Reyes, Sr. and David Stanoch [CC Room 120]
Mark Stone [CC Room 204]
Marching Panel Discussion [CC Room 201]
- 2:00 p.m. – 3:50 p.m.** Mock Audition [CC Room 205]
- 3:00 p.m. – 3:50 p.m.** Donny Gruendler [CC Ballroom 500]
Meehan/Perkins Duo [Wabash Ballroom]
Shannon Wood [CC Room 109]
- 3:00 p.m. – 4:50 p.m.** Health & Wellness Committee Meeting [Westin Capitol Ballroom 2]
World Committee Meeting [Westin Cabinet Room]
Music Technology Committee Meeting [Westin Caucus Room]
International Committee Meeting [Westin Chamber Room]
- 4:00 p.m. – 4:50 p.m.** Joe Bergamini [CC Room 120]
Anthony Cirone [CC Room 204]
University Pedagogy Panel Discussion [CC Room 201]
- 4:00 p.m. – 5:50 p.m.** Concordia College—Moorhead [Sagamore Ballroom]
- 5:00 p.m. – 5:50 p.m.** Chad Smith [CC Ballroom 500]
Terry Longshore and the Southern Oregon University Percussion Ensemble, nief-norf Project,
Christopher Clarino, Christopher Howard, Bryan Jeffs, Morris Palter, Shane Reeves, Mike Truesdell,
Jacob Phelps-Ransom [Wabash Ballroom]
Mike Truesdell [Wabash Ballroom]
Christopher Clarino and Christopher Howard [Wabash Ballroom]
Terry Longshore and the Southern Oregon University Percussion Ensemble [Wabash Ballroom]
nief-norf Project [Wabash Ballroom]
- 5:00 p.m. – 8:00 p.m.** Marching Individuals: College Keyboard [CC Room 109]
Marching Individuals: High School Keyboard [CC Room 105]
Marching Individuals: High School and College Snares and Tenors [CC Room 205]
- 6:00 p.m. – 8:00 p.m.** Small Ensembles and Marching Individuals: Timpani and Multi-Percussion [CC Room 120]
- 8:15 p.m. – 10:00 p.m.** Maraca2 Duo [Sagamore Ballroom]
- 9:30 p.m. – 11:00 p.m.** Rhythm Lounge [CC Room 205]
Kerry “Shakerman” Greene [CC Room 209]

Thursday 11.14.13

6:30 A.M.

PASIC FUN RUN

7:30 A.M.

REGISTRATION OPENS

SHERRY RUBINS AND ROB FALVO Health & Wellness Workshop

Mind/Body/Spirit Workout

Convention Center Room 209

8:00 A.M.

DRUMSET COMMITTEE MEETING Mike Sekelsky, chair

Westin Cabinet Room

EDUCATION COMMITTEE MEETING Paul Buyer, chair

Westin Caucus Room

SYMPHONIC COMMITTEE MEETING Chris McLaurin, chair

Westin Chamber Room

9:00 A.M.

RHYTHM! DISCOVERY CENTER OPENS (9:00 am–4:30 pm)

LISTENING ROOM OPENS (9:00 am–12:00 pm & 1:00 pm–5:00 pm)

Rhythm! Discovery Center

FOCUS DAY: INSTRUMENTAL INNOVATIONS (Concert A)

Convention Center Wabash Ballroom

TOMM ROLAND

“To The Earth” by Frederic Rzewski

Sponsors: Vic Firth Company, University of Nebraska at Omaha, Zildjian Company

SIMONE MANCUSO

“1, 3, 6, 10” by Giovanni Damiani

Sponsor: Arizona State University

OWEN WEAVER

5th mvt, “Claremont” from “Memory Palace” by Christopher Cerrone

BRANDON BELL

“i seem to be a verb” by Ian Power

NORTHERN ILLINOIS UNIVERSITY PERCUSSION ENSEMBLE DIRECTED BY GREGORY BEYER

“Five Ponds” (2012) for Karen Bronze Drum Quintet by Gregory Beyer

Sponsors: Northern Illinois University, Innovative Percussion

JAMAL MOHAMED WITH GUEST ARTISTS MATTHEW COLEY ON HAMMERED DULCIMER & VIBRAPHONIST

JOHN KIZILARMUT World Clinic/Performance

Ancient Middle Eastern Percussion Applications to Contemporary Music (Rhythms and Techniques)

Sponsors: Toca Percussion, Cooperman Company, ProMark, Sabian Ltd

Convention Center Room 109

SOLO VIBRAPHONE COMPETITION

Steven White (Northwestern University)

“Concerto Piccolino” by Milton Babbitt

“Blues for Gilbert” by Mark Glentworth

“Vibra-Elufa” by Karlheinz Stockhausen

Matthew Geiger (University of Michigan)

“The Labyrinth” by Chappell Kingsland

“Concerto Piccolino” by Milton Babbitt

“Chega De Saudade [No More Blues]” by Antonio Carlos Jobim/Vinicius De Moraes, Arr. by Gary Burton and

transcribed by Errol Rackipov

Yun Ju Pan (Ithaca College)

“Blues for Gilbert” by Mark Glentworth

“Mourning Dove Sonnet” by Christopher Deane

Convention Center Room 205

MAPLE Lab (Music, Acoustics, Perception, and Learning) (9:00 am–5:00 pm)

Test your rhythm perception in the MAPLE Lab’s newest cognition experiment

Convention Center Room CSO-4

11.14.13

10:00 A.M.

MICHIGAN STATE UNIVERSITY PERCUSSION ENSEMBLE Competition Winner Showcase Concert

Sponsors: Pearl Corporation, Adams Musical Instruments, Vic Firth Company, Zildjian Company
Convention Center Sagamore Ballroom

BA-ERE YOTERE & VALERIE DEE NARANJO World Clinic/Performance

West African Music for the Marimba Soloist

Presider: Shawn Lafrenz, Pearl Corporation

Sponsors: Zildjian Company, Adams Musical Instruments, Grover Pro Percussion, Mandara Music, Pearl Corporation, Vic Firth Company, Wula Drum

Convention Center Room 120

DR. COLIN HILL Professional Development

Practice Like the Pros

Presider: James Campbell, University of Kentucky

Sponsors: Innovative Percussion, Grover Pro Percussion, Sabian Ltd

Convention Center Room 204

11:00 A.M.

RALPH PETERSON Drumset Clinic

Jazz Drums: Mechanics to Musicality

Presider: Chris Brewer, Meinl

Sponsors: Meinl, Evans Drumheads, Mapex Drums, Vic Firth Company

Convention Center Ballroom 500

FOCUS DAY: STUART SAUNDERS SMITH SHOWCASE (Concert B)

Convention Center Wabash Ballroom

THE SYLVIA SMITH PERCUSSION DUO WITH AYANO KATAYOKA

"When Music is Missing, Music Sings" by Stuart Saunders Smith

Sponsor: Smith Publications/Sonic Arts Editions

AKROS PERCUSSION COLLECTIVE

"Winter" by Stuart Saunders Smith (world premiere)

Sponsor: Kent State University

JUDE TRAXLER

"Links No. 4 (Monk)" by Stuart Saunders Smith

Sponsor: Smith Publications

DR. JUSTIN DEHART

"Two Lights" by Stuart Saunders Smith

TREVOR SAINT

"Three Winter Carols" by Stuart Saunders Smith

THE HARTT GRADUATE PERCUSSION GROUP, BENJAMIN TOTH, DIRECTOR

"Angels for percussion trio" by Stuart Saunders Smith

Sponsor: The Hartt School

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A Secret Brazilian Drumming Style! Shhh!!!

Presider: Steve Nigohosian, Latin Percussion

Sponsors: Latin Percussion, Cooperman Company, Gibraltar Hardware, Remo, Inc., Sabian Ltd, Vic Firth Company

Convention Center Room 109

COMPETITIONS Marching Individuals Competition | Marching Small Ensemble Competition | Solo Vibraphone Competition DRUMSET Joe Bergamini | Donny Gruendler | Ralph Humphrey | Ralph Peterson | Walfred Reyes Sr. and David Stanoch | Chad Smith ENSEMBLES Chain Marimba Trio | Concordia College—Moorhead | Ensemble Evolution | Michigan State University Percussion Ensemble EVENING CONCERT Maraca2 Duo FOCUS DAY Akros Percussion Collective | Brandon Bell | Greg Beyer and the Northern Illinois University Percussion Ensemble | Christopher Clarino and Christopher Howard | Justin DeHart | The Hartt Graduate Percussion Group, Benjamin Toth, director | Cory Hills, Greg Jukes, Bonnie Whiting | Terry Longshore and the Southern Oregon University Percussion Ensemble, nief-norf project, Bryan Jeffs, Shane Reeves, Mike Truesdell, Jacob Phelps-Ransom | Simone Mancuso | Meehan/Perkins Duo | NYU Percussion Ensemble—CoMotion with Jonathan Haas and Nancy Smithner, Directors | Eric Retterer | Tomm Roland | Trevor Saint | Ryder Shelley | Sylvia Smith Percussion Duo | Jude Traxler | Owen Weaver HEALTH & WELLNESS Mind, Body, Spirit Workshop INTERACTIVE DRUMMING Kerry "Shakerman" Greene | Rhythm Lounge | John Scalici MARCHING Nick Attanasio with Dennis DeLucia, Dominick Cuccia and Theresa Cuccia MEETINGS Board of Directors | Drumset Committee | Education Committee | Health & Wellness Committee | International Committee | Music Technology Committee | Symphonic Committee | World Committee PANEL DISCUSSIONS Focus Day Panel | Marching Panel | University Pedagogy Panel PROFESSIONAL DEVELOPMENT Colin Hill SYMPHONIC Mock Audition | Shannon Wood WORLD Jamal Mohamed with Matthew Coley & John Kizilarmut | Marcus Santos | Chuck Silverman | Ba-Ere Yotere and Valerie Naranjo

BOARD OF DIRECTORS MEETING

Westin Capitol Ballroom 2

12:00 P.M.

ENSEMBLE EVOLUTION Showcase Concert

Sounds from the Treetops

Presider: Anders Astrand

Convention Center Sagamore Ballroom

CHUCK SILVERMAN World Clinic

An Interdisciplinary Approach: Learning About Latin Rhythms

Presider: George Balmaseda, Tycoon Percussion

Sponsors: DW Drums, Remo, Inc., Samson, Tycoon Percussion, Vic Firth Company, Zildjian Company

Convention Center Room 120

ROB FALVO & MADELIN SEMPER Health & Wellness Workshop

Saving Your Career And Preventing Further Aches And Pains

Sponsor: Yamaha Corporation of America

Convention Center Room 204

FOCUS DAY PANEL DISCUSSION

Kevin Lewis, moderator. Ben Wahlund, John Lane, Doug Perkins, Ron Coulter, panelists

Four Manifestos of the Percussive Artist

Convention Center Room 201

1:00 P.M.

RALPH HUMPHREY Drumset Clinic

Creative Practicing

Sponsors: Yamaha Corporation of America, LAMA College for Music Professionals, Remo, Inc., Vic Firth Company,

Zildjian Company

Convention Center Ballroom 500

FOCUS DAY: PERCUSSION THEATRE (Concert C)

Convention Center Wabash Ballroom

ERIC RETTERER

"?Corporel" by Vinko Globokar

DR. CORY HILLS, GREG JUKES, BONNIE WHITING

"Les Guetteurs de sons" by Georges Aperghis

Sponsors: Black Swamp Percussion, Innovative Percussion, Remo, Inc.

RYDER SHELLEY

"L'Art Bruit" by Mauricio Kagel

Sponsor: California Percussion, LLC

NYU PERCUSSION ENSEMBLE—COMOTION WITH JONATHAN HAAS AND NANCY SMITHNER, DIRECTORS

"Tongues" by Sam Shepard and Joseph Chaikin

Sponsors: Yamaha Corporation of America, Kettles and Company, ProMark, New York University, Remo, Inc.

NICK ATTANASIO WITH DENNIS DELUCIA, DOMINICK CUCCIA & THERESA CUCCIA Marching Clinic/Performance

Rudimental Hall of Fame Bass Drummer at 90 years

Sponsor: Drummer's Heritage Event

Convention Center Room 109

JOHN SCALICI, FOUNDER, GET RHYTHM!® Interactive Drumming Workshop

Using Rhythm Based Activities Collaboratively with Occupational Therapists

Presider: Remo Belli, Remo, Inc.

Sponsors: Remo, Inc., Rhythm Band Instruments, Vic Firth Company

Convention Center Room 105

2:00 P.M.

CHAIN MARIMBA TRIO Keyboard Showcase Concert

A new wave of Marimba Trio

Sponsor: Marimba One

Convention Center Sagamore Ballroom

WALFREDO REYES, SR. AND DAVID STANOCH Drumset Clinic

4-Way Coordination & the 2-in-1 Drummer

Sponsors: Alfred Music Publishing, DW Drums, Gon Bops, Regal Tip, Remo, Inc., Sabian Ltd

Convention Center Room 120

11.14.13

MARK STONE Research/World Paper Presentation

Embaire—Xylophone Music of Busoga, Uganda

Presenter: Roger Brown, Ohio University

Sponsors: Oakland University, Jumbie Records

Convention Center Room 204

MARCHING PANEL DISCUSSION

Dr. Iain Moyer, moderator. Jim Ancona, Ian Grom, David Waters, panelists.

The Four Seasons of Front Ensemble (DCI, WGI, College/HS Marching Band)

Presenter: Neal Flum, PAS Marching Committee Chair

Sponsor: Vic Firth Company

Convention Center Room 201

PERCUSSION MOCK AUDITION

Convention Center Room 205

3:00 P.M.

DONNY GRUENDLER Drumset Clinic

Dubstep Drumming

Presenter: Bob Terry

Sponsors: Yamaha Corporation of America, Paiste, Remo, Inc., Vic Firth Company

Convention Center Ballroom 500

FOCUS DAY: TRISTAN PERICH" PARALLELS (Concert D)

Convention Center Wabash Ballroom

THE MEEHAN/PERKINS DUO

"Parallels by Tristan Perich"

Sponsors: Vic Firth Company, Adams Musical Instruments, Black Swamp Percussion, Pearl Corporation, Remo, Inc., Zildjian Company

SHANNON WOOD Symphonic Timpani Clinic

Audition Consistency—The Silver Bullet!

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Convention Center Room 109

HEALTH & WELLNESS COMMITTEE MEETING Frank Shaffer, chair

Westin Capitol Ballroom 2

WORLD COMMITTEE MEETING Kenyon Williams, chair

Westin Cabinet Room

MUSIC TECHNOLOGY COMMITTEE MEETING Blair Helsing, chair

Westin Caucus Room

INTERNATIONAL COMMITTEE MEETING Adam Mason, chair

Westin Chamber Room

4:00 P.M.

CONCORDIA COLLEGE PERCUSSION ENSEMBLE WITH DAVID P. EYLER, DIRECTOR New Literature for Percussion Ensemble

Presenter: Brian West, Chair of PAS Percussion Ensemble Committee

Convention Center Sagamore Ballroom

JOE BERGAMINI Drumset Master Class

Developing A Multi-Faceted Career in Drumming

Presenter: Rob Wallis, Hudson Music

Sponsors: Tama Drums, Evans Drumheads, Hudson Music, Latin Percussion, Sabian Ltd, Vic Firth Company, Wizdom Media

Convention Center Room 120

TONY CIRONE Symphonic Cymbals Lab

Convention Center Room 204

UNIVERSITY PEDAGOGY COMMITTEE PANEL DISCUSSION

Jonathan Latta, moderator. Gary Cook, Dean Gronemeier, Jeffrey Moore, panelists.

A Discussion of the Percussion Pedagogy Class

Convention Center Room 201

SCHEDULE OF EVENTS

5:00 P.M.

CHAD SMITH Drumset Clinic

Detroit Roots

Presider: Mike Farriss, Pearl Corporation

Sponsors: Pearl Corporation, Adams Musical Instruments, Sabian Ltd, Vater Percussion

Convention Center Ballroom 500

FOCUS DAY: MUSIC OF MARK APPLEBAUM (Concert E)

Convention Center Wabash Ballroom

**TERRY LONGSHORE AND THE SOUTHERN OREGON UNIVERSITY PERCUSSION ENSEMBLE,
NIEF-NORF PROJECT, CHRISTOPHER CLARINO, CHRISTOPHER HOWARD, BRYAN JEFFS, MORRIS PALTER,
SHANE REEVES, MIKE TRUESDELL, JACOB PHELPS-RANSOM**

"Wristwatch: Geology" by Mark Applebaum

Sponsors: Southern Oregon University, Black Swamp Percussion, Evans Drumheads, Gon Bops,

Innovative Percussion, Remo, Inc., Vic Firth Company, Yamaha Corporation of America, Zildjian Company

MIKE TRUESDELL

"Echolalia" by Mark Applebaum

CHRISTOPHER CLARINO AND CHRISTOPHER HOWARD

"Ferneyhough ReMix" by Mark Applebaum

TERRY LONGSHORE AND THE SOUTHERN OREGON UNIVERSITY PERCUSSION ENSEMBLE

"30" by Mark Applebaum

NIEF-NORF PROJECT

"Straitjacket" by Mark Applebaum

MARCHING COMPETITION—College Keyboard

Convention Center Room 109

MARCHING COMPETITION—High School Keyboard

Convention Center Room 105

MARCHING COMPETITION—High School and College Snares & Tenors

Convention Center Room 205

6:00 P.M.

MARCHING COMPETITION—Small Ensemble and Timpani and Multi-Percussion

Convention Center Room 120

8:15 P.M.

HALL OF FAME PRESENTATIONS

MARACA2 PERCUSSION DUO Evening Concert

Welcome by John R. Beck

Sponsors: Sabian Ltd, Innovative Percussion, Marimba One, Pearl Corporation

Convention Center Sagamore Ballroom

9:30 P.M.

RHYTHM LOUNGE

Convention Center Room 205

KERRY "SHAKERMAN" GREENE Late Night Drum Circle

Musicality in Drums—The value of Dynamics and Dialogs

Presider: John Yost, Rhythm Revolution

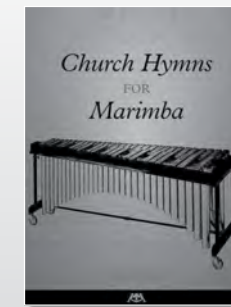
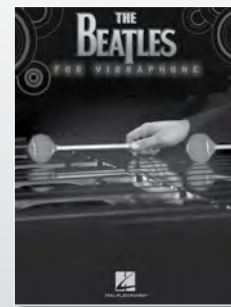
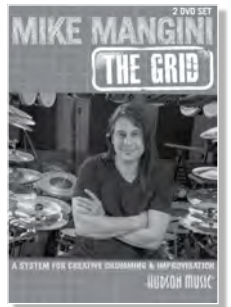
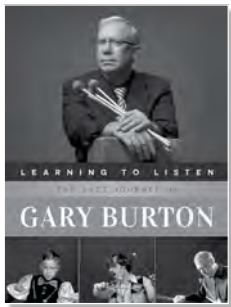
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Convention Center Room 209

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SPECIAL ARTIST APPEARANCES



Friday 11.15.13

- 6:30 a.m.** PASIC Fun Run
- 7:30 a.m. - 5:00 p.m.** Registration Open
PASIC Show Office Open
- 7:30 a.m.** Mind Body Spirit Workshop [CC Room 209]
- 8:00 a.m. - 9:50 a.m.** University Pedagogy Committee Meeting [Westin Cabinet Room]
Interactive Drumming Committee Meeting [Westin Caucus Room]
Keyboard Committee Meeting [Westin Chamber Room]
- 8:00 a.m. - 6:00 p.m.** PASIC Gift Shop Open
- 9:00 a.m. - 3:00 p.m.** Free Hearing Tests [CC Room 212]
- 9:00 a.m. - 5:00 p.m.** Exhibit Hall Open [Exhibit Hall D]
PASIC Listening Room [closed 12pm-1pm]
MAPLE Lab [CC Room CSO-4]
Michael Sammons [Exhibit Hall D]
- 9:00 a.m. - 7:00 p.m.** Rhythm Discovery Center! Open
- 9:00 a.m. - 9:50 a.m.** Science Hill Percussion Ensemble [Wabash Ballroom]
Jonathan Ovalle [CC Room 109]
Dan Piccolo [CC Room 105]
Ron Coulter [CC Room 204]
- 9:00 a.m. - 10:50 a.m.** Marching Festival: Interactive Clinics [Exhibit Hall F]
- 10:00 a.m. - 10:50 a.m.** Indiana University Percussion Ensemble [Sagamore Ballroom]
Symphonic Emeritus Section [CC Room 120]
Health & Wellness Panel Discussion [CC Room 201]
- 11:00 a.m. - 11:50 a.m.** Marching Festival: University Line Exhibition [Exhibit Hall F]
Mike Johnston [CC Ballroom 500]
Tak-Nara Percussion Trio with Nebojsa Zivkovic [Wabash Ballroom]
Maria Finkelmeier [CC Room 109]
Scott Kettner [CC Room 204]
- 11:00 a.m. - 12:30 p.m.** Board of Directors Meeting [Westin Capitol Ballroom 2]
- 12:00 p.m. - 12:50 p.m.** Marching Festival: Ralph Nader and Harvey Thompson [Exhibit Hall F]
University of Iowa East West Percussion Ensemble: Steel Band and Chinese Percussion [Sagamore Ballroom]
Steve Fidyk [CC Room 120]
Symphonic Panel Discussion [CC Room 201]

11.15.13

Friday 11.15.13

- 12:00 p.m. – 1:50 p.m.** Contests & Auditions Committee Meeting [Westin Cabinet Room]
New Music/Research Committee Meeting [Westin Caucus Room]
University Committee Meeting [Westin Chamber Room]
- 1:00 p.m. – 1:50 p.m.** Robby Ameen [CC Ballroom 500]
Eriko Daimo [Wabash Ballroom]
Jauvon Gilliam [CC Room 109]
N. Cameron Britt [CC Room 105]
- 1:00 p.m. – 2:50 p.m.** Marching Festival: DrumLine Battle [Exhibit Hall F]
Chapter Presidents Meeting [Westin Capitol Ballroom 2]
- 2:00 p.m. – 2:50 p.m.** Los Angeles Percussion Quartet [Sagamore Ballroom]
Education/Technology Panel Discussion [CC Room 201]
- 3:00 p.m. – 3:50 p.m.** Pandit Divyang Vakil's Talavya [Wabash Ballroom]
Jon Metzger [CC Room 109]
Jason Markzon [CC Room 204]
- 3:00 p.m. – 4:50 p.m.** Composition Contest Committee Meeting [Westin Cabinet Room]
Percussion Ensemble Committee Meeting [Westin Chamber Room]
- 4:00 p.m. – 4:50 p.m.** Joby Burgess' Powerplant [Sagamore Ballroom]
Michael Spiro with Mike Mixtacki & Friends [CC Room 120]
Drumset Panel Discussion [CC Room 201]
- 5:00 p.m. – 5:50 p.m.** Jason Bittner [CC Ballroom 500]
Fernando Rocha [Wabash Ballroom]
John Shaw [CC Room 109]
- 8:15 p.m. – 10:00 p.m.** Mike Mainieri with Peter Erskine (drums), Steve Allee (pianist), Brandon Meeks (acoustic bassist) and Rob Dixon (saxophonist) [Sagamore Ballroom]
- 9:30 p.m. – 11:00 p.m.** Rhythm Lounge [CC Room 205]
John Yost [CC Room 209]

Friday 11.15.13

6:30 A.M.

PASIC FUN RUN

7:30 A.M.

REGISTRATION OPENS

SHERRY RUBINS AND ROB FALVO Health & Wellness Workshop

Mind/Body/Spirit Workout

Convention Center Room 209

8:00 A.M.

UNIVERSITY PEDAGOGY COMMITTEE MEETING Jonathan Latta, chair

Westin Cabinet Room

INTERACTIVE DRUMMING COMMITTEE MEETING John Fitzgerald, chair

Westin Caucus Room

KEYBOARD COMMITTEE MEETING Christopher Norton, chair

Westin Chamber Room

9:00 A.M.

RHYTHM! DISCOVERY CENTER OPENS (9:00 am–7:00 pm)

LISTENING ROOM OPENS (9:00 am–12:00 pm & 1:00 pm–5:00 pm)

Rhythm! Discovery Center

MARCHING FESTIVAL—Interactive Clinics

Convention Center Exhibit Hall F

SCIENCE HILL HIGH SCHOOL PERCUSSION ENSEMBLE Competition Winner Showcase Concert

Sponsor: Innovative Percussion

Convention Center Wabash Ballroom

JONATHAN OVALLE Education Clinic

"I had it in the practice room..." Information, Tools, and Strategies to overcome common practice roadblocks and supercharge your practice results

Presenter: Erik Johnson, Innovative Percussion

Sponsors: Innovative Percussion, Adams Musical Instruments, Pearl Corporation, Remo, Inc. Zildjian Company

Convention Center Room 109

DAN PICCOLO World Workshop

Tala 101: An Introduction to the Rhythmic Systems of India

Sponsors: Cooperman Company, Encore Mallets

Convention Center Room 105

RON COULTER Research Paper Presentation

The New Percussion Music of Johanna Magdalena Beyer

Sponsor: Southern Illinois University Carbondale

Convention Center Room 204

FREE HEARING TESTS (9:00 am–3:00 pm)

Sponsor: Butler University School of Communication

Convention Center Room 212

MICHAEL SAMMONS Research Poster Presentation

A Performance Analysis to Askill Måsson's Marimba Concerto

Sponsors: Vic Firth Company, Grover Pro Percussion, Remo, Inc., Sabian Ltd

Expo Hall D

MAPLE Lab (Music, Acoustics, Perception, and Learning) (9:00 am–5:00 pm)

Test your rhythm perception in the MAPLE Lab's newest cognition experiment

Convention Center Room CSO-4

10:00 A.M.

INDIANA UNIVERSITY PERCUSSION ENSEMBLE, JOHN TAFOYA AND KEVIN BOBO, DIRECTORS Competition Winner Showcase Concert

Presenter: Keith Aleo, Zildjian

Sponsor: Indiana University Jacobs School of Music

Convention Center Sagamore Ballroom

11.15.13

SYMPHONIC EMERITUS SECTION: Alan Abel, Tom Akins, Ron Barnett, John H. Beck, Tony Cirone, Morris "Arnie" Lang, Stanley Leonard, William Platt, Salvatore Rabbio, Bill Cahn Symphonic Showcase Concert
Symphonic Emeritus Section Concert
Presider: Chris McLaurin, Kansas City Symphony
Convention Center Room 120

HEALTH & WELLNESS PANEL DISCUSSION Tanice Foltz, moderator; Phyllis Mueller and Victoria Mansfield, panelists
Drumming up Health with Special Populations
Sponsors: Indiana University Northwest, Drum Circle Facilitators' Guild
Convention Center Room 201

11:00 A.M.

MARCHING FESTIVAL—University Line Exhibition
Convention Center Exhibit Hall F

MIKE JOHNSTON Drumset Clinic
Building Freedom in Odd Time
Presider: Chris Brewer, Meinl
Sponsors: Meinl, Ahead Cases, Aquarian, DW Drums, Gretsch, Vater Percussion, Yamaha Corporation of America
Convention Center Ballroom 500

TAK-NARA PERCUSSION TRIO FEATURING NEBOJSA ZIVKOVIC Ensemble Showcase Concert
Remembering Sandy
Sponsors: Adams Musical Instruments. N. J. Zivkovic's Sponsors: Auditorio de Tenerife Adán Martín
Convention Center Wabash Ballroom

MARIA FINKELMEIER Professional Development
Entrepreneurial Skills for the 21st Century Percussionist
Convention Center Room 109

SCOTT KETTNER World Clinic
Maracatu de Baque Virado: A Living and Changing Tradition from Brazil
Presider: Paul Cellucci, Sabian Ltd
Sponsors: Latin Percussion, Hal Leonard Corporation, Remo, Inc., Sabian Ltd, Tama Drums, Vic Firth Company
Convention Center Room 204

BOARD OF DIRECTORS MEETING
Westin Capitol Ballroom 2

12:00 P.M.

MARCHING FESTIVAL—Ralph Nader and Harvey Thompson
Drumming Exhibition
Convention Center Exhibit Hall F

UNIVERSITY OF IOWA EAST WEST PERCUSSION ENSEMBLE: STEEL BAND AND CHINESE PERCUSSION Competition Winner Showcase Concert
Sponsors: University of Iowa, Coyle Drums, Grover Pro Percussion, Innovative Percussion, Sabian Ltd, Yamaha Corporation of America
Convention Center Sagamore Ballroom

STEVE FIDYK Drumset Master Class
Big Band Drumming At First Sight—Strategies to Help Lead as You Read!
Presider: Jim Catalano, Ludwig
Sponsors: Alfred Music Publishing, DW Drums, Latin Percussion, Ludwig Musser Percussion, Zildjian Company, Remo, Inc., Vater Percussion
Convention Center Room 120

COMPETITIONS DrumLine Battle DRUMSET Robby Ameen | Jason Bittner | Steve Fidyk | Mike Johnston EDUCATION Jonathan Ovale ELECTRONIC/TECHNOLOGY N. Cameron Britt | Joby Burgess' Powerplant | Fernando Rocha ENSEMBLES Indiana University Percussion Ensemble | Los Angeles Percussion Quartet | Science Hill Percussion Ensemble | Tak-Nara Percussion Trio with Nebojsa Zivkovic | University of Iowa East West Percussion Ensemble: Steel Band and Chinese Percussion EVENING CONCERT Mike Mainieri HEALTH & WELLNESS Free Hearing Tests | Mind, Body, Spirit Workshop INTERACTIVE DRUMMING Rhythm Lounge | John Yost KEYBOARD Eriko Daimo with guests Fernando Meza, Ronni kot Wenzell & Casey Cangelosi | Jon Metzger MARCHING Interactive Clinics | Ralph Nader | Harvey Thompson | University Line Exhibition MEETINGS Board of Directors | Chapter Presidents | Composition Committee | Contest & Auditions Committee | Interactive Drumming Committee | Keyboard Committee | New Music/Research Committee | Percussion Ensemble Committee | University Committee | University Pedagogy Committee PANEL DISCUSSIONS Drumset Panel | Education/Technology Panel | Health & Wellness Panel | Symphonic Panel PROFESSIONAL DEVELOPMENT Maria Finkelmeier RESEARCH Ron Coulter | Michael Sammons SYMPHONIC Jauvon Gilliam | Jason Markzon | John Shaw | Symphonic Emeritus Section WORLD Scott Kettner | Pandit Divyang Vakil's Talava | Dan Piccolo | Michael Spiro with Mike Mixtacki

SCHEDULE OF EVENTS

SYMPHONIC PANEL DISCUSSION Keith Aleo, moderator; John Tafoya, Alan Abel, John Beck, Jerry Noble, panelists.

Symphonic Sounds/Genesis Percussion Teachers

Sponsor: Zildjian Company

Convention Center Room 201

CONTEST & AUDITIONS COMMITTEE MEETING Gene Koshinski, chair

Westin Cabinet Room

NEW MUSIC/RESEARCH COMMITTEE MEETING Eugene Novotney, chair

Westin Caucus Room

UNIVERSITY COMMITTEE MEETING Ben Fraley, chair

Westin Chamber Room

1:00 P.M.

MARCHING FESTIVAL—DrumLine Battle

Convention Center Exhibit Hall F

ROBBY AMEEN Drumset Clinic/Performance

Funkifying the Clave and Beyond: from playing with Ruben Blades to playing Metal

Presider: Pam Gore, Istanbul Mehmet

Sponsors: Istanbul Mehmet, Latin Percussion, Pearl Corporation, Remo, Inc., Vater Percussion

Convention Center Ballroom 500

ERIKO DAIMO WITH GUESTS FERNANDO MEZA, RONNI KOT WENZELL & CASEY CANGELOSI

Keyboard Showcase Concert

Music from Japan

Sponsors: Marimba One, Vic Firth Company

Convention Center Wabash Ballroom

JAUVON GILLIAM Symphonic Timpani Lab

Sponsors: Yamaha Corporation of America, Innovative, Remo, Inc., Sabian Ltd

Convention Center Room 109

N. CAMERON BRITT Electronic/Technology Clinic/Performance

Presenting the EMvibe: an electromagnetically actuated vibraphone

Presider: Scott Herring, University of South Carolina

Sponsor: Innovative Percussion

Convention Center Room 105

CHAPTER PRESIDENTS MEETING

Westin Capitol Ballroom 2

2:00 P.M.

LOS ANGELES PERCUSSION QUARTET Ensemble Showcase Concert

New Music from the West Coast: In the Tradition

Presider: Johnny Lee Lane

Sponsors: Sabian Ltd, Mike Balter

Convention Center Sagamore Ballroom

EDUCATIONAL AND TECHNOLOGY COMMITTEE PANEL DISCUSSION

Scott Herring, moderator; Norm Weinberg, Scott Deal, Tracy Wiggins, Michael Schutz, panelists.

Incorporating Technology in the Percussion Classroom

Presider: Scott Herring, PAS Education Committee

Convention Center Room 201

3:00 P.M.

PANDIT DIVYANG VAKIL'S TALAVYA World Showcase Concert

Talavya—The Power of North Indian Percussion

Sponsor: Taalim School of Indian Music

Convention Center Wabash Ballroom

JON METZGER Keyboard Improvisation Lab

Presider: Chris Norton

Convention Center Room 109

JASON MARKZON Symphonic Accessories Lab

Presider: Alan Abel

Convention Center Room 204

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11.15.13

COMPOSITION CONTEST COMMITTEE MEETING Josh Gottry, chair

Westin Cabinet Room

PERCUSSION ENSEMBLE COMMITTEE MEETING Andrew Spencer, chair

Westin Chamber Room

4:00 P.M.

JOBY BURGESS' POWERPLANT Electronic/Technology Showcase Concert

Presider: Michael Balter, Mike Balter Mallets

Sponsors: Mike Balter Mallets, Adams Musical Instruments, Boss & Roland, De Gregorio, DW Drums, Grover Pro Percussion, Meinl, Protection Racket, Remo, Inc., Sabian Ltd, Vater Percussion, Wernick Musical Instruments
Convention Center Sagamore Ballroom

MICHAEL SPIRO WITH MIKE MIXTACKI AND FRIENDS World Clinic/Performance

The Evolution of Cuban Popular Percussion—From Danzón to Timba

Sponsors: Latin Percussion, DW Drums, Innovative Percussion, Remo, Inc., Sabian Ltd, Vic Firth Company
Convention Center Room 120

DRUMSET PANEL DISCUSSION

Roger Schupp, moderator. Glenn Schaft, Tom Morgan, Steve Houghton, Ed Soph, Dennis Rogers, panelists.

The Drumset in Higher Education—Contemporary Issues

Convention Center Room 201

5:00 P.M.

JASON BITTNER Drumset Clinic

Metal Drumming and Beyond

Sponsors: Avedis Zildjian Company, DW Drums, Latin Percussion, Pearl Corporation, ProMark, Remo, Inc., Samson
Convention Center Ballroom 500

FERNANDO ROCHA Electronic/Technology Clinic/Performance

Works for keyboard percussion and electronics

Presider: Aiyun Huang, McGill University

Sponsors: Sabian Ltd, Programas Música Minas/Fórum da Música e Secretaria de Estado de Cultura de Minas Gerais, UFMG, Yamaha Corporation of America
Convention Center Wabash Ballroom

JOHN SHAW Symphonic Mallet Lab

Presider: John Parks, Florida State University

Convention Center Room 109

8:15 P.M.

PAS AWARDS RECOGNITION

MIKE MAINIERI with **PETER ERSKINE** (drums), **STEVE ALLEE** (pianist), **BRANDON MEEKS** (acoustic bassist) and **ROB DIXON** (saxophonist)

Evening Concert

Convention Center Sagamore Ballroom

9:30 P.M.

RHYTHM LOUNGE

Convention Center Room 205

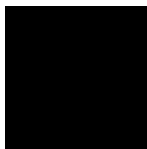
JOHN YOST, C.P.R.P. Late Night Drum Circle

Rhythm Revolution Music Circle

Presider: John Fitzgerald, Remo, Inc.

Sponsor: Remo, Inc.

Convention Center Room 209



Saturday 11.16.13

- 6:30 a.m.** PASIC Fun Run
- 7:30 a.m. - 5:00 p.m.** Registration Open
PASIC Show Office Open
- 7:30 a.m.** Mind Body Spirit Workshop [CC Room 209]
- 8:00 a.m. - 9:50 a.m.** Marching Committee Meeting [Westin Cabinet Room]
Scholarly Research Committee Meeting [Westin Capitol Ballroom 2]
- 8:00 a.m. - 6:00 p.m.** PASIC Gift Shop Open
- 9:00 a.m. - 5:00 p.m.** Exhibit Hall Open [Exhibit Hall D]
PASIC Listening Room [closed 12pm-1pm]
MAPLE Lab [CC Room CSO-4]
- 9:00 a.m. - 7:00 p.m.** Rhythm Discovery Center! Open
- 9:00 a.m. - 9:50 a.m.** Coppell High School Percussion Ensemble [Wabash Ballroom]
Clifford Sutton [CC Room 109]
Joe Petrasek [CC Room 105]
Gary Cook [CC Room 204]
- 10:00 a.m. - 10:50 a.m.** Eastman Percussion Ensemble [Sagamore Ballroom]
Peter Erskine [CC Room 120]
Keyboard Panel Discussion [CC Room 201]
- 11:00 a.m. - 11:50 a.m.** Rich Redmond [CC Ballroom 500]
Neeraj Mehta, Shawn Mativetsky, Anthony Di Sanza, Jonathan Ovalle & Dan Piccolo [Wabash Ballroom]
William Moersch [CC Room 109]
Norman Weinberg [CC Room 105]
Michael Sammons [CC Room 204]
- 12:00 p.m. - 12:50 p.m.** Bob Becker, Yurika Kimura and Ryan Lewis [Sagamore Ballroom]
Robert Breithaupt [CC Room 120]
Interactive Drumming Panel Discussion [CC Room 201]
- 12:00 p.m. - 1:50 p.m.** University Delegate Meeting [Westin Cabinet Room]
- 1:00 p.m. - 1:50 p.m.** Daniel Glass [CC Ballroom 500]
Scott Johnson [Wabash Ballroom]
Kalani Das [CC Room 109]
Trinidad & Tobago Sweet Tassa [CC Room 105]
Julia Gaines [CC Room 204]
- 1:00 p.m. - 2:50 p.m.** Committee Chairs Meeting [Westin Capitol Ballroom 2]

11.16.13

Saturday 11.16.13

- 2:00 p.m. - 2:50 p.m.** Cavaliers Percussion Ensemble [Sagamore Ballroom]
Jeremy Branson & Christopher Allen [CC Room 120]
University Panel Discussion [CC Room 201]
- 3:00 p.m. - 3:50 p.m.** Dave Weckl [CC Ballroom 500]
Andrei Pushkarev [Wabash Ballroom]
Kyle Forsthoff, Andrew Kruspe, John Skelton, Garrett Smith, Mike Clem [CC Room 109]
William Cahn [CC Room 105]
- 4:00 p.m. - 4:50 p.m.** Big Robot with Scott Deal [Sagamore Ballroom]
Ed Soph [CC Room 120]
George Nickson [CC Room 204]
World Panel Discussion [CC Room 201]
- 5:00 p.m. - 5:50 p.m.** Glenn Kotche [CC Ballroom 500]
Alessandra Belloni & Daughters of Cybele [Wabash Ballroom]
- 6:00 p.m.** Closing Mass Drum Circle [Serpentine Lobby]
- 8:15 p.m. - 10:00 p.m.** Dave Weckl (drums) with Oz Noy (guitar) and Michael Rhodes (bass) [Sagamore Ballroom]

Saturday 11.16.13

6:30 A.M.

PASIC FUN RUN

7:30 A.M.

REGISTRATION OPENS

SHERRY RUBINS AND ROB FALVO Health & Wellness Workshop

Mind/Body/Spirit Workout

Convention Center Room 209

8:00 A.M.

MARCHING COMMITTEE MEETING Neal Flum, chair

Westin Cabinet Room

SCHOLARLY RESEARCH COMMITTEE MEETING Kevin Lewis, chair

Westin Capitol Ballroom 2

9:00 A.M.

RHYTHM! DISCOVERY CENTER OPENS (9:00 am-7:00 pm)

LISTENING ROOM OPENS (9:00 am-12:00 pm & 1:00 pm-5:00 pm)

Rhythm! Discovery Center

COPPELL HIGH SCHOOL PERCUSSION ENSEMBLE, ZACH SCHEER, DIRECTOR; DAVID MARCHUK,

ASSISTANT DIRECTOR Competition Winner Showcase Concert

Sponsors: Innovative Percussion, Black Swamp Percussion, Lone Star Percussion, Malletech, Tama Drums

Convention Center Wabash Ballroom

CLIFFORD SUTTON World Clinic

Las Llamadas: An Introduction to the Candombe Drumming of Uruguay

Convention Center Room 109

JOSEPH PETRASEK Symphonic Clinic

Drumset in the Orchestra: Bringing Two Worlds Together

Presider: Christopher McLaurin, Kansas City Symphony

Sponsors: Pearl Corporation, Adams Musical Instruments, Zildjian Company

Convention Center Room 105

GARY COOK Timpani FUNdamentals

Presider: Paul Buyer, Education Committee

Sponsors: Sabian Ltd, DrumDial, ProMark, Yamaha Corporation of America

Convention Center Room 204

MAPLE Lab (Music, Acoustics, Perception, and Learning) (9:00 am-5:00 pm)

Test your rhythm perception in the MAPLE Lab's newest cognition experiment

Convention Center Room CSO-4

10:00 A.M.

EASTMAN PERCUSSION ENSEMBLE Competition Winner Showcase Concert

Convention Center Sagamore Ballroom

PETER ERSKINE Electronic/Technology Clinic

Music Minus One Equals More Music

Sponsors: DW Drums, Evans Drumheads, Fuzzy Music Mobile LLC, Vic Firth Company, Zildjian Company

Convention Center Room 120

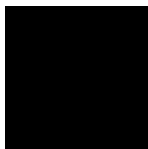
KEYBOARD PANEL DISCUSSION

Chris Norton, moderator. Fernando Hashimoto, Ivana Bilic, Eriko Daimo, panelists.

Keyboard Percussion Repertoire from South America, Eastern Europe, and Asia

Convention Center Room 201

SCHEDULE OF EVENTS



11.16.13

11.16.13

11:00 A.M.

RICH REDMOND Drumset Clinic

Diary of A Nashville Session Drummer or "Demystifying The Nashville Studio Process"

Presider: Chris Stanke, Sabian

Sponsors: DW Drums, Audio-Technica, Auralex, Cympad, Drum Dial, Gator Cases, Gon Bops, Great Leather, Grover Pro Percussion, Pro Logix, ProMark, Roland, Sabian Ltd, Tune Bot, Woodshed

Convention Center Ballroom 500

NEERAJ MEHTA, SHAWN MATIVETSKY & ANTHONY DISANZA WITH JONATHAN OVALLE & DAN PICCOLO

World Clinic/Performance

Works for World Percussion Soloist and Western Percussion Ensemble

Sponsors: Remo, Inc. Black Swamp Percussion, Cooperman Company, Encore Mallets, Innovative Percussion, Latin Percussion, Marimba One, Pearl Corporation, ProMark, Sabian Ltd, Schulich School of Music of McGill University, Yamaha Corporation of America

Convention Center Wabash Ballroom

WILLIAM MOERSCH Keyboard Master Class

Commissioned by William Moersch

Presider: Shawn Lafrenz, Pearl/Adams

Sponsors: Pearl Corporation, Adams Musical Instruments, Innovative Percussion

Convention Center Room 109

NORMAN WEINBERG Electronic/Technology Clinic

A New Direction in Electronic Percussion

Sponsors: Vic Firth Company, Alternate Mode, Grover Pro Percussion, Planet Waves, Remo, Inc., Yamaha Corporation of America, Zildjian Company

Convention Center Room 105

MICHAEL SAMMONS Snare Drum FUNdamentals

Cloning, Decoding a Developing Technique for Snare Drum

Presider: Paul Buyer, Education Committee

Sponsors: Vic Firth Company, Grover Pro Percussion Remo, Inc., Sabian Ltd

Convention Center Room 204

12:00 P.M.

BOB BECKER, YURIKA KIMURA AND RYAN LEWIS Keyboard Showcase Concert

A Salute to George Hamilton Green

Presider: Leigh Howard Stevens, Mallettech

Sponsors: Mallettech/Marimba Productions Inc., Adams Musical Instruments, Innovative Percussion, Oachita Baptist University, Pearl Corporation, Xylomusic

Convention Center Sagamore Ballroom

ROBERT BREITHAUPT Drumset FUNdamentals

Drumset Instruction—A Holistic Approach

Sponsors: Capital University, Innovative Percussion, Remo, Inc., Sabian Ltd, Yamaha Corporation of America

Convention Center Room 120

INTERACTIVE DRUMMING PANEL DISCUSSION Syed Ibrahim & Vicky Gunawan, moderators.

Community Building Journey through Interactive Drumming in Socially Diverse Community

Sponsors: Swee Lee Music Company Singapore, National Arts Council

Convention Center Room 201

UNIVERSITY DELEGATE MEETING

Westin Cabinet Room

DRUMSET Daniel Glass | Glenn Kotche | Rich Redmond | Ed Soph | Dave Weckl EDUCATION William Cahn ELECTRONIC/TECHNOLOGY Big Robot with Scott Deal | Peter Erskine | Norman Weinberg ENSEMBLES Coppell High School Percussion Ensemble | Eastman Percussion Ensemble EVENING CONCERT Dave Weckl (drums) with Oz Noy (guitar) and Michael Rhodes (bass) FUNDAMENTALS Robert Breithaupt | Gary Cook | Julia Gaines | Michael Sammons HEALTH & WELLNESS Mind, Body, Spirit Workshop INTERACTIVE DRUMMING Closing Mass Drum Circle | Kalani DAS KEYBOARD Bob Becker, Yurika Kimura and Ryan Lewis | William Moersch | Andrei Pushkarev MARCHING Cavaliers Percussion Ensemble | Scott Johnson | MEETINGS Committee Chairs | Marching Committee | Scholarly Research Committee | University Delegate PANEL DISCUSSIONS Interactive Drumming Panel | Keyboard Panel | University Panel | World Panel SYMPHONIC Jeremy Branson & Christopher Allen | George Nickson | Joe Petrusek | WORLD Alessandra Belloni & Daughters of Cybele | Kyle Forsthoff, Andrew Kruspe, John Skelton, Garrett Smith & Mike Clem | Neeraj Mehta, Shawn Mativetsky, Anthony Di Sanza, Jonathan Ovalle & Dan Piccolo | Clifford Sutton | Trinidad & Tobago Sweet Tassa

1:00 P.M.

DANIEL GLASS Drumset Clinic/Performance

The Century Project: Understanding 100 Years of Drum Evolution for Greater Creativity & Employability

President: Juels Thomas, DW Drums

Sponsors: DW Drums, Aquarian, Crescent Cymbals, Revolution/Big Bang, Vic Firth Company

Convention Center Ballroom 500

SCOTT JOHNSON (AKA) SCOJO Marching Clinic/Performance

Today's Snare Drum Solo Arranging and Design

President: Jim Bailey, Evans/Pro-Mark

Sponsor: Evans Drumheads

Convention Center Wabash Ballroom

TRINIDAD & TOBAGO SWEET TASSA, LENNY KUMAR, DIRECTOR World Lab

Fundamentals of Indo-Trinidadian Tassa Drumming

Convention Center Room 105

KALANI DAS, MT-BC Interactive Drumming Lecture/Presentation

Making Music with Persons with Special Needs

Sponsors: Alfred Publishing, Kala Ukulele, Kopf Percussion, Rhythm Band Instruments (Boomwhackers)

Vic Firth Company

Convention Center Room 109

DR. JULIA GAINES Keyboard FUNdamentals

President: Neil Larrivee, Vic Firth Company

Sponsors: Vic Firth Company, Adams Musical Instruments, Pearl Corporation

Convention Center Room 204

COMMITTEE CHAIRS MEETING

Westin Capitol Ballroom 2

2:00 P.M.

THE CAVALIERS PERCUSSION SECTION Marching Clinic/Performance

The Cavaliers Percussion Section with Michael McIntosh featuring Alan Miller and Tom McGillen

President: Erik Johnson, Innovative Percussion

Sponsors: Yamaha Corporation of America, Innovative Percussion, Planet Waves, Remo, Inc., Zildjian Company

Convention Center Sagamore Ballroom

JEREMY BRANSON & CHRISTOPHER ALLEN Symphonic Clinic/Performance

Synergy: Bass Drum and Cymbals working together to drive the orchestra

President: Keith Aleo, Zildjian

Sponsors: Zildjian Company, Adams Musical Instruments, Pearl Corporation, ProMark

Convention Center Room 120

UNIVERSITY COMMITTEE PANEL DISCUSSION

Benjamin Fraley, moderator; Tim Feeney, Matt Jordan, Ben Wahlund, panelists.

Your Pie Chart—Realistic Career Outlooks in Music

Convention Center Room 201

3:00 P.M.

DAVE WECKL Drumset Clinic/Performance

Dave Weckl—An Evolution

Sponsor: Yamaha Corporation of America

Convention Center Ballroom 500

ANDREI PUSHKAREV Keyboard Showcase Concert

Bach Vibrations

Sponsors: Innovative Percussion, Majestic Percussion

Convention Center Wabash Ballroom

KYLE FORSTHOFF & ANDY KRUSPE WITH JOHN SKELTON, GARRETT SMITH, & MIKE CLEM

World Clinic/Performance

The Irish Bodhrán in Context: Celebrating The Evolutions of a Modern Tradition

President: Patrick Cooperman, Cooperman Drum Company

Sponsors: Art Bodhrán, Cooperman Company, Innovative Percussion, The Randolph School,

Yamaha Corporation of America

Convention Center Room 109

11.16.13

WILLIAM CAHN Education Clinic

Percussion "Accessories"—Lessons I was Never Taught

Presider: Nick Petrella, Sabian

Sponsor: Sabian Ltd

Convention Center Room 105

4:00 P.M.

BIG ROBOT Electronic/Technology Showcase Concert

Big Robot Concert

Presider: John Wittmann, Yamaha

Sponsors: Yamaha Corporation of America, Black Swamp Percussion

Convention Center Sagamore Ballroom

ED SOPH Drumset Master Class

Learning how to recognize and solve your own technical and musical challenges on the drumset

Sponsors: Yamaha Corporation of America, Evans Drumheads, Innovative Percussion, Zildjian Company

Convention Center Room 120

GEORGE NICKSON Symphonic Snare Drum Lab

Presider: Jeff Mulvihill, Majestic/Mapex

Convention Center Room 204

WORLD PANEL DISCUSSION

Neeraj Mehta, moderator. Michael Spiro, B. Michael Williams, Russell Hartenberger, Shawn Mativetsky, panelists.

Practice to Performance: Taking World Percussion Traditions From the Field to the Ensemble Concert

Convention Center Room 201

5:00 P.M.

GLENN KOTCHE Drumset Workshop

A Beat A Week

Sponsors: Alfred Music Publishing, Evans Drumheads, Latin Percussion, ProMark, Shure, Sonor, Zildjian Company

Convention Center Ballroom 500

ALESSANDRA BELLONI & DAUGHTERS OF CYBELE World Showcase Concert

Daughters of Cybele Women Ensemble

Presider: Remo Belli, Chris Hart

Sponsors: Cooperman Company, Remo, Inc.

Convention Center Wabash Ballroom

6:00 P.M.

CLOSING MASS DRUM CIRCLE

Serpentine Lobby

8:15 P.M.

STUDENT DELEGATE RECOGNITION

DAVE WECKL (DRUMS) WITH OZ NOY (GUITAR) AND MICHAEL RHODES (BASS) Evening Concert

Welcome by Brian Zator

Convention Center Sagamore Ballroom

ALAN ABEL ■ Friday, 10:00 A.M.

Alan Abel, former Associate Principal Percussionist of the Philadelphia Orchestra, retired in 1997 after thirty-eight years of service. He continues to perform as a substitute or as an extra percussionist. Mr. Abel attended the Eastman School of Music, where he was also a part-time member of the Rochester Philharmonic. He also was a member of the Empire Band of the United States Air Force and the Oklahoma City Symphony until he was hired by the Philadelphia Orchestra. Mr. Abel has been a faculty member of the University of Oklahoma, Oklahoma City University, Glassboro State College, and the Philadelphia Settlement Music School. In 1973, he became an adjunct professor at Temple University. He was awarded an honorary doctorate at the New England Conservatory of Music in May 2012. He was inducted into the PAS Hall of Fame in 1998, and became chairman of the PAS Symphonic Committee, for three years, at its inception in 2001.



THOMAS AKINS ■ Friday, 10:00 A.M.

Thomas Akins was principal timpanist of the Indianapolis Symphony Orchestra for 26 years. He has recently released a memoir of his playing career entitled *Behind The Copper Fence: A Lifetime On Timpani*. Thomas Akins earned Bachelor's and Master's degrees from the College-Conservatory of Music of the University of Cincinnati. His major teachers have included Fred Begun, Edward B. Wuebold, Jr., and Fred D. Hinger. Akins held faculty positions at DePauw University and Indiana University and has conducted percussion clinics throughout the Midwest under the sponsorship of Remo and Rogers. Currently, he is a member of the announcing staff for marching and concert events for Music For All and is heard regularly on classical radio broadcasts in the Indianapolis area. Following his on-stage career with the Indianapolis Symphony Orchestra, Akins became the ISO's Director of Public Relations and Director of Archives for another 16 years before his retirement.



AKROS PERCUSSION COLLECTIVE

■ Thursday, 11:00 A.M.

Akros is a gathering of percussionists dedicated to the aesthetic sensibilities of new and experimental percussion music. Founded in 2006, the collective has collaborated with such luminaries as Julio Estrada, John Luther Adams, Matthias Kaul, and Stuart Saunders Smith, presenting works by these composers in such unexpected sites as a former ice and coal complex, a meadow in the Cuyahoga Valley National Park, and numerous independent gallery spaces. In addition to residencies at the Akron Art Museum and concertizing throughout northeast Ohio, the group has given feature performances at the Blurred Edges Festival (Hamburg, Germany), Le Poisson Rouge (NYC), the INTAR Theatre (NYC), the University of Akron, the University of Cincinnati, the Hartt School of Music, Kent State University's New Music Series, and PASIC 2011 in Indianapolis.



ROBBY AMEEN ■ Friday, 1:00 P.M.

Grammy-winning drummer Robby Ameen has compiled a thirty-year career recording hundreds of records with artists including Ruben Blades, Dizzy Gillespie, Dave Valentin, Eddie Palmieri, Jack Bruce, and Paul Simon. He is also the co-author of the best-selling book *Funkifying the Clave: Afro-Cuban Grooves for Bass and Drums*. He is a longtime member of Ruben Blades and Seis del Solar, having the distinction of being the first Salsa band to include drumset in its regular instrumentation. Robby has co-led several bands, including The Negro & Robby Band with Horacio Hernandez, and recently produced and composed for his first solo record *Days in the Life*, featuring among others, Wayne Krantz, Conrad Herwig, Brian Lynch, and Richie Flores. Robby recently was the focus of a PBS documentary series on notable Arab-Americans.



NICK ATTANASIO ■ Thursday, 1:00 P.M.

Nick Attanasio retired from drumming competitions in the 1970s but 21 years later, came out of retirement and won the New York State Championship. This made him eligible to compete in the Northeastern States Meet. He won this contest with a perfect score of 200 out of 200. Currently, he is still active in teaching and playing. Many of his students have gone on to become Professors of Percussion. One former student is Sgt. Mark Reilly, snare drummer in the Old Guard Fife, Drum & Bugle Corps. Nick's wife is a former NY State and Northeastern States Champion for three years in a row on Rudimental Bass Drumming. His oldest son, George, was in the activity as well.



RONALD BARNETT ■ Friday, 10:00 A.M.

Ronald Barnett received a B.M. from the Eastman School of Music in 1960. He was timpanist and marimba soloist with the U.S. Navy Band in Washington D.C. and an Associate Professor of Music at the University of Maryland, College Park. He was timpanist with the Kennedy Center Opera House Orchestra in Washington D.C. from 1971 to 2002. He has been a percussionist with the Chautauqua Symphony in New York for the past 52 years; 43 of those years as principal.



JOHN H. BECK ■ Friday, 10:00 A.M.

John H. Beck is Professor Emeritus of Percussion and has been a member of the Eastman faculty since 1959. The Percussive Arts Society inducted him into the Percussive Arts Society Hall of Fame (1999) and presented him with an Outstanding Service Award (2002). He received both the Eastman School of Music Eisenhart Award for excellence in teaching (1997) and the Edwin Peck Curtis Award for excellence in undergraduate teaching (2003). Since retirement in 2008, he has been awarded the Distinguished Service Award from the New York State School Music Association (2009), The President's Award from Rowan University (2010), the Lifetime Achievement Award from KOSA International Percussion (2010) and the Life Time Achievement Award from Giornate della Percussione, Fermo, Italy (2010). He is the editor of *Encyclopedia of Percussion* by Routledge (1995). His book *PERCUSSION MATTERS: Life at the Eastman School of Music* was published in December 2011 by Meliora Press an imprint of the University of Rochester Press. The John H. Beck Composition Prize was established by Percussion Rochester in 2012.



BOB BECKER ■ Saturday, 12:00 P.M.

Bob Becker's performing experience spans nearly all of the musical disciplines where percussion is found. Generally considered to be one of the world's premier virtuoso performers on the xylophone and marimba, he also appears regularly as an independent soloist and clinician. In particular, his work toward resurrecting the repertoire and performance styles of early 20th century xylophone music has been recognized internationally. Becker has been associated with the Mallettech company since 1988, and plays the Mallettech ragtime/soloist xylophone, which he helped design. He uses the Bob Becker signature line of Mallettech mallets. He is also an endorser and designer for the Sabian cymbal company, and was honored with Sabian's Lifetime Achievement Award in 2005. In 2006, he was recognized as a Master Drummer by the International Association of Traditional Drummers. In 1999, he was inducted, as a member of the percussion group NEXUS, into the PAS Hall of Fame.



BRANDON BELL ■ Thursday, 9:00 A.M.

Percussionist Brandon Bell, a native of Buffalo, New York, received his Master of Music degree from The Shepherd School of Music at Rice University, where he studied with Richard Brown. He received his Bachelor of Music degree from The



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Peabody Institute of the Johns Hopkins University, studying percussion with Jonathan Haas and Robert van Sice, and conducting with Dr. Harlan Parker. He is currently pursuing a DMA at the Shepherd School of Music.

ALESSANDRA BELLONI ■ Saturday, 5:00 P.M.

Tambourine virtuoso/singer/dancer/Alessandra Belloni has traveled worldwide to perform group and solo concerts in theaters, universities, and international percussion festivals, winning several awards. She is the Artistic Director/Lead Performer of "I Giullari di Piazza," an Italian Music, Theatre and Dance Ensemble who are the Artists in Residence at Cathedral St. John the Divine in New York. Belloni is a REMO artist and designer of her signature series of Italian tambourines. She is author of the book/DVD *Rhythm is the Cure*, published by Mel Bay. The only artist in the world who specializes in Southern Italian tambourines combined with singing and dance, Belloni was selected as one of the best percussionists in the world by *DRUM! Magazine*, and has been acclaimed in *The New York Times* and *Los Angeles Times*. She also has been featured in *Modern Drummer* and *Percussive Notes*.



JOE BERGAMINI ■ Thursday, 4:00 P.M.

Joe Bergamini maintains a diverse career as a drumming performer and educator. Enjoying various styles of playing, he is most well known for his progressive rock drumming in the bands Happy the Man and 4Front. A fixture on the New York scene, Joe has performed in the Broadway productions of *Movin' Out*, *Jesus Christ Superstar* (2012 revival), *Rock of Ages*, *Jersey Boys*, *In the Heights*, *Bring It On*, *Million Dollar Quartet*, and *The Lion King*, and has performed and recorded with many other artists as a sideman. Recognized internationally as an educator, Joe has given hundreds of drum clinics in schools, retail stores, and conventions over the past 20 years. He is the author of eight drum books including *Taking Center Stage with Neil Peart*, the Senior Drum Editor for Hudson Music, co-owner of publisher Wizdom Media with Dom Famularo, and an active private instructor with a large studio based in New Jersey.



JASON BITTNER ■ Friday, 5:00 P.M.

Jason Bittner is the drummer for the American heavy metal band, Shadows Fall, formed in 1995. One of the most popular and celebrated current drummers in metal, he has won numerous awards including the *Modern Drummer* 2004 Reader's poll for #1 Up and Coming Drummer, and in 2005, he won the #1 Metal Drummer as well as #1 Best Recorded Performance for the Shadows Fall album, *The War Within*. He won #1 Metal drummer again in MD in 2006, followed by #1 Metal drummer in the 2007 *DRUM!* Reader's poll. He has also been nominated for two Grammy awards, and was voted as one of the top three clinicians in 2010 by the reader's of *DRUM!* magazine. He is recognized for his tight playing, extensive skill with double bass drumming, particularly his ability to play complex patterns at high speeds and his familiarity with numerous styles of drumming, including Latin, Afro-Cuban, and jazz.



JEREMY BRANSON ■ Saturday, 2:00 P.M.

Jeremy Branson is the Associate Principal Percussionist of the Pittsburgh Symphony Orchestra. Prior to his appointment in the Pittsburgh Symphony, Mr. Branson was a member of the New World Symphony under the direction of Michael Tilson Thomas. During that time, he also played regularly with the Philadelphia Orchestra. Branson has performed under the batons of such conductors as James Conlon, Rafael Fruhbeck de Burgos, Charles Dutoit, Christoph Eschenbach, Manfred Honeck, Andres Nelsons, Leonard Slatkin, Gerard Schwartz, Robert Spano, Michael Tilson Thomas, and David Zinman. Mr. Branson has premiered works by composers such as John Adams, Richard Danielpour, Michael Gandolfi, Philip Glass, Jennifer Higdon, Gyorgi Ligeti, Steven Mackey, and Christopher Theofanidis. Mr. Branson earned his Bachelor of Music degree from Texas State University. He then earned his Masters of Music degree from Temple University in Philadelphia under the tutelage of Alan Abel.



ROBERT BREITHAAPT ■ Saturday, 12:00 P.M.

Robert Breithaupt is a veteran of over 40 years in music, as a performer, arts administrator, educator, author, musical contractor, entrepreneur, and visionary in the arts, and has performed with dozens of jazz artists and professional orchestras throughout the United States and abroad. He is Professor of Music and Department Chair of Per-

formance Studies at Capital University. Breithaupt is the author of *The Complete Percussionist* (Barnhouse), and the instructional DVD *Snare Drum Basics* (Hudson). He is an artist/endorser for Sabian, Yamaha Corporation, Remo, and Innovative Percussion. As Executive Director of the Jazz Arts Group of Columbus from 2001 until 2012, Breithaupt's vision helped to shape the nation's oldest not-for-profit jazz organization into a comprehensive model for performance, education, and community engagement. Breithaupt was a co-founder of Columbus Pro Percussion, recognized today as one of the nation's top comprehensive retail percussion outlets.



N. CAMERON BRITT ■ Friday, 1:00 P.M.

N. Cameron Britt is a percussionist, composer, and electronic musician. As a percussionist, he has performed with many orchestras throughout the Southeast including the North Carolina Symphony, Charleston Symphony Orchestra, and Alabama Symphony Orchestra. He is active as a creator and interpreter of new music and performs with cellist Tom Kraines in the free improvisation duo Dithyramb. His works have been performed by the Brentano String Quartet, So Percussion, Ensemble Klang, janus, NOW Ensemble, and the electronica duo Matmos. He has worked with the laptop ensembles Sideband and PLOrk and is interested in creating performable electronic instruments in both hardware and software. The EMvibe (an electromagnetically actuated vibraphone), combines his interests in composition, electronic music, instrument design, and performance. He is currently teaching percussion at Duke University while completing his PhD in Composition at Princeton University.



JOBY BURGESS' POWERPLANT ■ Friday, 4:00 P.M.

Internationally acclaimed percussionist, Joby Burgess is best known for his virtuosic, often lissom performances, daring collaborations, and extensive education work. He regularly appears throughout Europe, the USA, and beyond. Dedicated to the development of the percussion repertoire, often in combination with electronics, Joby spends much of his time commissioning and recording new music with Powerplant, New Noise, and ensemblebash. Recent highlights have included extensive tours with Peter Gabriel's New Blood Orchestra for the premiere of Gabriel Prokofiev's "Concerto for Bass Drum," releases of Powerplant's *24 Lies Per Second* and ensemblebash's *A Doll's House* both on Signum Classics. Joby regularly performs, records, and collaborates with artists including Stewart Copeland, Michael Finnissy, Graham Fitkin, Will Gregory, John Kenny, Akram Khan, Joanna MacGregor, Peter Maxwell Davies, Adrian Utlej, Nana Vasconcelos, Eric Whitacre, along with many of the world's leading chamber ensembles.



BILL CAHN ■ Friday, 10:00 A.M.; Saturday, 3:00 P.M.

Bill Cahn is a member of NEXUS, performing with orchestras and in solo concerts worldwide. He was Principal Percussionist in the Rochester Philharmonic Orchestra from 1968 to 1995 and he is the Chair of the RPO Honorary Board of Directors. He is Associate Professor of Percussion at the Eastman School of Music and an Artist-in-Residence at the Showa Academy of Music in Kawasaki, Japan. Bill has performed with ensembles and artists in diverse musical styles, including Chet Atkins, John Cage, Carlos Chavez, Aaron Copland, Chuck Mangione, Mitch Miller, Seiji Ozawa, Steve Reich, Leopold Stokowski, Igor Stravinsky, Edgar Varese, and Paul Winter. He has conducted programs with symphony orchestras, and his compositions for percussion are widely performed. His fourth book, *Creative Music Making*, is on freeform improvisation and was published by Routledge Books in 2005. In 2006, Bill received a Grammy Award with the Paul Winter Consort on the DVD, *2004 Solstice Concert*.



CHAIN MARIMBA TRIO

■ Thursday, 2:00 P.M.

Chain Marimba Trio is made up of marimbists Arkadiusz Katny, Shoko Sakai, and Conrado Moya. Katny is from Poland and was the winner of the PENDIM international percussion competition in 2007. Sakai is from Japan and is a Marimba One artist, and Moya is from Spain and was the winner of the International Marimba Competition in Cordoba in 2011. The three musicians decided to create a trio while they were at the



2009 International Katarzyna Mycka Marimba Academy. Conceived as a union of three musicians from different nationalities, they wanted to develop a better knowledge of new pieces for their instrument. Chain Marimba Trio will show the stylistic flexibility that this instrument can adopt, performing pieces from the Baroque through Contemporary musical styles.

ANTHONY J. CIRONE

■ Thursday, 4:00 P.M. ■ Friday, 10:00 A.M.

Anthony J. Cirone received his Bachelor of Science and Master of Science degrees from the Juilliard School of Music where he studied with Saul Goodman. Upon graduation, he was offered the position of percussionist with the San Francisco Symphony under Josef Krips and also an Assistant Professorship of Music at San José State University where he has served from 1965 to 2001. He is the Executive Percussion Consultant/Editor for Meredith Music Publishing, and is the author of *Portraits in Rhythm*, a collection of 50 studies for snare drum, used worldwide as a standard text for training percussionists in colleges and universities. He has won *Modern Drummer's* Reader's Poll for Classical Percussionist five years in a row and was inducted into the prestigious PAS Hall of Fame. He is an active clinician for the Avedis Zildjian Cymbal Company, Yamaha Corporation, and Remo.



CHRISTOPHER CLARINO ■ Thursday, 5:00 P.M.

Christopher Clarino is a freelance percussionist, organist, and educator on Long Island and an avid performer, commissioner, and pioneer of performance art. He holds a deep interest in the role of hand gesture and American Sign Language in newly commissioned works for performer/percussionist. Currently, Chris is attending Stony Brook University for his Master's of Music in Percussion and is studying with Prof. Eduardo Leandro. He received his Bachelor's of Music in Percussion Performance and Music Education from the Eastman School of Music and received a minor in American Sign Language from the University of Rochester. Chris has performed as soloist with the USMA Concert Band at West Point and the Greater Newburgh Symphony Orchestra. Chris also co-founded Volta Trio and Proactive Percussion, a non-profit organization committed to cultivate, promote, foster, sponsor, and develop an understanding, appreciation, and love of percussion music to the general public.



CONCORDIA PERCUSSION ENSEMBLE

■ Thursday, 4:00 P.M.

The Concordia College (Moorhead MN) Percussion Ensemble and Marimba Choir, directed by Dr. David P. Eyler, are comprised of undergraduate students pursuing a variety of majors. Each year, they perform for over 2,000 area third-grade students through the Learning Bank Concert Series besides their regular campus concerts. In addition to premiering "Bängala" (David Childs) and "Concerto For Alto Saxophone and Percussion Orchestra" (Russell Peterson), and producing two CDs (*Wood, Metal, Skin and Christmas Favorites*), the ensemble has also been featured twice on Minnesota Public Radio's "In The Music Room" and the Regional Artists In Concert series. This exciting group has performed nine times at the Minnesota Music Educators Association Convention and also at the MENC National Convention in 2004. Dr. Eyler, himself a composer, author, and performer, has hosted 23 annual Days of Percussion so his students could study and perform with numerous leaders in the percussion field.



MATTHEW COLEY ■ Thursday, 9:00 A.M.

Matthew Coley has distinguished himself as one of the country's most versatile percussion artists and educators. Performing on marimba, percussion, cimbalom, hammer dulcimer, and glass, he has performed as a soloist and collaborator with orchestras and ensembles throughout the US and abroad. Matthew is currently serving as percussion faculty at Iowa State University. Solo and chamber music performance locations include Universities and concert halls across the nation in over 25 different US states, and in Denmark, Germany, Moldova, and Sweden. His collaborations have brought him to experience widely varied projects with dance companies, composers and conductors, and other percussion artists. Matthew is endorsed by Innovative Percussion, Marimba One, Black Swamp Percussion, Evans Drumheads, and Sabian Cymbals, and can be contacted on the web through www.hearMatthewColey.com.



GARY COOK ■ Saturday, 9:00 A.M.

Gary Cook is author of *Teaching Percussion* now in its 3rd edition with over 7 hours of DVDs. He is Professor Emeritus of Music at the University of Arizona where he founded and directed the percussion program from 1975 to 2008. He was PAS President from 2007-2008 and is currently Artist-in-Residence at UNLV with Dr. Timothy Jones and Dr. Dean Gronemeier.



COPPELL HIGH SCHOOL PERCUSSION ENSEMBLE ■ Saturday 9:00 A.M.

The Coppell High School Percussion Ensemble, under the direction of Zach Scheer and David Marchuk, performs a wide variety of classical, pop, and modern literature each year at its annual Purely Rhythmic concert. Through its performances at drumline competitions, ensemble concerts, and solo contests, the Coppell High School percussion program is quickly becoming one of the premier percussion programs in the country. As members of the award winning Coppell High School Band, percussionists perform in the marching band and one of five concert bands. Beginning in middle school, students regularly participate in solo competitions at the region and state level. Members of the percussion program are consistently named Outstanding Soloists at the Texas State Solo and Ensemble Competition, and approximately 95% of students study privately in addition to receiving classroom instruction.



RON COULTER ■ Friday, 9:00 A.M.

Ron Coulter is Senior Lecturer of Percussion, Improvisation, and Jazz Studies at SIUC. He has performed internationally with the Glenn Miller Orchestra, Four Aces, New Arts, Jazztet, L20rk, Chicago Chamber Orchestra, Paducah Symphony, Tatsuya Nakatani, Sean Jones, Al Martino, Michael Zerang, Sandy Duncan, Improvisation Unit, Bolokada Condé, Youngstown Percussion Collective, Music from China, Rapture7, and others. He is co-founder of the Percussion



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Art Ensemble, REDVIXA, duende entendre, and artistic director of the Southern Illinois Improvisation Series. Additional interests include noise, intermedia, interdisciplinary collaboration, and organizing Fluxusconcerts. As a composer, Ron has composed more than 200 works for various media.

ERIKO DAIMO ■ Friday, 1:00 P.M.

The award-winning percussionist, Eriko Daimo, is internationally recognized as a leading figure of her field. Her recent engagements include concerto performances with the Magdeburg Philharmonic, Osaka Symphony Orchestra, and Amarillo Symphony Orchestra; as well as performance tours to Sweden, Denmark, Finland, Austria, Germany, Croatia, Spain, France, Mexico, Belgium, Japan and the U.S. As an educator, she has given performances and masterclasses at music institutions such as the University of Music and Performing Arts Vienna, New York University, Royal Danish Academy of Music in Copenhagen, University of Michigan, and Colburn Conservatory. Her debut CD "ORIGIN" was recorded at the Copenhagen Royal Opera house and released world-widely on April 27th 2013. Ms. Daimo currently resides in New York. She is a marimba one and Vic Firth Artist.



SCOTT DEAL ■ Saturday, 4:00 P.M.

Scott Deal has premiered solo, chamber and mixed media works, and can be heard on the Albany, Centaur, Cold Blue and SCI labels. His recording of John Luther Adams' "Four Thousand Holes," for piano, percussion, and electronics was listed in New Yorker Magazine's 2011 Top Ten Classical Recordings. Deal has performed at MUPA Budapest, Supercomputing, SIGGRAPH, Chicago Calling, Ingenuity Festival, Ear to the Earth, Internet2, NIME, ICMC, and with groups that include ART GRID, Another Language, Digital Worlds Institute, EcoSono, Bit20 Ensemble, Syneme, Calithumpian Consort, and the Helsinki Computer Orchestra. In 2011, Deal and composer Matthew Burtner won the Internet2 IDEA Award for their co-creation of



Auksalaq, a telematic opera that was described as an "important realization of meaningful opera for today's world." Deal is Professor of Music and Director of the Donald Louis Tavel Arts and Technology Research Center at Indiana University Purdue University Indianapolis (IUPUI).

DR. JUSTIN DEHART ■ Thursday, 11:00 A.M.

Dr. Justin DeHart is an avid performer and dedicated teacher of a wide variety of musical styles - from classical to pop, and world to electronic. DeHart's musical resume includes performances with the San Diego symphony, Grammy-nominated pipa master Wu Man, and various pop legends, including Cheap Trick. As a California native, he holds a BM from CSU Sacramento, a MFA from California Institute of the Arts, and a DMA from UC San Diego. DeHart is a member of the Los Angeles Percussion Quartet (LAPQ) who recently released their Surround Sound debut album with the classical recording label Sono Luminous. DeHart was awarded a Fulbright Scholarship for percussion studies in India (2001) and his talents have been featured at concerts and festivals throughout the United States, Canada and Asia. Dr. DeHart currently teaches percussion and improvisation classes at Chapman University Conservatory of Music.



ANTHONY DI SANZA ■ Saturday, 11:00 A.M.

Anthony Di Sanza has performed and presented master classes in North America, Europe, and Asia. He has appeared as a visiting artist at over 40 colleges, universities, and conservatories, and has performed as soloist and chamber musician in some of the world's most important concert halls. Active in a variety of Western and non-Western percussive areas, he can be heard on numerous CD recordings with a variety of artists. In 2011, Anthony released his first solo CD, titled *On the Nature of...*, on the Equilibrium label. Also a composer, Anthony has works published with Alfred and HoneyRock and his book *Improvisational Practice Techniques* is published by RGM music. Additionally, Encore Mallets recently released his signature line of marimba



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mallets. Currently Professor of Percussion at the University of Wisconsin–Madison, Anthony endorses Sabian Cymbals, Black Swamp Percussion, Remo Drumheads and Encore Mallets, and is an educational endorser for Pro-Mark Drumsticks.

EASTMAN PERCUSSION ENSEMBLE

■ **Saturday, 10:00 A.M.**

The Eastman Percussion Ensemble is under the direction of Michael Burritt and has a rich history dating back to the 1960s. The ensemble was formed by Burritt's predecessor, John Beck, and has grown to become a pivotal component in the percussion curriculum at the Eastman School. The group presents five on-campus performances as well as several off-campus performances each year. In 2009, the percussion ensemble gave the opening concert at the Paris Conservatory's prestigious "Perkumania" International Percussion Festival and performed at the Kennedy center in 2011 as part of the Conservatory Project. Guest artists in recent years have included Steven Schick, Anders Åstrand, Bob Becker, and Juliana Athayde. This year the ensemble is the lead in the consortium formed for the commissioning of Alejandro Viñao's new "Sextet" for percussion, which the group will premier at PASIC 2013.



ENSEMBLE EVOLUTION

■ **Thursday, 12:00 P.M.**

Ensemble Evolution came together in October 2010 to create musical experiments in Piteå, northern Sweden. Their goal: to incorporate improvisation, new media, and music technology into their original concept of a 21st century percussion ensemble. Consisting of percussionists Maria Finkelmeier (MA), Jacob Remington (TX), and Charles Martin (Australia), the group takes elements of jazz and contemporary classical music to produce original multidisciplinary projects, compositions, and recordings. In 2011, the group created and directed the inaugural Piteå Percussion Repertoire Festival, attracting students and professionals from around the world. Soon thereafter, they toured Sweden with vocalist Anna K. Larson and mentor Anders Åstrand. They have also presented concerts and masterclasses at venues and universities in Fairbanks (Alaska), Melbourne, Sydney, Canberra (Australia), Pori (Finland), Stockholm, Piteå, Västervik (Sweden), and Vilnius (Lithuania).



ENSEMBLE TALAVYA ■ Friday, 3:00 P.M.

Globe-trotting percussion ensemble Talavya brings a dynamism to the art of tabla, infusing it with the power of rock drumming while respecting the ethos and tradition of the classical art form. Composed by tabla maestro Pandit Divyang Vakil, Talavya revels in the hidden potency of tabla. Playing in perfect synchronization, the ensemble distills the spirit of tabla into a high-energy performance and demonstrates how the drum is truly capable of anything. Talavya have become ambassadors for Indian percussion, sharing tabla across the globe. The group has shared the stage with artists like Mickey Hart, Shakura S'Aida, and Sidi Toure.



PETER ERSKINE ■ Saturday, 10:00 A.M.

Peter Erskine appears on 600 albums and film scores, has won two Grammy Awards plus an Honorary Doctorate from the Berklee School of Music. Forty albums have been released with him as a leader or co-leader. He has played with Stan Kenton, Maynard Ferguson, Weather Report, Steps Ahead, Joni Mitchell, Steely Dan, Diana Krall, Kenny Wheeler, Brecker Brothers, Yellowjackets, Pat Metheny, Gary Burton, John Scofield, and appeared as soloist with the London, Los Angeles, BBC, Royal Opera House, Berlin and Oslo orchestras. Peter has been named "Best Jazz Drummer of the Year" ten times by *Modern Drummer*. He is the author of several books and DVDs, including *Time Awareness for All Musicians*, *Essential Drum Fills* and *Everything I Know, a Work in Progress*. Peter graduated from the Interlochen Arts Academy and studied at Indiana University under George Gaber. Peter is Professor of Practice, Jazz Studies and Director of Drumset Studies at USC.



ROB FALVO ■ Thursday–Saturday, 7:30 A.M.

■ **Thursday, 12:00 P.M.**

Rob Falvo is Professor of Music and Director of the Percussion Department at Appalachian State University since 1993. Rob received a BM from SUNY Fredonia and MM and DMA degrees from the Manhattan School of Music. Since 1994, he has studied the Alexander Technique and in 2007, graduated from the Chesapeake Bay Alexander Studies, North Carolina Teacher Training Program, becoming a certified teaching member of Alexander Technique International.



STEVE FIDYK ■ Friday, 12:00 P.M.

Jazz drummer, author, and columnist Steve Fidyk, has earned national and international acclaim as an artist. He is a member of The U.S. Army Blues Jazz Ensemble, leads his own quintet, The Parlour Project, and freelances with vocalist Maureen McGovern. His discography as a co-leader includes: *Big Kids*, *A Perfect Match*, and *Live at Blues Alley*. A committed educator, Fidyk is currently a member of the Jazz Studies faculty at Temple University and a consultant for Jazz at Lincoln Center's Essentially Ellington Program. He has authored several drum methods and two instructional DVD's, *Set Up and Play!* which features his son Tony, and *Modern Drum Method* Grades 1–3 (Mel Bay). His latest book, *Big Band Drumming At First Sight* (Alfred), provides detailed information to help students with their drumset sight-reading skills. As a columnist, he contributes monthly to *Jazz Drummer's Workshop* (*Modern Drummer*), and *Percussion Workshop* (*Teaching Music*).



MARIA FINKELMEIER ■ Friday, 11:00 A.M.

Maria Finkelmeier is a passionate performer, dedicated educator, creative composer, and arts entrepreneur. She has performed throughout Europe, Australia, and North America with groups such as Ensemble Evolution, the Baltic Youth Philharmonic, and Eastman Broadband Ensemble. Additionally, she was a featured soloist at the Midwest International Band and Orchestra Clinic in 2011. Maria spent three years living abroad as an adjunct instructor at Luleå Technical University's Department of Art, Communication and Learning in Piteå, Sweden, and was a guest professor at Zhejiang University in Hangzhou, China in 2010. Currently working as the Entrepreneurial Musicianship Department's Program Manager at the New England Conservatory, Maria equips young artists with the skills they need to build fulfilling musical lives.



DR. KYLE FORSTHOFF ■ Saturday, 3:00 P.M.

Dr. Kyle Forsthoff is currently on the faculty at Morehead State University and the University of Kentucky. He performs regularly with Liam's Fancy and has recorded with Irish flutist Rudi Schoemann on Germany's LeiseLaut label.



ALEX FRAGISKATOS ■ Wednesday, 8:30 P.M.

A native of Green, Ohio, Alex began his collegiate training in percussion at the University of Cincinnati College-Conservatory of Music. There he studied with James Culley while earning his bachelor's degree in music performance. Since then, Alex has earned his master's degree in music performance and is currently working on his master's in music theory at the University of Akron where he studied percussion with Dr. Larry Snider. A proponent of new music, Alex has performed on world premiers in both orchestral and chamber settings including Thomas DeLio's "et avant/image" for percussion ensemble and flute as well as Daniel McCarthy's "Bounce to This" for orchestra and solo alto saxophone. Professionally, Alex has performed with the Akron Symphony, Richmond Symphony, Tuscarawas Philharmonic, Akros Percussion Collective, Summit Choral Society, and Master Singers Choral of Northeast. He also performs regularly for private bookings on steel drums and teaches percussion in various Northeast Ohio school districts.



DR. JULIA GAINES ■ Saturday, 1:00 P.M.

Dr. Julia Gaines is Associate Professor and Director of Percussion Studies at the University of Missouri. She has performance degrees from the University of Oklahoma, the Eastman School of Music, and Lawrence Conservatory



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of Music. She has performed in the percussion sections of the Missouri Symphony Orchestra, the Oklahoma City Philharmonic, the Fox Valley Symphony, and the Green Bay Symphony. She gave her solo debut in Carnegie Hall's Weill Recital Hall in March 2007. Her current research has led to presentations at PASIC 2008 and the 2009 and 2011 National Conferences on Percussion Pedagogy. She is currently on the PAS Board of Directors and has served as the Secretary of the Executive Committee. Her first book, *Sequential Studies for Four-Mallet Marimba - Level 1* was published in 2011 and Level 2 of this series is expected in the spring of 2014.

STUART GERBER ■ Wednesday, 8:30 P.M.

Lauded as having "consummate virtuosity" by *The New York Times*, Stuart Gerber has performed extensively on national and international stages both as a soloist and chamber musician. He has worked with such noted composers as Karlheinz Stockhausen, Kaija Saariaho, Tristan Murail, Steve Reich and John Luther Adams and has recorded for Mode, Bridge, Telarc, Code Blue, Capstone and Albany Records as well as the Stockhausen-Verlag. Stuart is currently Associate Professor of Music at Georgia State University in Atlanta, co-artistic director of the contemporary chamber ensemble Bent Frequency, and represents one half of the internationally acclaimed piano-percussion duo Ensemble Sirius.



JAUVON GILLIAM ■ Friday, 1:00 P.M.

Jauvon Gilliam was named principal timpanist of the National Symphony Orchestra in 2009 at age 29 by unanimous vote of the orchestra committee and Maestro Christoph Eschenbach. Since 2011, Jauvon performs regularly as guest principal timpanist of the Budapest Festival Orchestra. He is also timpanist of the All-Star Orchestra, a made-for-TV group comprised of principal players from all across the United States (scheduled to air Fall 2013 on PBS). Jauvon is currently the Director of Percussion Studies/Artist-in-Residence at the University of Maryland. He also held the same position at the University of Manitoba. Jauvon has previously performed with The Cleveland Orchestra and Indianapolis Symphony Orchestra, as well as the St. Paul Chamber Orchestra. Prior to his NSO appointment, Jauvon was timpanist of the Winnipeg Symphony Orchestra for seven years, appearing as a soloist with them in 2005. While in Winnipeg, he was also timpanist of the Manitoba Chamber Orchestra.



DANIEL GLASS ■ Saturday, 1:00 P.M.

Daniel Glass is an award-winning drummer, author, and educator. He currently holds the drum chair in the Brian Setzer Orchestra, and is a founding member of the retro-swing pioneering group Royal Crown Revue. Other artists who have sought out Daniel's skills include Bette Midler, Liza Minnelli, and Gene Simmons. Readers in both *Modern Drummer* and *DRUM* have voted Daniel a "Top 5 R&B Drummer" for two years running. Since 1999, Daniel has researched the evolution of American drumming. He has interviewed 50+ legendary drummers and published five books, including the award-winning *Commandments of Early R&B Drumming*. His books are in the curriculum at McNally Smith College of Music, Berklee College of Music, and the Thornton School at USC. In 2012, Daniel released the highly acclaimed *Century Project* DVD, which explores the evolution of American pop music from behind the drums.



KERRY "SHAKERMAN" GREENE ■ Thursday, 9:30 P.M.

Known for his enthusiasm, energy, and musical diversity, Kerry the "Shakerman" guides individuals by using drums and percussion instruments as tools for unity, creativity, empowerment, and joy. He studied with Arthur Hull eleven times at the Drum Circle Facilitators Playshop in Hawaii that included three mentor-training programs. He is a consistent and popular artist teaching, performing, and hosting drum circles, drum classes, percussion workshops, and more at Seattle's World Rhythm Festival, Folk Life Festival, and at the Remo Recreational Music Center. This is his second time hosting a drum circle at PASIC, however, he has attended many PASIC events in the past. Musically, he combines his background as a pianist and guitarist with 15 years of studies in West African, Afro-Cuban, Middle Eastern and Drum Circle Rhythms to bring forth his unique and colorful palate of musicality that he so joyously shares.



DONNY GRUENDLER ■ Thursday, 3:00 P.M.

Donny Gruendler graduated from Berklee with a bachelor's degree and earned his master's degree from Wayne State. Donny has worked with Kenny Burrell, John

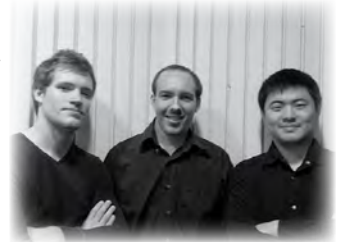
Medeski, DJ Logic, the Funk Brothers, DJ A-Ski, and Rick Holmstrom. He has composed/played on jingles for Axe Body Spray, RE/MAX, KFC, Best Buy, and NPR. Select film credits include *Last Holiday*, *Father of Invention*, and *Chicago Overcoat*. Donny is also a noted producer and Questlove's Okayplayer describes his productions as cosmic brilliance delivered via a well-stirred pot of soul, jazz, rock, funk and gospel. Gruendler is the Vice President of Instruction and Curricular Development at Musicians Institute in Hollywood and he is the author of *Playing With Drum Loops*, *Seeing Sounds*, and *Private Lessons*. At PASIC 2013, Hal Leonard will release his book *Dubstep Drumming*. He is a member of the Modern Drummer Education Team and a frequent columnist for the magazine.



HARTT GRADUATE PERCUSSION GROUP

■ Thursday, 11:00 A.M.

Now in its nineteenth season, the Hartt Graduate Percussion Group's varied repertoire has included the music of Keiko Abe, George Antheil, John Cage, George Crumb, Thierry de Mey, Peter Garland, George Hamilton Green, Lou Harrison, Maki Ishii, Mauricio Kagel, Paul Lansky, Russell Peck, Steve Reich, Frederick Rzewski, Stuart Saunders Smith, Karlheinz Stockhausen, Toru Takemitsu, Michael Udow, Iannis Xenakis, Frank Zappa, and Nebojsa Zivkovic. The group has recorded for the Innova, Ysa, and Hartt record labels, and has premiered works by David Macbride, John MacDonald, Robert Carl, Stuart Saunders Smith, and Daniel Wohl. Highlights from the group's concert venues include: 3 PASIC's (1995, 1999, 2008); and performances in Boston, New York, and throughout the mid-west and New England. Ben Toth, Professor of Percussion at The Hartt School, brings 25 years of chamber music experience to the ensemble, including Percussion Group Cincinnati, Nebojsa Zivkovic and the Jovan Percussion Projekt.



GORDON HICKEN ■ Wednesday, 8:30 P.M.

Gordon Hicken is currently an adjunct percussion instructor and Director of the Carolina Band Drumline at the University of South Carolina. Previously, he served on the faculties of Chipola College in Marianna, Florida, and Limestone College in Gaffney, South Carolina. Dr. Hicken holds degrees from The Florida State University, the University of South Carolina, and Furman University, where he studied with Dr. John W. Parks IV, Dr. Scott Herring, Dr. John Beckford, Prof. James Hall, and Ron Schwartz. Hicken also arranges music for marching and concert percussion ensembles throughout the Southeast, and he teaches percussion ensembles, symphonic percussion camps, marching percussion clinics, and private lessons in the South Carolina public schools. Dr. Hicken is a member of PAS, the National Association for Music Education, Pi Kappa Lambda National Music Honor Society, and he is a proud endorser of Innovative Percussion sticks and mallets.



DR. COLIN HILL ■ Thursday, 10:00 A.M.

Dr. Colin Hill is an active performer and educator of classical percussion, jazz drumset, and world music. He currently serves as the Visiting Percussion Instructor at Centre College, Adjunct Percussion Instructor at Tennessee Tech University, and recently acted as the Spring 2013 Interim Percussion Director at the University of Kentucky while Professor James Campbell was on sabbatical. As an active performer, Colin performs regularly with the Lexington Philharmonic Orchestra, BluHill Percussion Duo, and XPlorium Chamber Ensemble. He has appeared as a guest artist and clinician at numerous high schools and universities throughout the midwest as well as at PAS Days of Percussion in Kentucky, Indiana, and Tennessee. Colin received his doctoral degree from the University of Kentucky, master's degree from Indiana University, and bachelor's degree from the University of North Texas.



DR. CORY HILLS ■ Thursday, 1:00 P.M.

Multi-percussionist, composer, and improviser Cory Hills thrives on breaking down musical barriers through creative, interdisciplinary projects. He has received degrees from Northwestern University, Queensland Conservatorium, and the University of Kansas, and was awarded a research fellowship to Instituto Fabrice. Currently, Hills is active performer, composer, and recording artist in Los Angeles, as well as a member of the Grammy-nominated Los Angeles



Percussion Quartet. An advocate of new music, Hills has individually commissioned and premiered over 60 new works for percussion. He has given solo and chamber recitals across Europe, Australia, the US, Mexico, and China. These include a featured performance for the International Society of Improvised Music, the Days of New Music Festival in Chisinau, Moldova, the Queensland Music Festival, the Ravello Concert Festival, the Venice Art Biennale, four PASIC conventions, and the Morelia Percussion Festival.

CHRISTOPHER HOWARD ■ Thursday, 5:00 P.M.

Christopher Howard is a percussionist from St. Louis who is currently based in Long Island. He enjoys exploring a wide range of musical styles with many different groups. He has performed contemporary percussion works in multiple New York City venues with Iktus Percussion Group and the Stony Brook Contemporary Chamber Players. He has played jazz and explored free improvisation with the world-renowned trombonist Ray Anderson and others around the Long Island area. He has also performed, toured, and recorded with the award-winning Fountain City Brass Band multiple times in Europe. This varied background has made him a versatile musician interested in crossing the boundaries between these many different genres. Christopher has a Bachelor of Music in Percussion Performance from the University of Missouri-Kansas City where he studied with Nick Petrella, and is currently working on his DMA at SUNY Stony Brook under Eduardo Leandro, where he also received his Masters Degree.



RALPH HUMPHREY ■ Thursday, 1:00 P.M.

Ralph is a professional drummer and teacher in Los Angeles. He maintains a very active career in the recording industry while also playing for a variety of motion picture TV shows. Most recent productions include the hit show *Dancing with the Stars* (2006-2013), and the 2009 and 2010 *Academy Awards*. His recording and touring career spans nearly 40 years and includes performing with jazz notables such as Wayne Shorter, Herbie Hancock, Al Jarreau, Toshiko Akiyoshi and Lou Tabakin, Manhattan Transfer, Natalie Cole, Free Flight, Pete Christlieb, Joe Farrell, Tierney Sutton, Alfonso Johnson, Jimmy



Haslip, Milcho Leviev, Alan Pasqua, Tom Ranier and an assortment of mainstream artists as well, including Seals and Crofts, Barbara Streisand, Jose Feliciano, Paul Anka, Bette Midler, Captain and Tenille, Richard Carpenter, Rita Coolidge, Michael Buble, and Lea Salonga. Ralph proudly endorses Yamaha drums, Zildjian cymbals, Remo drumheads, Prologix practice pads, and Vic Firth sticks.

INDIANA UNIVERSITY PERCUSSION ENSEMBLE ■ Friday, 10:00 A.M.

The Indiana University Jacobs School of Music Percussion Ensemble traces its inception back to 1960 with the appointment of Distinguished Professor of Music and PAS Hall of Famer George Gaber. Since that time, the ensemble has explored and performed historically relevant chamber repertoire in addition to contemporary and commissioned works. The IU percussion ensemble performs two concerts each semester and regularly collaborates with distinguished guest artists and IU faculty. This is the ensemble's first appearance at PASIC. As one of the most comprehensive and acclaimed institutions for the study of music, the IU Jacobs School of Music plays a key role in educating performers, scholars, and music educators who influence music performance and education around the globe. Graduates include some of the world's most successful performers, conductors, composers, music educators, scholars, and managers of arts organizations. The ensemble is under the direction of Kevin Bobo and John Tafoya.



SCOTT JOHNSON ■ Saturday, 1:00 P.M.

Scott's musical training began at the age of four when he began taking drum lessons from a local percussion instructor. Later he joined the Blue Devils Drum and Bugle Corps at age 18. He was a marching member in the Blue Devils snare line from 1976 through 1979. He became a member of the Blue Devil staff as a Percussion instructor from 1978 through 1989 and later rejoined the organization in 1994 as Director of Percussion and Percussion Arranger. Personal awards include fifteen DCI Gold medal championships,



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thirteen DCI High Percussion titles, two WGI Gold medal championships, three DCA Gold medal championships, two DCA High Percussion titles, ten DCE championships, nine DCE High Percussion titles, nine High Percussion titles in Japan, and 1977 DCI and PAS Individual Snare champion. Scott is very honored to have been inducted into the 2012 class of the DCI and the WGI Hall Of Fame.

MIKE JOHNSTON ■ Friday, 11:00 A.M.

Mike Johnston is an international educator and clinician. His online drum lesson website streams live drum lessons to thousands of students all over the world, and also offers pre-recorded content for on-demand downloads. Mike's Youtube channel has received over 7 million views and is growing by the day. Aside from being online, Mike also is a touring clinician as well as the host and teacher for his summer drum camps held in Sacramento. In the past 2 years, he has been nominated by *Modern Drummer* magazine for clinician of the year, won *Drum!* magazine's award for Clinician/Educator of the year and his website, mikeslessons.com, won *Drum!* Magazine's award for educational website of the year.



GREG JUKES ■ Thursday, 1:00 P.M.

Greg Jukes is a percussionist and narrator whose work blends music, acting, and dance. He attended the Peabody Conservatory and is a founding member of The Fourth Wall. When not performing with The Fourth Wall, Greg narrates education concerts with orchestras in the Midwest and mid-Atlantic and is a percussionist with orchestras in southern Indiana and Kentucky. Greg is a strong advocate of new music, having commissioned and/or premiered dozens of new works.



KALANI ■ Saturday, 1:00 P.M.

Kalani Das is a board-certified music therapist, professional percussionist, and certified Orff-Schulwerk music educator. As a performing and recording artist, he has worked with music legends Rod Stewart, Kenny Loggins, Barry Manilow, Max Roach, John Mayall, Yanni, Benise, Suzanne Cianni, and appears on numerous soundtracks for both TV and Film. He has written nine books, produced seven DVDs, and released three music CDs. He is the author of the book, *The Way of Music - creating sounds connections in music therapy* (Sarsen publishing). Kalani has presented sessions, CMTes, and Institutes at several AMTA events, including the Western regional, Great Lakes regional, and National conference. He has also presented at state, regional, and national conferences for the National Association for Music Education, PAS, and the American Orff-Schulwerk Association. Kalani travels both nationally and internationally, presenting training programs, residencies, and workshops.



SCOTT KETTNER ■ Friday, 11:00 A.M.

When Scott Kettner looks at a map, he sees a direct line that connects the rivers of northeastern Brazil to the parishes of New Orleans and the streets of Brooklyn. A master percussionist, bandleader and producer, Kettner is the guiding force behind Nation Beat, a band whose teeming, vibrant rhythms find common ground in the primal maracatu rhythm of Brazil's northeastern region, the Big Easy's funky, hypnotic second-line and strolling Mardi Gras Indians, and the unfettered freedom of big-city downtown jazz. For Kettner, the discovery of maracatu was a life-changing experience. The great jazz drummer Billy Hart, who served as Kettner's instructor at New York's New School University, first informed him of the mysterious music. Look for his new book, *Maracatu for Drumset and Percussion*, coming out in 2013 by Hal Leonard. This book is the first in-depth instructional book about the rich culture and music of *Maracatu de Baque Virada*.



YURIKA KIMURA ■ Saturday, 12:00 P.M.

Yurika Kimura has performed as a concert marimbist and xylophonist, specializing in the virtuoso repertoire of early 20th century America. Her uncanny ability to play the marimba using four, five and six mallets simultaneously has allowed her to create transcriptions and arrangements of 1920s period accompaniments originally performed on a piano or by small orchestras. Her arrangements for xylophone and marimba duet are published by Keyboard Percussion Publications in the series "Recollections of G.H. Green." Her



CD, *Alabama Moon - A Salute to G.H. Green*, released by Resonator Records in 2013 features these and other duet pieces performed together with xylophonist Bob Becker. Yurika is a Malletech Artist and endorser.

DR. GENE KOSHINSKI

Wednesday, 8:30 P.M.

Percussion artist, composer, and educator, Dr. Gene Koshinski is the Associate Professor of Percussion at the University of Minnesota Duluth, and has delighted audiences worldwide with his dynamic performances and creative programming. Well-known for his extraordinary versatility as a solo, chamber, symphonic, jazz, pop, and world music artist, he has performed in Austria, Belgium, China, France, Germany, Jordan, Slovenia, Canada, and throughout the United States. He has recorded for the Naxos, Innova, MSR Classics, and Equilibrium record labels and his performances have also been heard on the CBS, PBS, and ESPN television networks as well as NPR. He endorses Pearl/Adams Instruments, Sabian Cymbals, Remo Drumheads, and Innovative Percussion and his method book, solo albums, and over 20 published compositions are distributed internationally.



GLENN KOTCHE ■ Saturday, 5:00 P.M.

Glenn Kotche has played on over 90 records, including three recorded solo works, the most recent of which is *Mobile*. Kotche has been commissioned to write pieces for groups such as Kronos Quartet, Bang on a Can All-Stars, Yo Yo Ma's Silk Road Ensemble, Eighth Blackbird, So Percussion, and Third Coast Percussion. In 2006, Kotche was invited as a featured performer at the *Modern Drummer* Festival. In addition to his work as a composer and solo percussionist, Kotche has been a member of the ground-breaking American rock band Wilco since 2001. The first album recorded after Kotche joined the group, *Yankee Hotel Foxtrot*, was met with critical acclaim with *Rolling Stone*. Follow-up albums include the Grammy-winning *A Ghost is Born* and the Grammy nominated records *Sky Blue Sky*, *Wilco [The Album]*, and *The Whole Love*. Kotche has been a member of PAS since 1983 and is currently on the Board of Directors.



ANDREW KRUSPE ■ Saturday, 3:00 P.M.

Andrew Kruspe is a freelance percussionist in Huntsville, Alabama. He has performed on the bodhrán with Mithril, David E. Coe, SlipJig, and Black Market Haggis.



MORRIS "ARNIE" LANG ■ Friday, 10:00 A.M.

Inducted into the PAS Hall of Fame in 2000, Morris "Arnie" Lang retired from the New York Philharmonic in 1995 after a 40-year career in the percussion section. As an educator, he has taught at the Oberlin Percussion Institute, the New York College of Music, the Manhattan School of Music, Kingsborough Community College and has served as chairperson of the percussion department in the Conservatory of Music at Brooklyn College where he had taught since 1971. After retiring from Brooklyn he became head of the Percussion Department of Lehman College and continues at the CUNY Graduate Center. A former student of Saul Goodman, Morris Goldenberg and Billy Gladstone, Lang began his professional playing experience with performances for the New York City Ballet in 1951. He is also the founder of the Lang Percussion Company, which manufactures Goodman timpani and Gladstone snare drums. Lang has published ten books, including his popular *Dictionary of Percussion Terms* (written with Larry Spivack). He recently completed a DVD on "Gladstone Technique" for Hudson Music and a track on a duo album with Terry Silverlight. He has appeared at PASIC many times as both clinician and performer.



STANLEY LEONARD ■ Friday, 10:00 A.M.

Timpanist, Stanley Leonard, achieved prominence in the music world during a distinguished thirty-eight year tenure as Principal Timpanist of the Pittsburgh Symphony Orchestra. He performed internationally with the symphony in concerts, television productions, and recordings. As a solo artist, he premiered several major new works for solo timpani and orchestra with the PSO. His extensive compositions for percussion and other musical mediums are published in the United States and Europe and performed around the world. He is author of *Pedal Technique for the Timpani*, a well-known method book that is unique in its field. He can be heard performing and directing his compositions for percussion on the



CDs *Canticle*, *Collage*, *Reunion* and his works for timpani and organ on the CD *Acclamation*. He has presented master classes at leading conservatories and universities in the United States and abroad. He is listed in the PAS Hall of Fame. He served for many years as Adjunct Professor of Percussion at Duquesne University and Carnegie-Mellon University in Pittsburgh. www.StanleyLeonard.com

RYAN LEWIS ■ Saturday, 12:00 P.M.

Dr. Ryan C. Lewis is Assistant Professor of Percussion at Ouachita Baptist University where he teaches applied percussion, percussion techniques, and music history courses and directs the percussion ensemble, drumline, and steel drum ensemble. Lewis holds degrees from the University of South Carolina, Florida State University, and Furman University. His research into the musical life of George Hamilton Green has involved a doctoral dissertation, poster and research presentations at PASIC, a guest curatorship for an exhibit at the Rhythm! Discovery Center, a *Percussive Notes* journal article, recent field work in Omaha, Nebraska and Woodstock, New York, and will culminate in a forthcoming monograph on the musical history of the entire Green Family. Currently President of the Arkansas Chapter of PAS, Lewis is an active member of PAS and the College Music Society and is an Artist-Educator for Dynasty concert percussion instruments and Innovative Percussion sticks and mallets.



TERRY LONGSHORE

■ Thursday, 5:00 P.M.

Terry Longshore is active as a performer, composer, and educator of percussion and has performed nationally and internationally. He performs regularly as a soloist and with the ensembles Skin & Bones, Caballito Negro, Compás, and Dúo Flamenco. He can be heard on numerous CD and motion picture recordings and has premiered many compositions for solo percussion, percussion ensemble, chamber ensemble, and symphony orchestra. Longshore holds bachelor's degrees from California State University at Fresno and Sacramento and master's and doctoral degrees from the University of California, San Diego where he studied under percussion virtuoso Steven Schick. Longshore has taught at several universities and currently holds the position of Professor of Music and Director of Percussion Studies at Southern Oregon University. Terry Longshore is a Yamaha Performing Artist and an artist endorser for Remo Drumheads, Vic Firth Sticks & Mallets, and Zildjian Cymbals.



LOS ANGELES PERCUSSION QUARTET

■ Friday, 2:00 P.M.

The Los Angeles Percussion Quartet is an innovative and dynamic chamber music ensemble whose award-winning repertoire, featuring newly commissioned works by California's greatest composers, is touted as "championing composers of thought-provoking and uncompromisingly intelligent music." The LAPQ's 2012 seminal album, *Rupa-khandha*, broke new ground as the first 7.1 surround-sound high-fidelity recording of percussion chamber music. The quartet's recorded performance earned the group multiple nominations in the 55th Grammy Awards, including in the prestigious category of Best Chamber Music/Small Ensemble Performance. Equally committed to outreach and education, the LAPQ have presented workshops and masterclasses to young musicians at the San Francisco Conservatory of Music, University of Southern California, California Institute of the Arts, CSU Sacramento/Bakersfield/East Bay, and Occidental College, among others. The individual members of the LAPQ are active freelance performers and educators throughout Southern California, and are graduates of leading music conservatories.



MIKE MAINIERI ■ Friday, 8:15 P.M.

Primarily recognized as an award-winning jazz vibraphonist, Mike Mainieri's equally remarkable talents as producer, performer, arranger, and composer have contributed to shaping the cutting edge in music. As a young player, he performed with legendary artists such as Buddy Rich, Billie Holiday, Dizzy Gillespie, Coleman Hawkins, and Wes Montgomery. As a composer, arranger and performer, Mike has contributed to over 100 gold and platinum albums. An active participant in the rock and pop scenes, Mike produced




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and co-wrote three albums with Carly Simon, and recorded or collaborated with Paul Simon, Art Garfunkel, Linda Ronstadt, James Brown, Carole King, Billy Joel, James Taylor, Mark Knopler, Dire Straits, Bonnie Raitt, and Don McLean. Recently, Mike recorded a DVD and live podcast with Paul McCartney on his recent standards CD with Diana Krall, Eric Clapton, Joe Walsh, and Stevie Wonder. At 75 years old, Mainieri is still active, touring worldwide with the seminal group Steps Ahead.

SIMONE MANCUSO ■ Thursday, 9:00 A.M.

Simone Mancuso has been internationally recognized for his interpretations of contemporary classical pieces with prizes including the Kranichstein-Stipendienpreisemat, the Darmstadt International Ferienkurse für Neue Musik, and the Stockhausen Preise, which was awarded to Mancuso directly by Karlheinz Stockhausen. He has collaborated with composers including Stockhausen, Salvatore Sciarrino, and Klaus Huber among others. In 2007, he was selected by Karlheinz Stockhausen to perform his works. In a chamber music setting, he has performed with celebrated pianists such as Martha Argerich and Gabriele Baldocchi. Mancuso's recordings can be heard on Deutsche Grammophon, EMI, Stradivarius, Col Legno. He is a founding member of the Lugano Percussion Group, the Mancuso-Suzda Project, and the Sonus Duo with renowned saxophonist Timothy McAllister. Mancuso is a member of the percussion faculty and Co-Director of the Contemporary Music Festival Series at Arizona State University.



MARACA2 ■ Thursday, 8:15 P.M.

UK based maraca2 have become one of the leading percussion duos in the world and have appeared extensively as recitalists, clinicians and masterclass leaders. They have represented their country at many of the major percussion events worldwide and continue to commission and perform new pieces, inspiring valuable additions to the duo repertoire. Regular visits to schools, colleges, and university departments in Europe, North America, and South America have seen them educate and entertain thousands of young percussionists, gaining notoriety across the globe, inspiring new percussion duos and ensembles to begin their own journeys. Committed to creating exciting musical experiences for their audiences, Maraca2 concert programs are notable for their balance, energy, virtuosity, and musical depth. Maraca2 thanks Sabian Cymbals, Innovative Percussion, and Marimba One for their continued support.



JASON MARKZON ■ Friday, 3:00 P.M.

Jason Markzon is a freelance musician and maintains a private percussion studio in the Philadelphia area. He received his Bachelor's of Music in Music Performance from the University of Michigan where he studied with Michael Udow, and completed his Master's of Music in Orchestral Performance at Temple University under the instruction of Alan Abel and Angela Nelson. Jason is a section member of the Hadsonfield Symphony and has performed with the Delaware, Kennett, Pottstown, Delaware Valley, Bay-Atlantic, Princeton, New World, and Charleston symphonies, as well as the Ocean City Pops Orchestra. He was featured as a marimba soloist with the Buffalo Philharmonic Orchestra and also with the University of Michigan Percussion Ensemble during a tour of Michigan. As a drumset artist, Jason was a member of the klezmer band, Into the Freylach, and also performs at the Arden Theater in Philadelphia. He is a founding member of the percussion trio unCommon Time.



SHAWN MATIVETSKY ■ Saturday, 11:00 A.M.

Exponent of the Benares gharana, and disciple of the legendary Pandit Sharda Sahai, Shawn Mativetsky is a highly sought-after tabla performer and educator. He is active in the promotion of the tabla and North Indian classical music through lectures, workshops, and performances across Canada and internationally. Based in Montreal, Shawn teaches tabla and percussion at McGill University. His solo CD, *Payton MacDonald: Works for Tabla*, was released in 2007, and *Cycles*, his new CD of Canadian compositions for tabla was released in the fall of 2011. As a practitioner of Indian classical music, Shawn regularly gives solo tabla performances, as well as accompanying kathak dance, voice, bansuri, sarod, santoor, sarangi, and sitar artists. He also regularly commissions and performs new cross-cultural music for tabla, both as a soloist and as a member of the Attar Project.



MICHAEL MCINTOSH ■ Saturday, 2:00 P.M.

Mr. McIntosh is a graduate of Butler University earning a Bachelor of Arts degree in Music with an emphasis in Composition. In addition to freelance composing and digital sound design, he is the Percussion Coordinator for the Music For All Summer Symposium. From 1997 to 2011, Mr. McIntosh was a percussion specialist at Carmel High School in Carmel, Indiana that was named the 2001 AAA National Champion, and the 2005 and 2012 BOA Grand National Champions. Leaving the WGI judging community to design, Michael is the Program Coordinator for the Gateway Indoor Independent World WGI percussion ensemble from St. Louis, Missouri and also arranged for the George Mason Independent Open ensemble. Michael is a Yamaha artist/clinician as well as a signature drumstick artist with Innovative Percussion. Mr. McIntosh also endorses LP Percussion, Evans drumheads, Zildjian cymbals and Planet Waves Cables.



MEEHAN/PERKINS DUO

■ Thursday, 3:00 P.M.

The Meehan/Perkins Duo (Todd Meehan and Doug Perkins) has been called "superb young players" by the *New Yorker* and "gifted percussionists" by the *Wall Street Journal* and has collaborated with composers David Lang, Paul Lansky, Tristan Perich, Nathan Davis, John Supko, Matt McBane, and Jonathan Leshnoff to expand the repertoire and produce eclectic new acoustic and electro-acoustic works for percussion. The Duo has performed at Weill Recital Hall, Ojai Music Festival, the Yellow Barn Music Festival, the Round Top Festival, the Stone, The Guggenheim Museum, MoMA, PASIC, and abroad. The Meehan/Perkins Duo uses Vic Firth sticks and mallets, Pearl/Adams drums and keyboard percussion, Black Swamp percussion accessories, Remo drumheads, and Zildjian cymbals. Tristan Perich's *Parallels* has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation and the Chamber Music America Endowment Fund.



NEERAJ MEHTA ■ Saturday, 11:00 A.M.

Neeraj Mehta is an active performer and educator, having presented concerts, clinics and master classes in North America, Europe, and India. With interests in a wide variety of percussive styles, Dr. Mehta has performed and recorded with numerous artists and ensembles ranging from the Michigan Chamber Players to Clyde Stubblefield of the James Brown Band. Dr. Mehta was awarded a Fulbright Fellowship to study in Copenhagen with Gert Mortensen at Det Kongelige Danske Musikkonservatorium, where he premiered and recorded "A Light Hour" by Danish composer Per Nørgård. In Denmark, he also studied and performed with the retired percussionist of Conjunto Folklórico Nacional de Cuba, Ignacio Guerra Acosta, and performed clinics with conguero Raul Rekow. He has received multiple grants to research Afro-Cuban folkloric music in Cuba, most recently in May of 2013. Currently Visiting Assistant Professor at the University of North Carolina at Greensboro, Dr. Mehta is an artist/endorser of Innovative Percussion and Remo Drumheads.



GARRETT MENDELOW ■ Wednesday, 8:30 P.M.

Garrett Mendelow is an up and coming percussionist from the United States. Though his interest in percussion extends to many different facets of the art, he is especially interested in contemporary percussion performance, both in solo and chamber settings. Garrett has competed in numerous competitions throughout the United States and Europe. Most recently, Garrett ventured to the Netherlands for the 2012 Tromp competition and won 2nd Prize and the Youth Jury Prize. Garrett also had the pleasure of premiering a new double percussion concerto by Nico Muhly with world-renown percussionist Colin Currie, and the Britten Sinfonia. Garrett received his Bachelor Degree in Percussion Performance from the University of Michigan, and his Masters Degree from Stony Brook University in New York. Currently, Garrett is studying with Peter Prommel at the Hochschule für Musik Detmold in Germany.



JON METZGER ■ Friday, 3:00 p.m.

Jon Metzger has performed throughout the United States and Europe and has served as a jazz ambassador and cultural envoy in more than 20 foreign countries. He is also the author of *The Art and Language of Jazz Vibes*, widely considered the definitive, most comprehensive method book for learning the instrument. He has appeared on more than 40 recordings for the VSOP, Soul Note, Jazz Karma, Summit, and Elon Improvibes labels that include two Grammy nominations, one Cadence Top Ten Critics Pick, and being named to the Jazztimes Critics Poll and the Downbeat magazine Readers Poll in the vibes category. A recipient of the North Carolina Miles Davis Jazz Education Service Award and 27 consecutive ASCAP Plus Awards for the use of his compositions, Metzger is the Artist in Residence, Professor of Music, and Chair of the Music Department at Elon University where he received the University Distinguished Scholar Award for 2005.



MICHAEL MIXTACKI ■ Friday, 4:00 p.m.

Michael Mixtacki currently teaches percussion at Northern Illinois University. He teaches applied percussion lessons, co-directs the NIU Percussion Ensemble, and is the director of the NIU Latin Jazz and Afro-Cuban Folkloric ensembles. As a performer, Michael is the drummer, percussionist, lead singer, and arranger for Ritmos Unidos based in Bloomington, IN, and helped co-produce their recent CD, ¡Funklorico! Michael has recorded with Grammy nominee Wayne Wallace, and has been featured as a singer and percussionist with Brazilian bands Grupo Balança in Madison and Ginga in Boulder, CO. He has performed as a timpanist with the Madison Symphony and has played in a number of clinics at PASIC and the Jazz Education Network Convention. Michael is a regular faculty member at the UW-Summer Music Clinic in Madison, WI, and the Birch Creek Percussion and Steel band session in Egg Harbor, WI. Michael is an endorser of Latin Percussion instruments and Innovative Percussion.



**MICHIGAN STATE UNIVERSITY
PERCUSSION ENSEMBLE**

■ Thursday, 10:00 a.m.

The Michigan State University Percussion Ensemble is made up of a diverse group of students. The ensemble includes undergraduate students majoring in music performance, education, and composition, and graduate students in the masters, performance diploma, and doctoral program. Current members of the ensemble come from Japan, Taiwan, Kentucky, North Carolina, Florida, Illinois, and Michigan. The MSU Percussion Ensemble is dedicated primarily to the performance of both new and classic repertoire for chamber percussion group. The ensemble has been invited to perform at the Great Lakes Chamber Music Festival, PASIC, the Blue Griffin Recital Series, and many other venues. Alumni and current members of the ensemble hold teaching positions at colleges, universities, and high schools across the US as well as in Argentina, Korea, and Taiwan. Alumni have also performed with many regional orchestras and have gone on to prestigious graduate programs.



WILLIAM MOERSCH ■ Saturday, 11:00 a.m.

William Moersch is Associate Professor and Director of Percussion Studies at the University of Illinois at Urbana-Champaign. Internationally renowned as a marimba virtuoso, chamber and symphonic percussionist, recording artist, and educator, he has appeared as soloist with orchestras and in recital throughout North and South America, Europe, the Far East, and Australia. A regularly featured artist at international percussion festivals, Mr. Moersch has performed on more than seventy recordings and is perhaps best known for commissioning much of the prominent modern repertoire for marimba over the past thirty years. In addition, he was the first marimbist ever to receive a National Endowment for the Arts Solo Recitalist Fellowship and has also been honored by NEA Recording and Consortium Commissioning grants. Currently, he garners further acclaim as Principal Timpanist of Sinfonia da Camera and the Champaign-Urbana Symphony Orchestra, and as Artistic Director of New Music Marimba.



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JAMAL MOHAMED ■ Thursday, 9:00 A.M.

Jamal Mohamed is an internationally established percussionist, having been featured in music and dance events worldwide. He has presented percussion workshops in prestigious places like Berklee College of Music, National Institute of Fine Arts in Mexico City, Tokyo School of Music in Japan, the American University in Cairo, Egypt, the Center for World Music in Bali, Indonesia and the University of Hong Kong to name a few. He has performed with Sting, Mark O'Connor, Giovanni Hidalgo among others. In addition, his music has been featured in the television documentaries *Ramses the Great*, National Geographic's *Lions of Darkness* (with D'Drum), and the film biography of bluesman Robert Johnson, *Can't You Hear the Wind Howl?* starring Danny Glover and Keb' Mo'. Widely known for his virtuosity on the dumbek, Jamal incorporates innovative applications to jazz, Latin, and popular music styles with this ancient instrument. Jamal has designed 3 signature drums for TOCA percussion.



RALPH NADER ■ Friday, 12:00 P.M.

From Disneyland guests to European fans, this Brooklyn native has taken his talents and abilities to places he never imagined. At age seven, he started his drumming career with the Steppers Marching Band (Black Fire Percussion). He worked with the NY Knicks and NJ Nets drumlines as a teenager and attended Hampton University, receiving his BA in Broadcast Journalism and Production. At the age of 18, he performed with the Concord Blue Devils Drum and Bugle Corps and won his first championship and drumline title. He marched with BD for three years, accumulated two gold medals and a drumline title. After graduation, he worked as a snare tech at Hickory High School in Chesapeake, VA. He then moved west to debut Disneyland's Soundsational Parade as a Musician/Performer. He's currently Touring Europe with a German Pop/Reggae Band named Seeed.



VALERIE NARANJO ■ Thursday, 10:00 A.M.

West African keyboard percussion pioneer, Valerie Naranjo published the concerto series "Joro" for gyl and orchestra, and the series "West African Music for the Marimba Soloist." She's been percussionist in the Saturday Night Live Band for 18 years, and has performed with Airto Moreira, Glen Velez, Zakir Hussein, Philip Glass, and The Paul Winter Consort. In 1988, Ghanaian Chief Karbo lifted a ban on women gyl players so that Valerie could participate in their Kobine Festival, for which she placed first in 1996. RG productions' film *Knock on Wood* documents this activity. Valerie was *Drum! Magazine's* "World Music Percussionist of the Year" in 2005 and 2008 and "Mallet Player of the Year" in 2011. Performances on six continents include Lincoln Center, The Kennedy Center, Carnegie Hall, Royal Festival Hall, The Edinburgh Festival, The Grahamstown Festival (South Africa), the 2010 Winter Olympics, and several PASIC performances. Valerie teaches Lobi/Brifo percussion at NYU.



GEORGE NICKSON ■ Saturday, 4:00 P.M.

A percussionist of great versatility and virtuosity, George Nickson has been hailed as "a performer handling his role with ease and flair" by *The New York Times*. George was appointed Principal Percussionist of the Sarasota Orchestra in April 2012. He received a Master of Music degree at The Juilliard School where he studied with Daniel Druckman and completed his undergraduate studies at the New England Conservatory with Will Hudgins. In addition to his position with the Sarasota Orchestra, George has had the privilege of performing with the orchestras of Boston, Detroit, and Honolulu. Recent highlights include solo performances at Spoleto Festival USA, recording projects that can be heard on NAXOS and Bridge Records, performing "Sur Incises" by Pierre Boulez with AXIOM at Lincoln Center, and a complete performance of "Drumming" by Steve Reich at [le] Poisson Rouge. In 2013, George will be recording Charles Wuorinen's seminal solo percussion work "Janissary Music" in conjunction with the composer for release on NEOS Records.



NIEF-NORF PROJECT ■ Thursday, 5:00 P.M.

The nief-norf Project is a contemporary music ensemble devoted to performing, studying, and commissioning imaginative and challenging musical works. Utilizing a flexible roster of musicians, the ensemble performs works from both the historical and emerging avant-garde, and shares their commitment to this music through creative programming concepts, educational initiatives, and interdisciplinary collaboration. The

group's recent performance projects include evening-length offerings of John Luther Adams' "Strange & Sacred Noise" and Michael Gordon's "Timber." The ensemble also regularly presents their work at PASIC, including recent showcase performances of Christopher Adler's "Pines Long Slept in Sunshine," and Steve Reich's "Six Marimbas" for the PAS 50th Anniversary Focus Day event. Formed in 2005, the ensemble was borne from the spirited vision of percussionists Andrew Bliss and Kerry O'Brien, who took the ensemble's name from a descriptor of strange sounds: some say "bleep-blop"; they prefer "nief-norf" which has come to stand for any new music that is experimental or avant-garde.



NYU PERCUSSION ENSEMBLE—COMOTION WITH JONATHAN HAAS & NANCY SMITHNER, DIRECTORS ■ Thursday, 1:00 P.M.

The NYU Steinhardt Percussion Ensemble, under the direction of Jonathan Haas, is dedicated to preserving the seminal works of the past, while continuing to push the envelope and explore new and diverse repertoire. Each year, the NYU Percussion Ensemble presents several unique performances, including CoMotion, a bringing together of percussion and physical theatre. Performances have included Stravinsky's "L'Histoire du Soldat," in collaboration with the Blessed Unrest Theatre Company, as well as Stockhausen's "Teirkreis" and "Musik im Bauch," with the NYU Program in Dance Education. The NYU Steinhardt Percussion Ensemble has performed at events including the 2010 and 2013 NYC/PAS Weekend of Percussion and the PASIC 2007 in Columbus, Ohio. They have collaborated with several well-known artists including Jan Williams, Javier Diaz, Mike Rosen, and Robert Miller. Recent significant performances have included George Antheil's "Ballet Mécanique," the NY premiere of Elliot Carter's "Tintinnabulations," and Iannis Xenakis' "Persephassa."



NIU PERCUSSION ENSEMBLE, GREG BEYER, DIRECTOR ■ Thursday, 9:00 A.M.

The award-winning NIU Percussion Ensemble is the principal vehicle through which NIU percussion students are afforded the experience of chamber music. Each semester, the ensemble provides one concert in the School of Music. Other performances have included PASIC 2009, the 1st International Festival of Percussion Ensembles in San José, Costa Rica, the PAS Illinois Chapter/IMEA Day of Percussion (2005 and 2009), and community events such as DeKalb County Hospice's Transformation Through Rhythm (2011).



JONATHAN OVALLE ■ Friday, 9:00 A.M. ■ Saturday, 11:00 A.M.

Jonathan Ovalle is Assistant Professor of Music and Co-Coordinator of the percussion program at the University of Michigan where he is Co-Director of the University's famed percussion ensemble, Director of the Latin Jazz Ensemble, Director of the MPulse Summer Percussion Institute and also serves as a faculty associate in the Latina/o studies program. He has previously served as the Director of Percussion Studies at the University of Toledo (2006-2011) and as the Percussion Coordinator for the Plymouth Canton Educational Park in Canton, MI (2001-2006) where he was previously on staff as the drumline arranger and instructor from 1995-2001. He is an artist/endorser with Pearl/Adams, Zildjian, Remo, and Innovative Percussion.



MORRIS PALTER ■ Wednesday, 8:30 P.M.

Born in Canada, Morris's wide-range of musical interests have found him performing throughout North America, Asia, and Europe at some of the most prestigious festivals, conservatories, colleges, and concert venues. Recent engagements have included the Royal College of Music (London, UK), the Together Now Festival (Holland), and the Musica Erudita de Piracicaba Festival (Brazil). Morris was guest faculty for the 2011 Roots and Rhizomes Percussion Residency Program (The Banff Centre) and in 2000,



co-founded NOISE (San Diego New Music). Currently an Associate Professor of Music at the University of Alaska Fairbanks, Morris directs Ensemble 64.8 (resident percussion lab) and is endorsed by Black Swamp Percussion, Paiste Cymbals and Gongs, and is a Yamaha Performing Artist. He can be heard on Sony/BMG, Mode Records, New World Records, Tzadik Records, Innova Recordings, and Vienna Modern Masters. Morris's new double-LP of solo and chamber works, *This Place/Our Body* is now available.

RALPH PETERSON ■ Thursday, 11:00 A.M.

For nearly 30 years, Ralph Peterson has been one of the most distinctive and recognizable drummers in jazz. Peterson rose to prominence after meeting master drummer Art Blakey in 1982. Blakey called Peterson (then a college junior) to play along side him in his Jazz Messenger big band. His recording and touring resume includes jazz greats like Terrence Blanchard, Ravi Coltrane, Branford Marsalis, David Murray, Count Basie, Betty Carter, and Michael Brecker. His 17th CD as a leader, *ALIVE*, is also the third album on his own Onyx Music Label. A Master drummer and teacher, Peterson is also Full Professor of Percussion at Berklee College of Music. Former students include EJ Strickland, Ari Hoenig, Justin Faulkner, Matt Garstka, Frank Fluker, Jonathan Blake, Mark Whitfield Jr., Lyndon Rochelle as well as Sean Jones. Ralph endorses Mapex drums, Vic Firth sticks, Evans heads, and Meinl cymbals.



JOSEPH PETRASEK ■ Saturday, 9:00 A.M.

Joseph Petrasek joined the Kansas City Symphony as Associate Principal Percussionist in August 2009. Prior to his appointment, he served as a percussion fellow in the New World Symphony in Miami Beach, Florida. Joseph has also performed with the Chicago Symphony Orchestra, the Cleveland Orchestra, the Detroit Symphony Orchestra, and the Pacific Symphony. Originally from Southern California, Joseph earned his bachelors degree at UCLA studying under Mitchell Peters, former timpanist of the Los Angeles Philharmonic. He went on to get a masters degree at Temple University, studying with Philadelphia Orchestra percussionists Alan Abel and Angela Zator-Nelson. Mr. Petrasek has had additional training at numerous summer festivals including the



Tanglewood Music Center, National Repertory Orchestra, Roundtop Festival-Institute, Chautauqua Institute, and the Idyllwild Festival Orchestra. Joseph is a proud endorser of Zildjian cymbals and Pearl/Adams products.

DAN PICCOLO ■ Friday, 9:00 A.M. ■ Saturday, 11:00 A.M.

Dan Piccolo is a drummer, percussionist, and composer based in Ann Arbor, Michigan. He has performed, taught, and studied internationally during his professional career, which has spanned nearly twenty years. Dan holds both a BM in Percussion Performance and a MM in Improvisation from the University of Michigan School of Music, and he began his Doctoral studies at the University of Michigan in 2012. Since 2005, he has travelled regularly to Varanasi, India to study tabla as a disciple of Pandit Kuber Nath Mishra. Dan performs regularly throughout the US and abroad in a wide variety of settings. Dan is also an active educator, teaching all percussion instruments in private and classroom settings. He is currently the director of the World Percussion Ensemble at the University of Michigan.



WILLIAM PLATT ■ Friday, 10:00 A.M.

William Platt is a graduate of the Eastman School of Music where he was a student of William G. Street. He is a former member of the U.S. Army Band in Washington, D.C. and the Rochester, NY and Richmond, VA Symphony Orchestras. He was the Principal Percussionist of the Cincinnati Symphony & Pops Orchestra from 1971 until his retirement in 2010. During his tenure in Cincinnati, he recorded well over 100 CDs, mainly on the Telarc label, and participated in several tours of the U.S., Europe, Japan, China, Singapore, Taiwan, and the Canary Islands. He is a former faculty member of the Ohio University and the Cincinnati College-Conservatory of Music. He is currently a member of the Symphonic Committee of PAS. He also is a visiting instructor at the University of Southern California. He is an Artist/Clinician for Zildjian Cymbals, Craviotto Drums, Cooperman & ProMark Sticks, Aquarian Drumheads and Hamilton Stands.



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ANDREI PUSHKAREV ■ Saturday, 3:00 P.M.

Andrei Pushkarev was born in 1974 in Kiev into a family of musicians. He began his musical education when he was five on piano, and started studying percussion when he was 14. As a solo vibraphonist, he was awarded a prize from foundation "Pro Europe" in 2004. Since 2009, Andrei has regularly given masterclasses all around the world and has served as a jury member in numerous international percussion competitions such as TROMP and International PAS Competitions.



In 2010, together with Gidon Kremer and Argentinean bandoneonist Dino Saluzzi, Andrei recorded *Themes from the Songbook*, music from cinema and theater by Georgian composer Giya Kancheli and released by ECM Records. Andrei has performed with such musicians like Yo Yo Ma, Yury Bashmet, Martha Argerich, Julian Rachlin, Gabriela Montero, Michel Portal, Peter Sadlo, Katia Skanavi, Mario Brunello, Maxim Rysanov, Gabor Boldoszi, and as well with such conductors like Yury Temirkanov, Voldemar Nelsson, Roman Kofman.

renowned drummer/percussionist who pioneered in mixing jazz, pop and Afro-Caribbean styles, using the drumset and percussion simultaneously. He has innovated in Descargas, Latin Jazz albums (in Cuba and the United States) with artists Israel "Cachao" Lopez, Los Papines, and stars from Puerto Rico, Mexico, and Latin America, and also recorded movie soundtracks such as *Predator II* with Alan Silvestri, and *Mambo Kings* with Linda Ronstadt.

MICHAEL RHODES ■ Saturday, 8:15 P.M.

Michael Rhodes has been in the Nashville studio scene for more than thirty years. He is the bassist on over 1000 records, many of which went gold or platinum or became Grammy winners. He has recorded or toured with Steve Winwood, Larry Carlton, Joe Bonamassa, Dave Stewart, Brian Wilson, JJ Cale, Vince Gill, Joss Stone, Buddy Guy, Shawn Colvin, Mark Knopfler, and many more.



FERNANDO ROCHA ■ Friday, 5:00 P.M.

Fernando Rocha is Professor of Percussion at the Federal University of Minas Gerais in Brazil. He holds a doctorate from McGill University, where he studied with D'Arcy Philip Gray and Aiyun Huang. As a performer, Fernando has premiered works by Lewis Nielson [USA], Almeida Prado, Silvio Ferraz, Sérgio Freire [Brazil], Nicolas Gilbert, Geof Holbrook [Canada], and João Pedro Oliveira [Portugal]. He has also performed Brazilian premieres of works by David Lang, Rzewski, and Kagel. Fernando has played in Argentina, Chile, Uruguay, USA, Portugal, France, and Canada, as well as in the most important music festivals in Brazil. Fernando is Musical Director of the contemporary ensemble Sonante 21 and the UFMG Percussion Ensemble. Recent appearances as a lecturer/performer include PASIC 2009, the Roots and Rhizomes Conference at UCSD, the Percussive Exchanges in Montreal, Sound Symposium in Newfoundland, and festivals in Brazil, Argentina, Chile and Uruguay.



SALVATORE RABBITO ■ Friday, 10:00 A.M.

A native Bostonian, Salvatore Rabbio began his musical studies at age 13. He went on to study at the Boston University School of Music with Charles Smith, a member of the Boston Symphony. As a student, Rabbio performed in the American premier of Igor Stravinsky's "The Rake's Progress" conducted by the composer. He was also a member of the Boston Percussion Ensemble conducted by its founder Harold Farberman. After winning the Boston University concerto competition, he was chosen as Principal Timpanist with the Boston Pops Orchestra. In 1958, Rabbio accepted the position of Principal Timpanist with the Detroit Symphony Orchestra until his retirement in 1998. Additionally, Rabbio taught percussion at the University of Michigan from 1968 to 1998. Alfred publishes Mr. Rabbio's new book, *Contest and Recital Solos for Timpani*. Rabbio has recently been awarded the Boston University College of Fine Arts, School of Music, and the Distinguished Alumni Award. He has also performed several world premieres of concertos for Timpani and orchestra and is proud that many of his students are employed by major symphonies and universities throughout the world. November 2013 Mr. Rabbio was inducted into the PAS Hall of Fame.



TOMM ROLAND ■ Thursday, 9:00 A.M.

Tomm Roland, holds Bachelor and Master of Music degrees from California State University, Sacramento and a Doctor of Musical Arts from SUNY Stony Brook. His principal teachers have been Ronald Holloway, Daniel Kennedy, and Raymond DesRoches. In addition, he also studied South Indian drumming under the auspices of the Fulbright Scholar program with T.H. Subahchandran and N. Ganesh Kumar. Tomm has performed in a variety of musical settings throughout the United States, Europe, Asia, and South America. Some of his recordings include *Take Flight* with the Omaha Symphony, *Rave On: Live at the Drew*, Eric Revis' *Tales of the Stuttering Mime*, the soundtrack to the film *Lovely, Still* and ambient composer Kevin Keller's *in absentia*. He is Professor of Music at the University of Nebraska, Omaha where he is Acting Department Chair, Director of Percussion Studies, and teaches courses on world music and rock 'n' roll. Tomm endorses Zildjian and Vic Firth.



RICH REDMOND ■ Saturday, 11:00 A.M.

Rich Redmond is a top call recording drummer/percussionist, whose versatile, dynamic, and rock solid drumming is the sound behind many of today's top talents. As Nashville's answer to Gene Krupa, Rich has toured, recorded, and performed with Jason Aldean, Lit, Ludacris, Kelly Clarkson, Bryan Adams, Joe Perry, Jewel, Miranda Lambert, The Pointer Sisters, John Eddie, Pam Tillis, Susan Ashton, Deana Carter, Kid Rock, Lauren Alaina, and many others. As a Grammy nominated drummer, Rich has recorded eleven #1 singles with the country rocker Jason Aldean, with over seven million albums sold and thirteen million single downloads. As a high-energy live showman, Rich plays sold out shows to 25-30,000 fans nightly with the latest tour being one of the world's top grossing tours. Rich has appeared on the trail of late night shows such as *The Tonight Show*, *Conan O'Brien*, *Jimmy Fallon*, *Craig Ferguson*, *Good Morning America*, *Bonnie Hunt*, *Ellen*, *The CMA Awards*, *ACM Awards*, *CMT Awards*, and many others.



SHERRY RUBINS ■ Thursday-Saturday, 7:30 A.M.

Sherry Rubins is a senior lecturer at the University of Texas at San Antonio. Mrs. Rubins directs the Percussion and Steel Drum ensembles and teaches undergraduate and graduate percussion majors. Sherry is Principal Percussionist/Timpanist with the Mid Texas Symphony and Principal Percussionist with the San Antonio Opera. Recently, she also held the position of Acting Principal Timpanist and Acting Assistant Principal Timpanist/Percussionist with the San Antonio Symphony. She has taught at the Stephen F. Austin Percussion Symposium, the Interlochen Arts Camp, and Blue Lake Music Camp. Sherry has presented clinics and has performed at numerous Texas Music Educators and Texas Bandmasters Conventions as well as area Day of Percussion events. Sherry is an artist/educational clinician for Zildjian Cymbals, Remo Percussion, and the Vic Firth Company and is a member of the PAS Board of Directors.



ERIC RETTERER ■ Thursday, 1:00 P.M.

Eric Retterer is an Alaskan-born percussionist who has enjoyed a diverse range of performances through his involvement in the Fairbanks Symphony, Arctic Chamber Orchestra, Art Grid, and Ensemble 64.8, performing at events such as PASIC, the Intermedia Festival in Indianapolis, the Piteå Percussion Repertoire Festival in Sweden, and the Open Ears Festival in Toronto. He has also had the pleasure of performing with world-renowned percussionists Bob Becker, Valerie Naranjo, and Anders Åstrand. Eric holds both a BM and MA from the University of Alaska Fairbanks, where he studied with Scott Deal and Morris Palter, and is currently a Doctoral candidate at Arizona State University under J.B. Smith. Primarily interested contemporary chamber music, he is currently active in the Arizona Contemporary Music Ensemble directed by Glenn Hackbarth, and is involved in a number of collaborations with other ASU musicians.



TREVOR SAINT ■ Thursday, 11:00 A.M.

Currently residing in Brooklyn, NY, percussionist Trevor Saint is active in progressing and expanding the use of the glockenspiel through performance, composition, commission, and improvisation. He has commissioned and premiered the first works for the extended-range instrument by some of today's most arousing composers of contemporary music including Christopher Adler, Christopher Burns, Matthew Burtner,



WALFREDO REYES, SR. ■ Thursday, 2:00 P.M.

Cuban-born Walfredo de los Reyes, Sr. is an internationally

Thomas DeLio, and Stuart Saunders Smith. Trevor was a member of the internationally acclaimed percussion group, Ensemble 64.8 (Fairbanks, AK), and still performs regularly as a chamber musician. He has received degrees in percussion performance from the University of Wisconsin-Whitewater and the University of Alaska-Fairbanks.

MICHAEL SAMMONS

■ Friday, 9:00 A.M. ■ Saturday, 11:00 A.M.

Michael Sammons currently serves on the percussion faculty at the University of Utah. He has appeared as a guest artist and clinician nationally and in Brazil including multiple performances at PASIC. Sammons performs with the Utah Symphony Orchestra and has performed with orchestras in Florida, Arizona, and Alabama where he was percussionist/assistant timpanist with the Mobile Symphony Orchestra. An active educator, Sammons has presented and performed at conventions including PASIC, Alabama and North Florida "Days of Percussion," FMEA, AMEA, and NAFME. Sammons served as the Director of Percussion at the University of South Alabama (2008-2012) founding the USA Jag' Drumline, USA Steel, and the World Music Group. He is co-director of the Treasure Coast Percussion Camp held in Vero Beach, Florida since 2005. Sammons received his DMA and MM in Performance from the University of Arizona and a BM from the University of Florida. His travels abroad include Trinidad, Ghana, and Brazil.



MARCUS SANTOS ■ Thursday, 11:00 A.M.

A contemporary percussionist and educator, Marcus is a native of Bahia, Brazil. He commits his life to the study, teaching, and performance of his hometown's Afro-Brazilian music and heritage. Marcus performed for the president of Brazil, TEDx and with the "One World Band" produced by MTV. Marcus also played on the Sony Pictures Oscar nominated movie *Rachel's getting Married* with Anne Hathaway. He received the Outstanding Arts Performer Award by the Brazilian Immigrant Center (2008) as well as Outstanding Percussionist Award by Berklee College of Music in 2004. Marcus produced his own DVD, *Modern Approach to Pandeiro*, and performed in the DVD, *Musically Speaking II*, by BOSE. Marcus has lead workshops on Afro-Brazilian percussion and music for Social Change in universities and conventions around the world such as MIT and Harvard. He's currently the director of the Grooversity network project and artistically directs eleven drumming groups in the US, Canada, and Italy.



JOHN SCALICI ■ Thursday, 1:00 P.M.

John Scalici is an award winning teaching artist, internationally recognized drum circle facilitator, musician, and speaker. His powerful message of Unity Through Rhythm has been highly regarded at leading corporations, college campuses, elementary, middle and high schools, and special events across the U.S. and Japan. A strong advocate for the arts in education, he is the recipient of the 2005 Fellowship Grant from the Alabama State Council on the Arts, the 2008 Pauline Ireland Award granted to individual artists, and was presented with the 2010 "Making a Difference" award by the Alabama Alliance for Arts Education. His company, Get Rhythm!® was nominated for Small Business of the Year by *Birmingham Magazine*. He has studied djembe with world-renowned grand masters, Mamady Keita and Fomadou Konate. Mr. Scalici recently completed a year-long training at Youth Villages, Inc. where he earned a certificate in Therapeutic Drumming. He is also certified in the highly acclaimed adolescent treatment intervention, DRUMBEAT program.



THE SCIENCE HILL HIGH SCHOOL PERCUSSION ENSEMBLE

■ Friday, 9:00 A.M.

The Science Hill High School Percussion Ensemble in Johnson City, TN was formed in 2005 under the direction of Mr. Dan McGuire, Assistant Director of Bands and Director of Percussion. This year marks the ensemble's first showcase concert at PASIC. The ensemble has sponsored Days of Percussion and percussion festivals in East Tennessee for the purpose of enhancing percussion education in the region. Dan McGuire is currently in his ninth year teaching, having graduated in 2005 from East Tennessee State University with a Bachelor's of Music. Science Hill percussionists have garnered honors such as winning the Tennessee Statewide Solo Percussion Competition, as well as participating in DCI Top-12 Drum Corps, regional honor bands, and the Tennessee All-State Band.



MADELIN SEMPER ■ Thursday, 12:00 P.M.

Madelin Semper is a licensed massage therapist in North Carolina. She has been practicing Massage and Bodywork since 1993, with certification and experience in Neuromus-



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cular Therapy (pain management, rehabilitation), Active/Isolated Stretching, as well as Thai massage. She weaves a blend of eastern and western modalities in her bodywork. Also, she taught seven years in the Guilford Technical Community College massage therapy program. She now has her private practice in Boone, North Carolina.

JOHN SHAW ■ Friday, 5:00 P.M.

John Shaw is the principal percussionist with The Florida Orchestra (TFO) and the Eastern Music Festival. He joined TFO in 1992 after receiving his training at Florida State and Temple Universities with Gary Werdeseheim and Alan Abel. He has been featured as a soloist with TFO many times, performing the "Concerto for Percussion" by Joseph Schwantner, "Concerto for Two Pianos and Percussion" by Bela Bartók, and "Veni, Veni, Emmanuel" by James MacMillan. Shaw will perform Tan Dun's "Water Concerto" with TFO in April 2014. His eight-member steel drum band, the Tampa Bay Steel Orchestra, was featured with TFO in both March 2005 and October 2009 as part of the orchestra's pops series. Mr. Shaw directs the percussion studio at St. Petersburg College, and is an artist for Zildjian and Pearl/Adams. He currently serves as Vice-President of the Florida Chapter of PAS.



RYDER SHELLEY ■ Thursday, 1:00 P.M.

New Orleans based percussionist Ryder Shelley has performed in a wide variety of mediums, from bass drum at Carnegie Hall to plastic buckets at the 2012 Other Minds Festival. Shelley graduated from the University of Cincinnati College-Conservatory of Music as a student of Jim Culley and the Percussion Group Cincinnati, and the San Francisco Conservatory of Music under the tutelage of Jack Van Geem. He has performed with the Louisiana Philharmonic, Spoleto Festival USA, California Symphony, Sacramento Philharmonic, and Monterey Symphony. Most recently he has toured with the San Francisco Symphony and can be heard on the recording, *American Mavericks*.



CHUCK SILVERMAN ■ Thursday, 12:00 P.M.

Internationally known as a specialist in applying Afro-Caribbean rhythms to the drumset, Chuck Silverman has developed a style of learning and performing on the drumset which will help you develop command and control of the instrument. Chuck has travelled all over the world teaching thousands of drummers not only about traditional Afro-Caribbean rhythms like songo, mambo, and samba, but also sharing his ideas about developing a more creative approach to learning the drumset by using these rhythms as a rhythmic foundation. Three of Chuck's books, *Practical Applications 1, 2 and 3*, have been named to *Modern Drummer's* all time best drum books.



CHAD SMITH ■ Thursday, 5:00 P.M.

Chad Smith joined The Red Hot Chili Peppers in 1988 and hit pay dirt right away, as their first album together, 1989's *Mother's Milk*, became a hit due to MTV's exposure of their videos for a cover of Stevie Wonder's "Higher Ground." The group knew that their next release would be the most important one of their career, so they moved into a mansion-turned-recording studio with producer Rick Rubin to work on what would become their most successful release yet, the stripped down *Blood Sugar Sex Magik*. The group's *Californication* and *By The Way*, proved to be another monster success, reconfirming the Chili Peppers as one of alternative rock's top bands. The 5x14 Chad Smith Signature Snare Drum is one of Pearl's most popular and recognized by its subtle dynamic range and deep cracking sound. With numerous platinum recordings under his belt with the Red Hot Chili Peppers, Chad Smith has gained the recognition he has long deserved by cranking out one hit groove after another.



SYLVIA SMITH ■ Thursday, 11:00 A.M.

Sylvia Smith is the founder, owner, and editor of Smith Publications/Sonic Art Editions, publishers of serious American art music. She is extremely rigorous in her selection of music and therefore, her publishing house is looked to as a leading source of new American music. The recipient of six Paul Revere Awards for graphic excellence, her publications are thought of as particularly



handsome editions. Her scholarship includes publishing several articles on music notation, and curating many concerts of John Cage's music. As a percussionist, Sylvia Smith is active as a new music specialist, performing at Merkin Hall in New York, and with the Merce Cunningham Dance Company. She tours North America with the Sylvia Smith Percussion Duo, specializing in percussion with spoken text and percussion theater. Her performances are recorded on New World Records, oodiscs, and 11 West Records. In 1988, Dr. Smith was awarded the American Music Center Letter of Distinction.

ED SOPH ■ Saturday, 4:00 P.M.

Ed Soph's career spans forty years as a performer, recording artist, author, and teacher. Ed's performing and recording credits include the big bands of Stan Kenton, Woody Herman, Bill Watrous, and Clark Terry. Small group associations include Dave Liebman, Bobby Shew, Lee Konitz, Marvin Stamm, Carl Fontana, John Abercrombie, Joe Henderson, Slide Hampton, Randy Brecker, and Bill Evans. Ed is currently Professor of Jazz Studies in the College of Music of the University of North Texas. He has presented master classes in Great Britain, Australia, New Zealand, and throughout Europe as well as innumerable clinics and workshops, music festivals, and conferences throughout the United States and Canada. His insights into rhythmic improvisation, the art of practicing, stylistic concepts, technical principles, and fundamental aspects of musicality on the drumset make his presentations uniquely informative, practical, and entertaining.



MICHAEL SPIRO ■ Friday, 4:00 P.M.

Michael Spiro is an internationally recognized educator, recording artist, and producer, known specifically for his work in the Latin music field. He is a seven-time Grammy nominee, and has co-produced such seminal recordings as *BataKetu* and *BataMbira*. He was appointed Associate Professor of Percussion at Indiana University in 2011, and still travels extensively as an international clinician and artist. He has authored several books on Afro-Cuban music and percussion, produced critically acclaimed instructional videos and DVDs, and is the co-founder of two educational websites: *CongaMasterClass.com* and *SambaMasterClass.com*. In addition to his academic position, he remains an active record producer and performer. He directs Ritmos Unidos, whose new CD is being released in January 2013. He co-leads La Orquesta Moderna Tradicion (the nation's only remaining charanga ensemble), and holds the conga drum chair in the Grammy nominated Wayne Wallace Latin-Jazz Quintet.



DAVID STANOCH ■ Thursday, 2:00 P.M.

David Stanoch's drumming credits include Sheryl Crow, Richard Davis, Minnesota Orchestra, Doc Severinsen, Clyde Stubblefield, and Butch Vig. A student of Max Roach, Alan Dawson and Elliot Fine, he is on faculty at McNally Smith College of Music and is a member of the *Modern Drummer* Educational Team, Vic Firth Educational Artist Program, and Hudson Music Teacher Integration Program. His book, *Mastering the Tables of Time, Vol I*, was voted #1 Educational Book in *Modern Drummer's* 2009 Readers Poll.



MARK STONE ■ Thursday, 2:00 P.M.

As a performer and educator, Mark Stone has an extensive knowledge of global percussion traditions. He has performed with the foremost percussionists of Uganda, Ghana, South Africa, Trinidad, India, and the United States. Mark was a Rotary Ambassadorial Scholar at Makerere University, where he researched traditional Ugandan music and performed with the Nakibembe Xylophone Group. As a member of the Bernard Woma Ensemble, he has performed gyl concerti with the world's leading orchestras and at festivals in Ghana. Mark has produced many recordings and events through his own label, Jumbie Records. As Associate Professor of World Music and Percussion at Oakland University, he teaches courses in ethnomusicology and international studies, and directs Oakland University's African Ensemble, World Percussion Ensemble, and Steel Band. Mark's research in Ugandan music has been published in *African Music*, the Journal of the International Library of African Music in South Africa.



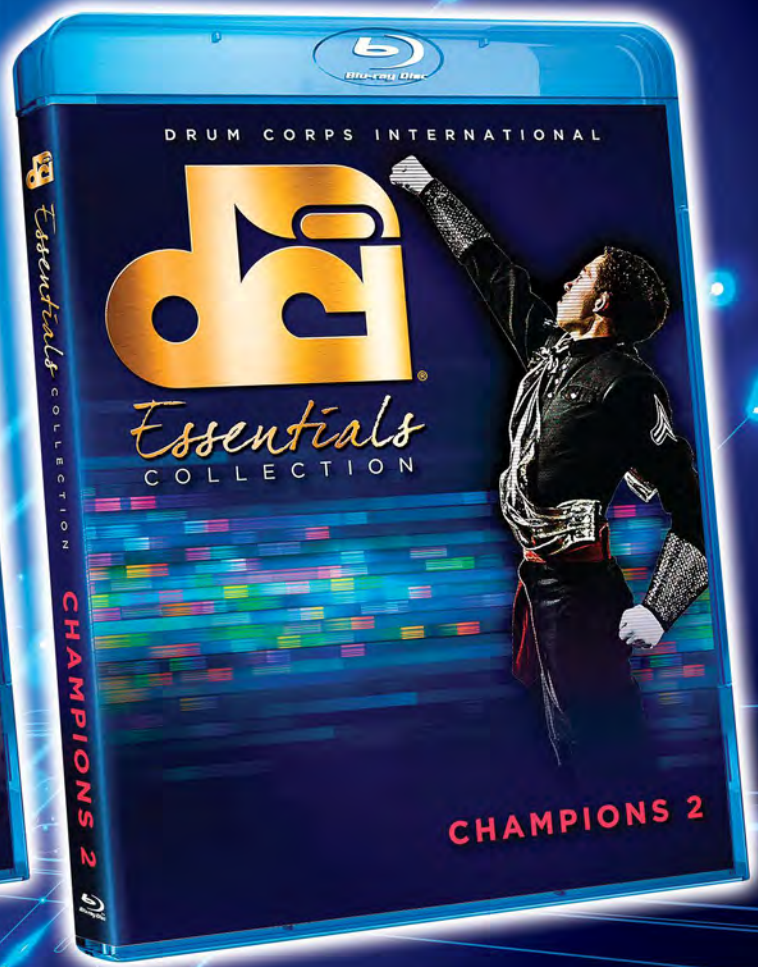
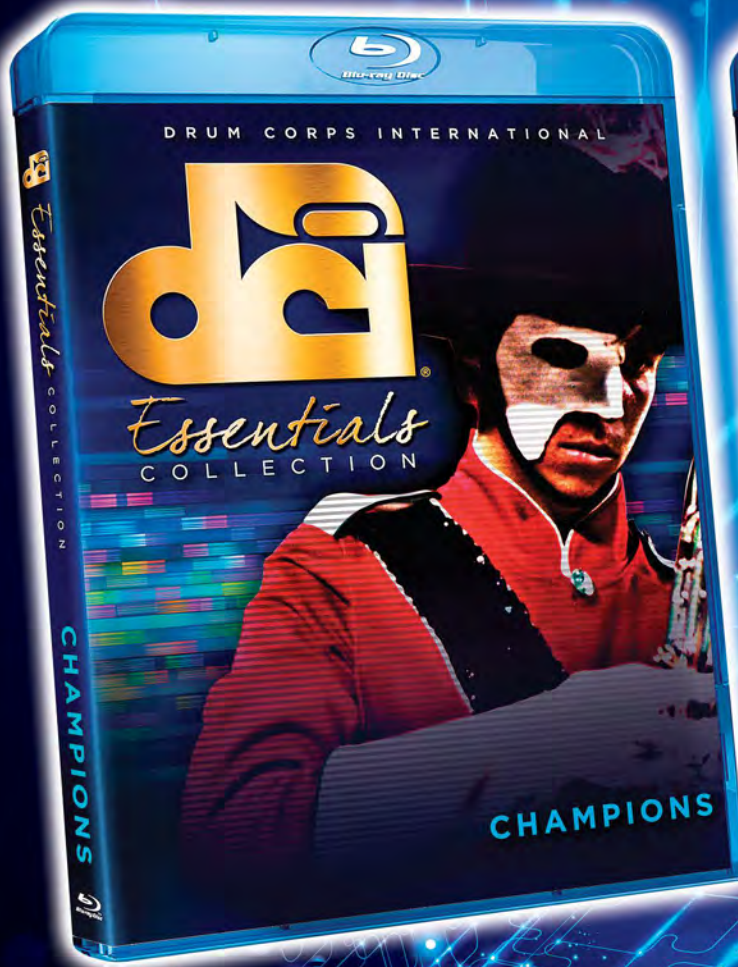
CLIFFORD SUTTON ■ Saturday, 9:00 A.M.

Since 2009, percussionist Clifford Sutton has devoted himself to the study and promotion of candombe, an Afro-Uruguayan music and dance with the drum as its central



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instrument. As the recipient of a 2011-12 Fulbright Student Scholar grant in ethnomusicology, Clifford had an opportunity to live for nine months in Uruguay, where he immersed himself in the music and traditions of this vibrant cultural form. Clifford earned the Doctor of Musical Arts degree from the Frost School of Music at the University of Miami, and holds degrees in percussion performance from the University of South Carolina and the University of Florida. Currently, he serves as the Coordinator of Music Performance and Education with the S. E. Wimberly Library at Florida Atlantic University in Boca Raton.

JONATHAN SWOBODA ■ Wednesday, 8:30 P.M.

Jonathan Swoboda is currently on the faculty at Kent State University and is an Assistant Professor in the School of Theatre and Dance. He is the Theatre Music Director and teaches studio and lecture courses in musical theatre. He is a graduate with High Distinction of the University of Michigan and holds a Master's degree from the University of Nebraska. He has directed over 75 productions throughout the country and done numerous national tours. Previously, he was a Resident Music Director at PCPA Theaterfest in the Central Coast of California, worked for Purdue Musical Organizations at Purdue University, and freelanced as a pianist/music director/conductor for years. Jonathan is seen often as a featured keyboard artist for Mannheim Steamroller.



TAK-NARA PERCUSSION TRIO

■ Friday, 11:00 A.M.

Passion, love for music, and their energetic stage presence are what make the young group Tak-Nara one of the most exciting ensembles on the current Spanish music scene. Since their debut in 2008, this group of young, passionate percussionists has been highly praised by the public, critics, and artists alike. Tak-Nara has performed in concert halls throughout Spain, Germany, Slovenia, Serbia, Austria, Belgium and Italy. Their first CD was highly acclaimed by the critics and was awarded the National Prize for Young Creativity in 2011, a prize awarded by the Spanish Government. They won the second place and Audience prize in the Universal Marimba Competition in Belgium 2011, and the second Prize in the Chamber Music Competition *Premio de Música María Orán* 2013. Since 2010, they are endorsing Adams Instruments, a company that has also been a valued mentor in the ensembles professional career.



HARVEY THOMPSON ■ Friday, 12:00 P.M.

As a drummer, composer, and choreographer, Harvey Thompson has been one of the most exciting, creative performers in marching percussion. His eclectic style has focused on the creative use of rhythm and visuals, navigating the talent that bridges worlds together to build an appreciation for the arts. Harvey has worked with groups and ensembles that have put on over 50 live performances to date, including three tours with German artist Peter Fox and two tours with German Pop band Seefeld.



JUDE TRAXLER ■ Thursday, 11:00 A.M.

Jude Traxler is a performer and composer of experimental and conceptual music living in New York City. He has received awards in both composition and percussion including the prestigious Yamaha Young Artist Award in 2006. Since Jude's move to New York in 2008, he has quickly become a respected member of the contemporary music scene. Jude has played with a wide range of contemporary and experimental groups including Syren Dance Company, Steeplechase Arts, Parias Ensemble, futureCities, TACTUS, the Pierrot Project, Sister Sylvester Theater Group, and Mantra Percussion with whom he is currently touring Michael Gordon's epic new percussion sextet "Timber." Jude's compositions have been performed across North America by the Pittsburgh New Music Ensemble, Hamirüge, The Living Earth Show, ChemoRocket, TACTUS, Tempus Fugit Percussion Ensemble, wild UP, Ekmeles and futureCities. He regularly collaborates with director Kathryn Hamilton and the Sister Sylvester Experimental Theater Company.



TRINIDAD & TOBAGO SWEET TASSA

■ Saturday, 1:00 P.M.

Trinidad & Tobago Sweet Tassa is an international organization dedicated to the development and performance of Trinidadian tassa drumming. Founded by virtuoso drummer Lenny Kumar in Princes Town, Trinidad in 2004, T&T Sweet Tassa prides itself on the

continuity of tradition while simultaneously pushing the boundaries of creativity and innovation. Under Kumar's leadership, T&T Sweet Tassa has won a number of national and international drumming competitions and regularly performs for Indo-Caribbean weddings, the Muslim Hosay observance, and a wide variety of cultural events. Additionally, members of T&T Sweet Tassa have performed to delighted audiences in the United States, Canada, England, Guyana, Antigua, and India.



MIKE TRUESDELL ■ Thursday, 5:00 P.M.

Mike Truesdell was the second place winner of the 2010 TROMP International Percussion Competition in the Netherlands, and maintains an active schedule of solo recitals. He has performed with numerous ensembles, including the New York City Ballet, New York New Music Ensemble, Lucerne Festival Ensemble conducted by Pierre Boulez, with members of the New York Philharmonic, Metropolitan Opera, Chamber Music Society, and Alarm Will Sound. He is a founding member of Spectrum Trio, a group performing original compositions based in the African diaspora. He is on faculty at the Zeltsman Marimba Festival, Assistant Director of the Nief-norf Summer Festival, and founder and director of the Wildcat Percussion Camp. A native of Wisconsin, he is currently a candidate for the DMA at Juilliard. Previous PASIC performances have included the 2007 Solo Marimba Competition where he placed second, and in 2009, a Focus Day performance of Ben Wahlund's "Hard-Boiled Capitalism" and a world clinic with Spectrum Trio.



THE UNIVERSITY OF IOWA EAST-WEST PERCUSSION ENSEMBLE

■ Friday, 12:00 P.M.

The East-West Percussion Ensemble explores musical connections of diverse musical cultures. Their performance will focus on the steel band traditions of Trinidad and Tobago and traditional Chinese drumming. The percussion program at the University of Iowa has a more than a fifty-year legacy of performance and educational excellence, and innovation and leadership in the field of percussion. Iowa Percussion has performed at three PASICs (1997, 2004, 2011), the Iowa Music Educators Convention, and throughout the state of Iowa and the Midwest. In 2006, Iowa Percussion undertook a 15-day concert tour of the People's Republic of China. Iowa Percussion is fortunate to study Chinese percussion with Jiao Shanlin and Wang Yidong of the China Conservatory, Beijing, and the art of steel pan with Ray Holman, Liam Teague, and Mat Britain. The East-West Percussion Ensemble is under the direction of Dan Moore and Aaron Ziegler.



JOSEPH VAN HASSEL ■ Wednesday, 8:30 P.M.

Joseph currently holds the positions of Visiting Professor of Percussion (sabbatical replacement) at Ohio University and percussion instructor at the Blue Lake Fine Arts Camp in Michigan. He has taught numerous masterclasses on different areas of percussion, including classes at the Hartt School and the Interlochen Summer Arts Camp. His primary teachers are the Percussion Group Cincinnati, Ben Toth, and Roger Braun, with additional studies in drumset with Guy Remonko, jazz improvisation with Ted Piltzecker and Rusty Burge, Brazilian percussion with Rogerio Boccato, West African percussion with Joe Galeota, and Middle Eastern percussion with Shane Shanahan. He has earned degrees from Ohio University and the University of Cincinnati College-Conservatory of Music, and is currently an ABD doctoral candidate at the Hartt School.



OWEN WEAVER ■ Thursday, 9:00 A.M.

Through a combination of original music, improvisation, and collaboration with leading composers of his generation, percussion soloist Owen Weaver's "intensely focused" (Gramophone) performances combine the forces of rhythm, noise, beauty and stasis while seeking the musical potential in everyday life. He uses recycled objects, home-made instruments and electronic sounds to construct a kaleidoscopic sound-world ranging from the visceral to the sublime, clangorous to hypnotic. To that end, he has been featured in the Wordless Music Series, MATA Interval Series, Fast Forward Austin, Hartford New Music Festival, two Nonclassical Records (London), SXSW official showcases, and



National Public Radio's *All Songs Considered*. He also has taught at Texas Lutheran University and Rikers Island Correctional Facility in addition to giving masterclasses at Yale University, the Hartt School, and the universities of Minnesota, Wisconsin, Central Florida, and Connecticut. Owen lives in Brooklyn, completing a D.M.A. at the Hartt School as a student of Benjamin Toth.

DAVE WECKL ■ Saturday, 3:00 P.M.; Saturday, 8:15 P.M.

For more than 25 years, Dave Weckl has developed and maintained a reputation among fans, peers, and the international music community as one of the great living drummers. For this, he has received numerous accolades and honors including *Modern Drummer's* Hall of Fame. As a solo artist, Dave has recorded and produced nine recordings to date, including GRP/MCA solo releases *Masterplan*, *Heads Up*, and *Hardwired*. In 1998, Dave realized his long-time goal of forming a world-touring band. The Dave Weckl Band released five studio records. In the fall of 2013, Dave will release an all-new project that includes new music, playalongs, a behind-the-scenes DVD, and much more. Dave teaches at the annual Drum Fantasy Camp and has many instructional video/DVDs and play-along packages on the market. In 2013-2014, he is embarking on a worldwide clinic tour to celebrate 30 years with Yamaha Drums. The tour will include one-day "intensives" for up to 20 attendees.



NORMAN WEINBERG ■ Saturday, 11:00 A.M.

Norman Weinberg is Professor of Music and the Director of Percussion Studies at the University of Arizona. He has served as the principal timpanist/principal percussionist with the Jerusalem Symphony Orchestra, the Leonard Bernstein Festival Orchestra, along with other orchestras and chamber groups. Dr. Weinberg has published over 250 articles in numerous journals. His text, *The Electronic Drummer*, is part of the *Modern Drummer* Library and his most recent book, *Guide to Standardized Drumset Notation*, has set a worldwide standard and is published by PAS. Norman is a Yamaha Performing Artist, a Zildjian Artist, a Vic Firth Artist, an Alternate Mode Artist, and is endorsed by Grover Pro Percussion, Planet Waves, and Remo. Dr. Weinberg created and helped to establish the World Percussion Network which later became pas.org. At PASIC 1994, he was given the Outstanding Service Award from PAS. He served as a member of the Board of Directors of PAS from 1998-2004.



BONNIE WHITING ■ Thursday, 1:00 P.M.

Bonnie Whiting performs and commissions new music for speaking percussionist. In addition to solo projects, she works regularly with fellow percussionist Allen Otte and the group red fish blue fish. Bonnie spent three years with Tales & Scales, a quartet combining new music, dance, and theater for family audiences, giving over 400 performances in 25 states and appearing with the Dallas, Oregon, Indianapolis, Buffalo, and Louisville orchestras. She played with the Lucerne Festival Academy Orchestra under the direction of Pierre Boulez. Her debut album, featuring a solo-simultaneous realization of John Cage's "45' for a speaker" and "27'10.554" for a percussionist, will be released by Mode Records in 2014. Bonnie attended Oberlin Conservatory (BM), University of Cincinnati (MM), and University of California San Diego (DMA.) She served as a lecturer at the University of California San Diego, taught percussion at the University of Alaska-Fairbanks, and currently directs the percussion program at DePauw University.



SHANNON WOOD ■ Thursday, 3:00 P.M.

Shannon Wood was recently named Principal Timpanist of the St. Louis Symphony, but he is also an E-commerce business owner and a composer. He received both his Bachelor's and Master's degrees in Percussion Performance from the University of Michigan and Temple University. Shannon is a New World Symphony fellow alumni and has held positions with four different symphonies. In 2010, Shannon filmed two instructional DVDs for Alfred Music and has served on the faculty of the University of Miami and Interlochen Arts Centre. Shannon enjoys composing as well and in 2007, won first prize in Florida's PAS Composition Contest. A recent commission by the Erie Chamber Orchestra, "Concerto for Solo Percussion and Chamber Orchestra," was premiered in September 2013. Shannon owns and operates malletshop.com, a source for vintage mallet percussion instruments and timpani. Shannon is endorsed by Zildjian, Remo, and Freer Percussion and is a member of BMI.



JOHN YOST ■ Friday, 9:30 P.M.

John has performed and recorded internationally. He has studied in Africa, Japan, and in the USA with master drummers and facilitators and has degrees in Percussion from Northeastern University in Illinois (1992). John has facilitated drum circles for conferences, corporations, schools, community groups and at major events worldwide. He is a leader and performer in both Dahui-Ensemble du Rhythm and Kaiju Daiko and has consulted as an entertainment coordinator on world-class events. He teaches ongoing West African drum classes, Japanese Taiko classes, and facilitates a monthly community drum circle. John is also the author of the best selling instructional video series entitled *John Yost teaches*. John is a member of the Drum Circle Facilitators Guild, is on the board of the interactive drumming committee for PAS and is a Remo endorsed facilitator.



BA-ERE YOTERE ■ Thursday, 10:00 A.M.

Ba-ere Yotere was born in Saru, Northern Ghana. He was taught the gyil repertoire and practice by his grandfather, Dannah Dommoché, the patriarch of a traditional family of gyil masters. At age 20, Ba-ere himself was qualified as a gyil master (required to perform in the sacred funeral rite in Lobi society). He toured internationally in 1994 and 1996 with the late Kakraba Lobi; one of only two people to ever do so. A gyil maker and master teacher who is sought after by other professional gyil players, Ba-ere performs in Ghana's capital city Accra at such venues as the Arts Council, the University of Ghana, Kokrobitey's International School of the Arts, and for the U.S. embassy.



NEBOJSA JOVAN ZIVKOVIC ■ Friday, 11:00 A.M.

Nebojsa Jovan Zivkovic has greatly influenced the international percussion scene over the globe during the last two decades as both a masterful composer and virtuoso performer. Many of Zivkovic's compositions have become standards in contemporary percussion repertoire worldwide. His symphonic works are performed by top orchestras, such as the National Symphony Orchestra, BBC Concert Orchestra, Orchestra di Santa Cecilia, and Hiroshima Symphony Orchestra. As a charismatic soloist, Zivkovic has performed with the Minnesota Orchestra, Stuttgart Philharmonic, Slovenian Radio Symphony Orchestra, National Orchestra of Costa Rica and many others. In addition to his composing and concert activities, he gives master classes in Europe, Asia, Mexico, and the USA. He also is the Professor of Percussion at the University of Novi Sad in Serbia and at the Vienna Conservatory. Zivkovic performs exclusively on Yamaha marimbas, Zildjian cymbals, Meinl percussion, Evans drumheads, Mapex drums, and Majestic concert toms.



Now in its 52nd year, the Percussive Arts Society (PAS) is a non-profit, music-service organization whose mission is to promote percussion education, research, performance and appreciation throughout the world. Today, the society is 7,000 members strong, with 50 chapters located across the United States and an additional 28 chapters outside the U.S.

PAS publishes two bi-monthly publications, *Percussive Notes* and *Percussion News*, and maintains a comprehensive Website of percussion education resources. The society maintains a percussion museum and archive library and presents percussion-based programming in the local community. Each year PAS hosts the largest percussion convention in the world, the Percussive Arts Society International Convention (PASIC), featuring the top names in drumming and percussion. In addition, domestic and international PAS chapters host Days of Percussion and other clinics in their regions throughout the year.

The fourteen percussionists and educators who met for dinner at the 1960 Midwest Band and Orchestra Clinic in Chicago could scarcely have imagined what the PAS would ultimately grow into. Their goal was simply to discuss the possibility of establishing a national organization that would “bring up to date the present standards in solo and ensemble contests, stimulate a greater interest in percussion performance and teaching, and promote better teaching of percussion instruments.”

In January, 1961 during the SW-MENC convention in Albuquerque, New Mexico, a meeting was held at which Jim Sewrey suggested the name Percussive Arts Society to Remo Belli. Following this meeting, Robert Winslow, a professional percussionist and North Hollywood band director who served as an educational advisor to Belli, sent a letter proclaiming: “The Percussive Arts Society is open for business,” and in September, 1961, the society sent its first publication, *Percussive Arts Society Bulletin*, printed on a mimeograph machine donated by Belli, to the membership. The fourteen originating members listed in the first *Percussive Arts Society Bulletin* were Remo Belli, Warren Benson, Mervin Britton, Robert Buggert, Don Canedy, Rey Longyear, Charles Lutz, Jack McKenzie, James L. Moore, Verne Reimer, Jim Salmon, Hugh W. Soebbing, Charles Spohn, and Robert Winslow.

After three *Bulletins*, the administrative and publication duties of the society were transferred to Donald Canedy, percussion instructor and band director at Southern Illinois University. In April of 1963, Canedy, with the advice of a distinguished editorial board and an able group of contributing editors, published the new PAS journal, *Percussionist* (later called *Percussive Notes Research Edition*). In 1967, James L. Moore’s already successful magazine, *Percussive Notes*, became an official PAS publication.

Canedy served as de facto president through 1964, when, at the December Percussive Arts Society meeting in Chicago, a constitution was adopted and officers were elected. Gordon Peters became the first President of PAS, Jack McKenzie took the position of First Vice-President, and Canedy was named Executive Secretary. Also elected were a board of directors and an editorial board. With this structure, the society became increasingly influential, expanding its committee activities to address important percussion issues and making policy decisions that would result in important contributions to all areas of percussion.

Beginning in 1971, performances and clinics called Days of Percussion were held in conjunction with the yearly business meetings. In 1974, the first Percussive Arts Society National Conference (PASNC) was held in Anaheim and at California State University at Northridge. The PASNC evolved into the Percussive Arts Society International Convention that we know today as PASIC. The first PASIC was held in 1976 at the Eastman School of Music in Rochester, New York, and was hosted by John Beck, the Eastman School, and the New York State PAS Chapter.

In 1972, PAS established its Hall of Fame to recognize the contributions of the most highly regarded professional leaders in percussion performance, education, research, scholarship, administration, composition, and the industry. The awards are presented every year at PASIC.

Since 1974, the PAS Composition Contest has encouraged the creation of

hundreds of new works, many of which have become part of the standard percussion repertoire.

In 1979, the PAS Marching Percussion Committee appointed the PAS International Drum Rudiment Committee to act as the governing body in the revision and standardization of the 26 rudiments. A new listing of 40 International Drum Rudiments was adopted by PAS in 1984 and included drum corps, orchestral, European, and contemporary drum rudiments.

For its first two decades, the PAS office was located primarily in Terre Haute, Indiana. In 1981, the society’s success and growth brought about the need to hire a staff to handle the society’s day-to-day operations. So PAS rented office space in Urbana, Illinois, where then vice-president Tom Siwe was a teacher at the University of Illinois. In 1989, the society was informed that its office would no longer be available and a move was required. Through PAS board member Dr. James Lambert, the McMahon Foundation in Lawton, Oklahoma was solicited for possible support for the construction of a headquarters and museum facility in Lawton. Upon approval of the PAS Board of Directors and approval of a 2-for-1 matching grant for construction, PAS relocated and the Percussive Arts Society International Headquarters and Percussive Arts Museum were officially opened August 8, 1992. Instrument donations to the museum quickly used up all available display space, so an addition was constructed, adding another 4,000 square feet to the museum.

The expanded museum reopened in August, 1995. Another addition to the building was completed in 2001.

During the early 1990s, in the early stages of the Internet, PAS was at the forefront of the emerging technology with the development of the World Percussion Network (WPN), a bulletin board system that allowed PAS members to share information via computer modems. With the development of the World Wide Web, PAS developed a Website (www.pas.org) that contains publication archives, research databases, a conference center, museum tour, and other features.

In 2005, after a nationwide search and formal proposal process, the PAS Board of Directors elected to relocate the headquarters, museum, and library to Indianapolis where, for the first time, PAS would be able to operate its headquarters, house its museum and library, and present its annual convention in the same city. PAS moved its operations in 2007, and the new museum with its now extensive collection of instruments from around the world and library of archives, scores, and recordings opened in November 2009 in Indianapolis.

In addition to the Hall of Fame award, each year at PASIC the society presents four awards to recognize individuals who have made significant contributions in service to PAS or the field of percussion: Outstanding Service Award, Outstanding Supporter Award, Outstanding Chapter President Award, and the President’s Industry Award. PAS also recognizes outstanding educators through the Lifetime Achievement in Education Award, which is the society’s most prestigious award next to the Hall of Fame.

Today, The Percussive Arts Society has seventeen standing committees that address specific areas of percussion performance, research, education, pedagogy, and the percussion community. PAS committees play an essential role in advancing percussion through the development and dissemination of the latest information, research, and initiatives. In addition, PAS continues to support percussion education through a variety of chapter activities as well as through a number of scholarships. In addition to the annual Composition Contest, PAS has added Solo, Ensemble, and Marching Percussion contests that are held each year at PASIC.

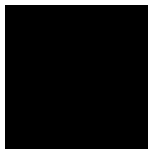
The society maintains strategic partnerships with Drum Corps Associates (DCA), Drum Corps International (DCI), Winter Guard International (WGI), Music for All, the Percussion Marketing Council (PMC), Music Educators National Conference (MENC), and the National Association of Music Merchants (NAMM). PAS is the world’s largest percussion organization and is the central source for information and networking for percussionists and drummers of all ages.



Pictured above are several of the fourteen founding members of the Society. (left to right, near side of table) Remo Belli, Jack McKenzie, Don Canedy, Mervin Britton, (left to right, far side of table) Hugh Soebbing, Vern Reamer and Sid Lutz, and Kenneth Leisen.

YEAR	CITY	HOST	LOCATION
Percussive Arts Society Percussion Day 1971	Chicago, Illinois	Bob Tilles	DePaul University
Percussive Arts Society Day of Percussion 1972	Chicago, Illinois	National PAS, Inc. and Illinois State Chapter	College Inn and Sherman House Hotel
Percussive Arts Society National Conference (PASNC) 1974	Anaheim, California/ Northridge, California	Lloyd McCausland/ Joel Leach	Royal Inn Hotel/ CSU/Northridge
1975	Chicago, Illinois	Thomas Siwe	Roosevelt University
Percussive Arts Society International Convention (PASIC) 1976	Rochester, New York	John Beck	Eastman School of Music
1977	Knoxville, Tennessee	Michael Combs	University of Tennessee
1978	Tempe, Arizona	Merv Britton	Arizona State University
1979	New York, New York	Morris Lang	Taft Hotel
1980	San Jose, California	Tony Cirone	San Jose Cultural and Convention Center
1981	Indianapolis, Indiana	Paul Berns	Indianapolis Convention Center
1982	Dallas, Texas	Robert Schietroma	Loews Anatole Hotel
1983	Knoxville, Tennessee	Michael Combs	Knoxville Convention Center
1984	Ann Arbor, Michigan	Michael Udow	University of Michigan
1985	Los Angeles, California	Jay Wanamaker	Sheraton Hotel
1986	Washington, D.C.	Randall Eyles	Washington Convention Center and John F. Kennedy Center
1987	St. Louis, Missouri	Norm Goldberg/Thomas Siwe	Adam's Mark Hotel
1988	San Antonio, Texas	Genaro Gonzalez	Henry Gonzalez Convention Center
1989	Nashville, Tennessee	Bill Wiggins	Stouffer Hotel/Convention Center
1990	Philadelphia, Pennsylvania	Dean Witten	Adams Hotel
1991	Anaheim, California	Dave Black	Disneyland Hotel
1992	New Orleans, Louisiana	Jim Atwood	Hyatt Regency Hotel
1993	Columbus, Ohio	Robert Breithaupt	Greater Columbus Convention Center
1994	Atlanta, Georgia	Tony McCutchen	Peachtree Plaza Hotel
1995	Phoenix, Arizona	J.B. Smith	Phoenix Civic Plaza
1996	Nashville, Tennessee	Bill Wiggins	Renaissance Hotel/Convention Center
1997	Anaheim, California	Theresa Dimond	Disneyland Hotel
1998	Orlando, Florida	Beth Radock Gottlieb	Orange County Convention Center
1999	Columbus, Ohio	Jim Rupp	Greater Columbus Convention Center
2000	Dallas, Texas	Michael Varner	Hyatt Regency Dallas
2001	Nashville, Tennessee	George Barrett	Nashville Convention Center & Renaissance Nashville Hotel
2002	Columbus, Ohio	Susan Powell	Greater Columbus Convention Center
2003	Louisville, Kentucky	Rick Mattingly	Kentucky International Convention Center
2004	Nashville, Tennessee	George Barrett	Nashville Convention Center & Renaissance Nashville Hotel
2005	Columbus, Ohio		Greater Columbus Convention Center
2006	Austin, Texas		Austin Convention Center
2007	Columbus, Ohio		Greater Columbus Convention Center
2008	Austin, Texas		Austin Convention Center
2009	Indianapolis, Indiana		Indiana Convention Center
2010	Indianapolis, Indiana		Indiana Convention Center
2011	Indianapolis, Indiana		Indiana Convention Center
2012	Austin, Texas		Austin Convention Center

PAS HALL OF FAME



(year specifies date of induction)

- | | | |
|----------------------------------|----------------------------------|----------------------------|
| Keiko Abe, 1993 | Siegfried Fink, 2003 | Clair Musser, 1975 |
| Alan Abel, 1998 | Vic Firth, 1995 | John Noonan, 1972 |
| Henry Adler, 1988 | Alfred Friese, 1978 | Red Norvo, 1992 |
| Clifford Alexis, 2013 | George Gaber, 1995 | Babatunde Olatunji, 2001 |
| Frank Arsenault, 1975 | Steve Gadd, 2005 | Dr. Gary Olmstead, 2013 |
| Elden C. "Buster" Bailey, 1996 | David Garibaldi, 2012 | Charles Owen, 1981 |
| John Beck, 1999 | Terry Gibbs, 2000 | Harry Partch, 1974 |
| Bob Becker/NEXUS, 1999 | Billy Gladstone, 1978 | Al Payson, 2001 |
| Remo Belli, 1986 | Dame Evelyn Glennie, 2008 | Gordon B. Peters, 2004 |
| Louis Bellson, 1978 | Morris Goldenberg, 1974 | John S. Pratt, 2002 |
| Warren Benson, 2003 | Saul Goodman, 1972 | Paul Price, 1975 |
| John Bergamo, 2012 | George Hamilton Green, 1983 | Tito Puente, 2001 |
| James Blades, 1975 | Lionel Hampton, 1984 | Salvatore Rabbio, 2013 |
| Hal Blaine, 2012 | Haskell Harr, 1972 | Steve Reich, 2007 |
| Michael Bookspan, 2003 | Lou Harrison, 1985 | Buddy Rich, 1986 |
| Carroll Bratman, 1984 | Mickey Hart, 2009 | Emil Richards, 1994 |
| Harry Breuer, 1980 | Russell Hartenberger/NEXUS, 1999 | Max Roach, 1982 |
| Roy Burns, 2008 | Roy Haynes, 1998 | Walter Rosenberger, 2010 |
| Gary Burton, 1988 | Sammy Herman, 1994 | James Salmon, 1974 |
| John Cage, 1982 | Fred D. Hinger, 1986 | Fred Sanford, 2000 |
| William Cahn/NEXUS, 1999 | Richard Hochrainer, 1979 | Dick Schory, 2011 |
| Joe Calato, 2001 | Milt Jackson, 1996 | Ed Shaughnessy, 2004 |
| Jim Chapin, 1995 | Elvin Jones, 1991 | Thomas Siwe, 2011 |
| Vida Chenoweth, 1994 | Harold Jones, 2013 | Murray Spivack, 1991 |
| Bobby Christian, 1989 | Jo Jones, 1990 | Ringo Starr, 2002 |
| Anthony Cirone, 2007 | Roy Knapp, 1972 | Leigh Howard Stevens, 2006 |
| Jimmy Cobb, 2011 | William Kraft, 1990 | George L. Stone, 1997 |
| Billy Cobham, 2006 | Gene Krupa, 1974 | Gordon Stout, 2012 |
| Martin Cohen, 2006 | Morris "Arnie" Lang, 2000 | William Street, 1976 |
| Michael Colgrass, 1987 | Stanley Leonard, 2010 | Ed Thigpen, 2002 |
| Alan Dawson, 1996 | Alexander Lepak, 1997 | Edgar Varèse, 1980 |
| Jack DeJohnette, 2010 | Mel Lewis, 2001 | William "Chick" Webb, 1985 |
| Jacques Delécluse, 2009 | Maurice Lishon, 1989 | Charley Wilcoxon, 1981 |
| Warren "Baby" Dodds, 2007 | William F. Ludwig II, 1993 | Tony Williams, 1997 |
| John Calhoun (J.C.) Deagan, 1999 | William F. Ludwig, Sr., 1972 | John Wyre/NEXUS, 1999 |
| Cloyd Duff, 1977 | Shelly Manne, 1997 | Armand Zildjian, 1994 |
| Robin Engelman/NEXUS, 1999 | Ellie Mannette, 2003 | Avedis Zildjian, 1979 |
| Sandy Feldstein, 2005 | Joe Morello, 1993 | Robert Zildjian, 2000 |



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PAS 2013 AWARDS

The Outstanding PAS Service Award was established to recognize an individual each year that has provided service to the organization through a significant project, cause, or cumulative service that has made a significant contribution to the Society as a whole. The 2013 recipient of the Outstanding PAS Service Award is Ryan Lassiter. Ryan Lassiter is serving his 9th consecutive year as part of the PASIC team. He has gone from being a volunteer, to team leader, and is currently the Logistics Coordinator. Outside of PASIC, Ryan spent eight years in the music retail industry. He is now the account executive of a privately owned, web design/hosting company. He resides in Moore, Oklahoma with his wife, Kristen, and daughter, Marydith.



The Outstanding PAS Supporter Award was established to recognize an individual each year that has significantly promoted the Society through his or her professional and educational activities to increase visibility and awareness of the Society. This year's recipient of the Outstanding PAS Supporter Award is Eric C. Hughes. At the age of 8 I heard music with true clarity for the first time and realized that I was no longer a passive listener. Something moved me to try to learn and understand what I was hearing. The song was 'Birthday' by The Beatles, and I knew from that moment on that I would be a drummer." So began a lifelong journey in music and percussion. Eric earned his BA in Percussion from Plymouth State University and his MM in Studio Music and Jazz from the Frost School of Music at the University of Miami (FL), where he performed with the award-winning Jazz Vocal I Ensemble. He has taught percussion and jazz at Plymouth State University and Music Appreciation and American Music History at Wharton County Junior College. Currently he is the drum line instructor for Travis High School in Austin, TX. Since 2009, Eric has been collecting interviews for the Drum Set Committee's Oral History Project and the NAMM Oral History Project. His first interview was with the legendary W.S. Holland, and he has completed more than 60



interviews with such diverse drummers as Liberty Devitto, Gil Sharone, Peter Erskine, and Mike Bordin. As a drummer Eric has performed with artists ranging from jazz (Randy Brecker) to country (Floyd Domino) to the oldies (Roy Head, Archie Bell). He currently performs more than 140 gigs a year with Jesse Dayton, The Allen Oldies Band, and many freelance projects. A lifelong student of the drum set, Eric has studied with Steve Bagby, Steve Rucker, Chuck Silverman, Joe Morello, and Ed Shaughnessy. Eric happily plays Eames Custom Drums and is a proud educational endorser of SABIAN Cymbals, Vic Firth Sticks, and Humes & Berg Cases.

The PAS President's Industry Award was established to recognize those individuals in the Percussion Industry that have demonstrated outstanding achievement in their field and outstanding support of the Society. The 2013 recipient of the PAS President's Industry Award is Steve Weiss. Weiss has developed an unparalleled career in the percussion industry and displayed unceasing support of PAS. His career began in the music industry over 50 years ago by building strong relationships with the top percussionists on the East Coast. Throughout the years, his company, Steve Weiss Music, has established a reputation as the "go-to shop" for all percussion needs around the globe.



John R. Beck, PAS President, said, "Steve Weiss Music has been an invaluable resource for helping percussionists raise their level of performance for six decades, providing instruments, music, and mallets to thousands of professionals, students, educators, and enthusiasts."

PAS Executive Director Jeff Hartsough added, "I've known Steve through the years as a customer, retail competitor, product manufacturer, and most recently as a resource for and supporter of PAS. He's been through it all and has always been there to support the drummers and percussionists of the world, providing an endless array of instruments and educational materials. No one better deserves the 2013 President's Industry Award, and the Percussive Arts Society is proud to present it to him."

The Outstanding PAS Chapter Award recognizes individual chapters who have increased membership and provided percussion events, newsletters,

and experiences that are beneficial for the continued music education of all chapter members. This award replaces and enhances the PAS Outstanding Chapter President Award, which was an annual award presented on behalf of the Society for nineteen years to an Outstanding Chapter President. Knowing that an outstanding chapter president's contributions are really the reflection of the work of the other chapter officers as well as the chapter membership, the Outstanding Chapter Award was integrated into the Society's awards in 2010. The 2013 Outstanding PAS Chapter Award goes to the Illinois Chapter. Current officers of the Illinois Chapter are Greg Beyer (President), Rubén Alvarez (Vice-President), and Douglass Bratt (Secretary/Treasurer). Additionally, the ILPAS Media Management Committee includes Ben Wahlund (Director of Publications), Lucas Gillan (Contributing Editor) and Adam Cowger (Web Master).



The Percussive Arts Society Lifetime Achievement Award in Education was established in 2002 and recognizes the contributions of the most highly regarded leaders in percussion education. The recipient of this award for 2013 is Ruth Cahn. Ruth is Senior Instructor of Percussion in the Eastman Community Music School. She also serves as Chair of the ECMS Wind, Brass and Percussion Department and is founder and director of the Music Horizon Program for talented high school musicians who are committed to a career in music. Ruth was a full-time member of the Rochester Philharmonic Orchestra for 32 years and for 12 years was a member of the Chautauqua Symphony Orchestra and Opera Orchestra. She has also performed and recorded with the Society for Chamber Music and the Canadian Brass. Ruth teaches a collegiate course the "Joys and Opportunities of Studio Teaching" in the Arts Leadership Program at the Eastman School of Music.



PAS Outstanding Chapter President Award

1991	Ian Turnbull (Ontario)
1992	Lauren Vogel (Texas)
1993	Kristen Shiner McGuire (New York)
1994	Keith Aleo (Florida)
1995	Mark Dorr (Iowa)
1996	Nigel Shipway (UK)
1997	Marshall Maley (Virginia)
1998	Peter O'Gorman (Minnesota)
1999	Eric Hollenbeck (Alabama)
2000	Jim Royle (Connecticut)
2001	Frederic Macarez (France)
2002	Fernando Hashimoto (Brazil)
2002	Lauren Vogel Weiss (Texas)
2003	Blair Helsing (California)
2004	Anders Astrand (Sweden)
2004	Christopher Moore (Alabama)
2005	Nicholas Ormrod (UK)
2006	Cary Dachtyl (Ohio)
2007	Antonio Santangelo (Italy)
2008	Larry Lawless (Texas)
2009	Frank Shaffer (Tennessee)

PAS President's Industry Award

1994	Sandy Feldstein
1995	Lloyd McCausland
1996	Robert Zildjian
1997	Lennie DiMuzio
1998	Jim Catalano
1999	Jim Coffin
2000	Steve Ettleson
2001	Paul Siegel
2001	Rob Wallis
2002	Bill Crowden
2003	Martin Cohen
2004	Carol Calato
2005	Pat Brown
2006	Gilberto Serna
2007	John Wittmann
2008	John DeChristopher
2009	Joe Lamond
2010	Brock Kaericher
2011	Memo Acevedo
2012	Dave Black
2013	Steve Weiss

PAS Outstanding Chapter Award

2010	Arizona
2011	California
2012	Australia
2013	Illinois

Outstanding PAS Service Award

1993	Ed Soph
1994	Norman Weinberg
1994	Barry Zimmerman
1995	Jerry Steinholtz
1996	James Lambert
1997	Karen Hunt
1998	Doug Wolf
1999	Rebecca Kite
2000	Larry Snider
2001	Ian Turnbull
2002	John H. Beck
2003	Jim Rupp
2004	Lynn Glassock
2005	Wilber England
2006	Darin Workman
2007	Fernando Hashimoto
2008	Dennis DeLucia
2009	Rob Birenbaum
2009	Ray Fransen
2010	Richard Cooke
2011	Steve Beck
2012	Kathleen Kastner
2013	Ryan Lassiter

PAS Distinguished Leadership Award

2007	Michael Balter
------	----------------

Fred Sanford Award

2002	University of North Texas
2003	Morehead State University
2004	Marcus High School
2005	East Tennessee State University
2006	Georgetown High School
2007	Flower Mound High School
2008	The University of North Texas
2009	Marcus High School
2010	Paris High School
2012	Texas Christian University

Outstanding PAS Supporter Award

1997	Steve Houghton
1998	Ed Shaughnessy
1999	Tzong-Ching Ju
2000	Gregg Bissonette
2001	Peter Erskine
2002	Zoro
2003	James Sewrey
2004	Ludwig Albert
2005	Jim Coffin
2006	David Eyler
2007	Ruben Alvarez
2008	Dr. Tim Lautzenheiser
2009	Neil Grover
2010	Matthew Groshek
2011	Terry Walburn
2012	Christopher Smith
2013	Eric C. Hughes

Lifetime Achievement in Education Award

2002	Gary Chaffee Siegfried Fink William Schinstine Tom Siwe
2003	Harold Jones James Petercsak
2004	Gary Olmstead Larry Vanlandingham
2005	James Moore Dong-Wook Park
2006	Robert Schietroma J.C. Combs Johnny Lee Lane Erwin Mueller
2008	Ed Soph Vicki P. Jenks
2009	Mr. Tzong-Ching Ju
2010	Michael Udow
2011	James Bailey Gary Cook
2012	Marty Hurley Alan Shinn
2013	Ruth Cahn

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Focus Day 2014

IMAGES OF SOUND: INNOVATIONS IN NOTATION

“To standardize notation is to standardize patterns of thought and the parameters of creativity. Our present abundance of notations is as it should be. It makes our differences more clear.” –Sylvia Smith

Notation is a filter through which musicians dialogue with composers. Notation is the result of a divergent projection from the mind of the composer. Notation is communication.

In the 1950s and ‘60s, thanks to composers such as John Cage, Morton Feldman, Earle Brown, Herbert Brün, and Karlheinz Stockhausen, an explosion of new and creative forms of notation began to challenge the idea of a standardized “musical score.” Dots, lines, grids, all manner of imaginative and fanciful shapes/pictures emerged as an alternative to the clef and staff.

There have been several notable publications and exhibitions in the emerging field of creative notation: “Notations” (1968), a landmark anthology edited by John Cage, contained a host of manuscripts representing the varieties of creative notation. Sylvia Smith curated “Scribing Sound”, a collection of graphic works from 1952–84, for the Smith Archives at the University of Akron. Also, in 2009 Theresa Sauer created “Notations21”, the 21st century’s answer to Cage’s book which represented a wealth of new notations, many created and aided by new technology and media.

Proposals are being solicited for the performance of works that utilize innovations in notation in order to expand the boundaries of what are considered musical scores and their interpretation. Premieres of new works are encouraged, as are performances of extant works. Soloists, ensembles, composers, and scholars are invited to send in proposals for performances and presentations.

As always, the committee is interested in the participation of both emerging and established artists. All proposals that meet the criteria and qualify for inclusion on the 2014 PASIC Focus Day will be given complete and careful consideration. Please note: Expenses and the securing of instruments and funding sources will be the sole responsibility of the artist(s) themselves. This includes all logistical and financial considerations associated with the performance. Please prepare and submit your proposal with this consideration in mind.

Applications being accepted until Dec. 15, 2013 at www.pas.org

**For additional information, please contact:
Focus Day 2014 Hosts: John Lane jlane20@yahoo.com
or Terry Longshore longshore@sou.edu**



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