

PEOPLE AND PLACES

CHINA

Aldo Mazza, Founder and Artistic Director of KoSA Music, and **Dr. Jolán Kovács**, KoSA's Co-Founder and Project Coordinator, recently traveled to China for KoSA China 2013, an annual event produced in collaboration with China's 9 Beats Music Education Schools, a nationwide effort consisting of 150 school locations throughout China. An international faculty taught and performed in front of several hundred eager Chinese drum enthusiasts.

The 2013 event kicked off with the band competition for kids of all ages studying at 9 Beats. Mazza was a member of the judging panel alongside fellow percussion and drumset

artists including **Heinz Lichius** (Germany), **Alexander Cunha** (Brazil), **Chris Trzcinski** (China), **Nikos Toulitos** (Greece), **Nicholas McBride** (Australia), **Da Liang** (China), **Jiang Ningzhan** (China), and **Virgil Donati** (Australia). The panel had the difficult task of selecting the best band from an array of talented and energetic performers.

Following the competition were several jam-packed days featuring back-to-back teacher training seminars given by Aldo to 9 Beats teachers, focusing on traditional Cuban rhythms and their application on the drumset. Other classes concentrated on teaching 9 Beats students, who came from all over China (a total of 650 participants this year) to study drumset

and percussion. Additional classes were given by **Greg Irwin** (USA) who wowed the students with his incredible finger exercise techniques, and **Nick Petrella** (USA) who gave an in-depth presentation to the teachers on marching percussion.

The highlight of the week for all was the grand finale faculty concert, hosted by Mazza. The concert featured the artists who judged the opening day competition as well as KoSA faculty alumni, special guest motivational drummer **Dom Famularo**, and conga master **Steve Thornton** (USA). The event also featured two talented bass players: **Wen Liu** (USA) and **Thanos Evangelou** (Greece).

Plans are already underway for next year's event in China (August 2014) with a possibly bigger collaboration with the reputable 9 Beats school directed by **Li Hongyu**.

COLOMBIA

The Youth Philharmonic of Colombia (Filarmónica Joven de Colombia – FJC) was on tour of Colombia and the New World Center in Miami during July under the baton of **Alejandro Posada**. Prior to the tour, they were in residence at the Hotel Estelar in Paipa, Colombia for two weeks, where the percussionists prepared with FJC faculty member **Fernando Meza**.

COSTA RICA

Bismarck Fernández (Costa Rica National Symphony Orchestra), **Ricardo Alvarado** (Venezuela Symphony Orchestra), and **Fernando Meza** (University of Minnesota) were the featured soloists during the Costa Rica National Symphony Orchestra's performance of Russell Peck's "The Glory and the Grandeur" during their subscription series in May and June at the National Theater of Costa Rica under the direction of **Lior Shambadal**. These performances marked the start of the 3rd International Festival of Percussion Ensembles, hosted by Fernández and the **Costa Rica-UNED Percussion Ensemble**. This year's participants in the festival included the **Patagonia Cultural Foundation Percussion Ensemble** from Argentina (**Angel Frette**, director), the **Javier Nandayapa Marimba Ensemble** from Mexico, the Costa Rica-UNED Percussion Ensemble, and guests Alvarado and Meza, who joined forces for an evening's performance of special percussion arrangements of "Overture to Candide" by Leonard Bernstein and the world premiere of Luis Diego Herra's "Concerto for Marimba" with Fernández as soloist. Performances took place in the National Theater in San José to full-capacity audiences.

The final event of this year's edition of the IFPE, a marimba festival, took place at the National Center for Culture (CENAC)



Aldo Mazza



2013 Youth Philharmonic of Colombia percussion section, from left, Guillermo Andrés Ospina, Elkin David Ortega, faculty member Fernando Meza, Jennifer Castillo, Fabián Eduardo Molano, Daniel Felipe Castañeda, and Norma Yulieth Bernal.

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Chicago Drum Show 2013

The 23rd Annual Chicago Drum Show was held May 18–19 at the Kane County Fairgrounds in St Charles, Illinois. Show organizer Rob Cook reported that the paid attendance was 1,041, with exhibitors, staff, and guests bringing the total attendance to 1,378. There were 108 exhibitors.

Jane Boxall kicked off the clinic program. Lennie DiMuzio was scheduled to appear next but suffered a health emergency and was not able to attend, so Paul Wertico presented a clinic in his place with less than 30-minutes notice. "I was astonished," said Cook. "Paul was picking up his credential and I mentioned to him that I had almost phoned to ask him about doing a clinic, but thought this notice was too short. He demonstrated that he is always ready."

Another last-minute development was the first public unveiling of a portrait of Louie Bellson. The painting was done by Michael del Priore, who brought it to the show to present to Francine Bellson. She explained to the clinic crowd that the portrait is destined for the Smithsonian Institution along with drum equipment she is donating.

Other featured clinicians were Daniel Glass and Rick Latham, both of whom also conducted master classes.

The Rebeats Cafe provided a "second stage" that featured a presentation by Neil Boumpani, who explained (with the help of his multi-media presentation) the difficulties he overcame in constructing "Big MO," the world's largest bass drum for the University of Missouri. Dick Markus (Percussion Products Manager for Evans) explained the new Evans 360 Systems in another Cafe presentation, and Jon Cohan spoke about (and demonstrated) drum tuning considerations for the studio.

A special program in the clinic hall was presented by the Ho Etsu Taiko group of Chicago. "They certainly live up to their mission statement, which is to spread joy and vitality through every drumbeat," said Cook. "The taiko presence added a new and exciting dimension to the Chicago Drum Show."

Daniel Glass came up with a new type of event at this year's show: an educational and entertaining all-star roundtable discussion. Along with William F Ludwig III and Denny Brown, Daniel discussed the history of the trap drumkit. Drawing from his recently released DVDs, *The Century Project* and *Traps*, Glass had plenty of images for his AV support. The event drew a near-capacity crowd of about 50, which has Glass and show organizers contemplating a follow-up event for 2014.

Raffle and door prize donors included DW, Sabian, Custom Tank Drums, Zildjian, Mayer Brothers Drums, Not So Modern Drummer, Cympad, Ludwig, Firth, DrumArt, Taye, Evans, Holland Drums, RC Percussion, and Kelly Shu. Clinician sponsorship came from Ludwig, DW, Evans, Zildjian, Istanbul Mehmet, Sabian, Pro-Mark, Big Bang, AKG, and Firth.

The final show program can be accessed at the Rebeats site along with the final exhibitor chart. (www.rebeats.com/drum-shows_start_page.html)

The 24th Annual Chicago Drum Show is scheduled for May 17–18, 2014.

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Zeltsman Marimba Festival 2013

By Natalie Kico and Courtney Stredder . Photos: michaelptacin.com

With 47 participants and 15 faculty/performers and presenters hailing from nine countries and 13 states, Zeltsman Marimba Festival (ZMF) 2013 offered one of the most international marimba experiences of the year. Held June 30 to July 13 in beautiful Arcata, California at Humboldt State University, everyone attended daily master classes, rehearsals, private or group lessons, and discussions exploring the possibilities and elegance that can be discovered through the marimba.

Along with Nancy Zeltsman (ZMF's Artistic Director), the faculty included Greg Beyer, Pedro Carneiro, Beverley Johnston, Javier Nandayapa, Fumito Nunoya, Christos Rafalides, and Jack Van Geem. Associate faculty were Mike Truesdell (also ZMF Operations Manager) and Joint Venture Percussion Duo, comprised of Laurent Warnier and Xi (Rachel) Zhang. Those performers were featured in eight concerts over two weeks at Humboldt State University and the Arcata Playhouse. Thanks to the enthusiastic and supportive Arcata community, every evening concert was sold out and a few were standing-room only!

The opening-night concert featured Jack Van Geem, Joint Venture Percussion Duo, and Beverley Johnston. From the moment Jack started, the audience's attention was captured. Joint Venture Percussion Duo performed beautifully with a visible chemistry. Beverly presented a set of mixed contemporary pieces including the world premiere of Julie Spencer's "Everybody Talking About Freedom" for a rapping marimbist. Each of the remaining concerts proved to be just as unique as this one.

Nancy and Fumito's concert was moving and passionate and perfect for the intimate setting. Nancy's performance, titled "sotto voce," redefined the musicality of the marimba. Her soft touch let the warmth of the marimba float directly into the audience. Fumito let his emotions embrace the audience.

Each participant found inspiration in one faculty member or another. For some, it was while Pedro talked about not being afraid of failure, or while Greg talked about creative uses of technology in one's practice, or when Beverley talked about getting out of your comfort

zone. For others, it was at a concert where Javier shared the buzzing sound of the Mexican marimba, or when Mike explored more contemporary sounds.

Programming included 25 ensemble pieces performed by participants and coached by faculty (who often performed as well). The final day began with a "marathon concert" (nearly five hours), which provided participants the opportunity to perform solos, and wrapped up with a "Latin Jazz Dance Party" (hosted by Marimba One) featuring fantastic original compositions and Latin arrangements by Christos Rafalides.

Guest performers/presenters were Petros Klampanis (bass), Erin Lesser (flute), Eugene Eugene Novotney (speaker on steel pan), and Teresa Simas (body-awareness coach). Petros stretched our minds with some games based on polyrhythms; imagine 50 marimba players clapping polyrhythms from across the room! Teresa offered students a very unique perspective to the physicality of the marimba. Being a dancer and married to Pedro Carneiro, Teresa has the musical familiarity and the body awareness that can change a marimbist's life. She helped students understand that performing on the marimba is an extremely physical activity, and that utilizing our bodies properly is just as important as choosing the best stickings or the right mallets.



Participant Lauren Keber working with Nancy Zeltsman

The festival coincidentally celebrated the 28th birthday (on July 4) of Andrew Thomas' composition "Merlin" with a dedicated group lesson taught by Nancy. Those in attendance left a celebratory group phone message for Thomas!

Time away from the marimba could be spent exploring the serene redwood forest or taking a walk on the beach. Participants and artists also enjoyed guided tours of the nearby Marimba One factory to gain a sense of the dedication that goes into creating each instrument. It was exhilarating to experience all this with people from around the world who share a love and fascination of the marimba—and sometimes learn a new language, too!

ZMF 2014 will be held in Appleton, Wisconsin from June 29 to July 12. For information visit www.zmf.us. ▶



ZMF 2013 faculty: Front row (L-R) Christos Rafalides, Beverley Johnston, Fumito Nunoya, Jack Van Geem, Nancy Zeltsman, Pedro Carneiro, Mike Truesdell, Laurent Warnier, Xi (Rachel) Zhang with ZMF 2013 participants

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on June 8 with the participation of **Grupo Vistico**, the **Folkloric Ensemble Quioro**, **Robert Chappell**, the **National Institute of Music Percussion Ensemble**, **Madera y Son**, **Marimba Ensemble Santa Cruz**, and the **Costa Rica-UNED Percussion Ensemble**.



From left, Fernando Meza, Ricardo Alvarado and Bismarck Fernández at the 3rd International Festival of Percussion Ensembles in Costa Rica

MEXICO

The 2nd Latin American Marimba Festival and Competition Ney Rosauero took place in Tuxtla Gutierrez, Chiapas, from June 19–28. The first event of this kind two years ago was dedicated to Keiko Abe. Over 100 students and percussionists from all over Latin America participated in the event, which was organized by the faculty of the University of Science and Arts of Chiapas: Israel Moreno, Jenny López, Roberto Hernández, Roberto Palomeque, and Keiko Kotoku.

Prior to the festival, 21 marimbists participated in the marimba competition, which was won by **Luis Rafael Chacon** (1st place), **Oscar Gamboa** (2nd place), and **Francisco López** (3rd place). For the competition **Ney Rosauero** wrote an original fantasy for solo marimba on a theme by the late Zeferino Nandayapa, marimba virtuoso and composer from Chiapas. The members of the jury and other clinicians at the festival included **Israel Moreno** (president), **Katarzyna Mycka**, **Nanae Mimura**, **Javier Nandayapa**, **Guillo Espel**, and **Rosauero**.

POLAND

In June, the Drumbattle percussion competition organized by Polish educator **Jacek Muzioł** took place in Legnica. In addition to contests for drumset and snare

drum, master classes and workshops were conducted by **Jacek Wota**, **Dariusz Kaliszuk**, **Krzysztof Dziedzic**, **Tomasz Łosowski**, and **Mariusz Mocarski**.

The Polish PAS Days of Percussion were held July 1–15 in Kolbuszowa. Master classes, concerts, workshops, and lessons were

given by international teachers **Heinz von Moisy** (Germany), **Alexiej Rallo** (Ukraine), **Igor Avdeev** (Belarus), **Martin Oprsal** (Czech Republic), and Polish professors **Stanisław Skoczyński**, **Jacek Wota**, **Piotr Sutt**, **Piotr Biskupski**, **Tomasz Sobaniec**, **Dariusz**

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Recent Donations

By **Otice C. Sircy**, PAS Librarian and Museum Curator

Jeremy Sells donated a Trixon Telstar drumset that includes a 16 x 20 bass drum, a 14 x 16 floor tom, a 13 x 9 rack tom, a bass drum pedal, hi-hat stand with clutch, and other assorted hardware.

Grace MacDonald and the Ralph MacDonald Estate have donated three Latin Percussion congas, three congas of unknown manufacture, a 16-inch djembe, three talking drums, Caramuru and Seema cuicas, a caxixi, five shakers, a maraca, two tambourines, two cowbells, a frame drum, ceramic bells, a hand-held metal drum, woodblock, hand drum, and jingles. Some of these items can be viewed in the “[From the Rhythm! Discovery Center](#)” page in the September 2013 issue of *Percussive Notes*.

From Michael Udow we received 81 unpublished DVD, VHS, and cassette tape concert recordings, and copies of 146 compositions for percussion solos and percussion in combination with other instruments by Michael and Nancy Udow and other composers.

Dr. James L. Moore donated a collection of materials he received from Ruth Stuber

Jeanne, including a letter to Moore from Jeanne concerning the Paul Creston files that she sent to Moore, along with copies of her Carnegie Chamber Music Hall program, an interview she granted, and feature articles on her career. Dr. Moore also donated a copy of Paul Creston’s “Concertino for Marimba and Orchestra, Op. 21” he received from the estate of Ruth Stuber Jeanne.

Geary Larrick donated to the PAS Library a copy of his bibliographic article on the effects of globalism on percussion music and pedagogy, together with a manuscript copy of a review for his *Compact Disc Review* of “Concerti for Piano with Percussion Orchestra,” composed and performed by the McCormick Percussion Group.

Doug Igelsrud donated a copy of *Percussive Notes*, Vol. 24, No. 1 (1985) issue from his personal library.

Eric Holland sent a set of Swan Percussion “Swangos” (cajon bongos) for the PAS Education Exhibit, and Remo donated new heads for our Tubano drums.

A colorful advertisement for the KOSA CUBA Percussion Workshop & Fiesta del Tambor. The top half features the text "KOSA CUBA" in large, stylized letters with a palm tree silhouette behind it. To the right, it says "Everything you have heard is true." Below this, there is a photo of two men smiling. The man on the left is wearing a baseball cap and sunglasses, and the man on the right is wearing a striped shirt. Below the photo, it says "...just ask Changuito and Aldo." At the bottom, there is a block of text: "The 2014 KoSA Cuba Percussion Workshop & Fiesta del Tambor (Havana Drum & Dance Festival) Havana, Cuba - March 9-16, 2014. A completely hands-on, one week intensive, immersion-based study program with well known Cuban artists and performers. College credit available. Learn more at kosamusic.com or by calling 1-800-541-8401."

2013 NYU Broadway Percussion Seminar/Summit

By Douglas Chew, Luis Jacome, Brandon Nestor, Sean Statser and Karina Yau

The New York University Percussion Studies Program, under the direction of Jonathan Haas, recently hosted the 7th annual Broadway Percussion Seminar/Summit, an event that brings together an array of renowned Broadway percussionists and participants from around the world for a five-day intensive study of the skills necessary to succeed in the world of Broadway percussion.

The seminar kicked off Sunday, June 16 with a welcome session in which Haas and Sean Statser explained what students would be taking part in all week. Charlie Descarfino, one of the most versatile Broadway performers, presented the first session on Monday morning, in which he discussed his current off-Broadway production, *Far from Heaven*. He gave an in-depth view into the life of a Broadway pit percussionist, and students were intrigued with his understanding and background in how to sub a Broadway show. He explained, "When you fill in for another player, you must not only adapt to their setup but also their playing style. The highest compliment you can receive is that the other players in the pit don't even realize that the regular player is gone."

Next, Broadway veteran Ben Herman discussed performing for film and commercial recordings. The session was held in the James L. Dolan Recording Studios at NYU. Herman had the students play along with a click track and the recordings of films including *Tower Heist*, *Miracle*, and *Anastasia*, and Budweiser and RCA jingles. One of the most important aspects expressed to the students was that often times the music is presented to the musicians only minutes, or even seconds, before the recording takes place, and the ability to sight-read is crucial.

While half the students participated in the film session, the others were with Afro-Cuban specialist Javier Diaz for a hands-on session. Diaz discussed time, hand drums, auxiliary instruments, and the role of a percussionist in Afro-Cuban music. He explored soloing within certain grooves and talked extensively about the role of the clave, the heartbeat of this style of music. By the end of the session he had everyone playing, dancing, and singing at the top of their lungs.

One would think that after 12 years as the percussionists for *Mamma Mia*, one would get tired of playing the same music over and over, but not Ray Marchica and David Nyberg. "If you want to do this, you have to be happy about your job," Nyberg said. "The person who shows the most passion and interest will always come out ahead." After an insightful discussion about the work that goes into being a Broadway musician, Nyberg and Marchica called up a group of students to play some *Mamma Mia* excerpts for them. As each student performed, they suggested different ways each student could improve his or her technique and playing style. Then the students watched in awe as Marchica laid down a

solid beat on the drums, while Nyberg moved from timpani to timbales and tambourine with ease. As the music of ABBA blared over the speakers, Marchica and Nyberg played with contagious enthusiasm.

Tuesday morning the students all gathered at the historic Player's Theatre for a discussion with Sean Statser and theatre owner and percussionist Michael Sgouros. They talked about the history of off-Broadway theatre, their own musical backgrounds, and noted the changes that have occurred with Broadway theatre over the years. Sgouros also told the students that it is important to look out for performing opportunities and to attend as many shows as possible. Then it was time to watch *Hollow*. As the artsy, witty musical unfolded, Sgouros and Statser played timpani, vibraphone, crotales, glockenspiel, and marimba, adding great musical depth and taste to the events being depicted on stage.

One of the experiences that stood out for everyone was James Saporito's session on the Tony Awards show. Saporito has played the awards show for many years now and brought much Broadway knowledge and experience with him. First, he told the students to figure out how to fit

a plethora of instruments in a very small space—the same space he had to work with for the Tonys. Then he talked about the process of sight-reading quickly and efficiently, and he had the students play along with recordings from the show. His session demonstrated the skills needed for all forms of percussion performance.

Kory Grossman presented the final session of the day on *Pirates of Penzance*. Regarded as Broadway's "super sub," Grossman has per-

formed countless Broadway shows and brought years of experience with him. He discussed techniques for subbing and methods of preparation, and he worked with students who had prepared pieces from the show, which contains one of the most difficult Broadway mallet percussion books ever written. At the end of the session, students got a special treat as Haas called longtime friend William Moersch, the show's original percussionist, and put him on speakerphone for everyone to hear his thoughts on the show.

Wednesday was the much anticipated show day, as everyone headed uptown. Perhaps the most unique aspect of the Broadway Percussion Seminar is the opportunity to view a show from the pit, sitting with the percussionists students have met throughout the week. For the matinee, half of the students went into the pits of *Spiderman*, *Mamma Mia*, and *Far From Heaven*, while the other half watched *Mamma Mia* from the audience. Then for the evening shows, everyone switched. Even viewing the show from the audience, students had a unique perspective on what they were hearing and seeing after working side by side with the percussionists throughout the week.

Equally as important was the opportunity to visit Musicians Union




Local 802 in between shows for dinner and a discussion with Union President Toni Gagliardi and Tom Olcott. They spoke extensively about Local 802, what it has to offer musicians, and what they work and fight for every day. They also discussed the concept of doubling, in which a musician can make more money based on how many different instruments he or she plays for a certain production. It was an extremely informative session, and everyone appreciated for the two taking the time to offer their extensive and important advice.

Participants returned Thursday morning for the seminar's last session on *Spiderman: Turn Off the Dark*—a show that is quite different from the others studied throughout the week. Percussionists John Clancy and Jon Epcar began by talking about the history of the show and how they got to where they are now. Technically, the music from this show is not the most difficult. What makes the show uniquely difficult, though, is the importance of playing together with each other, as well as playing the correct style and complementing what is happening on stage. When Clancy and Epcar played through tunes together, it became overly clear what they were speaking about. They were dynamic, exciting to watch, and most importantly, perfectly in sync.

After a full week of shows and clinics, all of the percussionists, as well as Broadway contractor John Miller, gathered one last time for a roundtable discussion. Students talked about their experiences throughout the week, what they learned, and asked every possible question. The percussionists happily answered all questions, shared stories, reminisced, and most importantly, talked about why they all love doing what they do. To be able to witness this much enthusiasm, knowledge, expertise, and joy in one room was a truly unique and a one-of-a-kind experience for everyone involved. ▀

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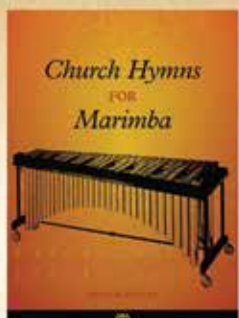
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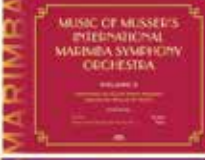

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Kaliszuk, Henryk Mikołajczyk, Ryszard Bazarnik, Agnieszka Koprowska-Born, Andrzej Kaczmarczyk, Andrzej Waloszczyk and Mariusz Mocarski.

USA Arizona

Evelyn Glennie, a 2008 inductee into the EPAS Hall of Fame, was the guest soloist with the Tucson Symphony Orchestra, under the direction of George Hanson, on April 19 and 21. She performed Christopher Rouse's "Der gerettete Alberich."

While in Tucson, Glennie also taught a master class at the University of Arizona on

April 22, which was part of the TSO's master class series in partnership with the UA School of Music. **Kali Cornn** (Catalina Foothills High School) played the first movement from Paul Creston's "Concertino for Marimba." The remaining four performers at the master class were students of **Dr. Norman Weinberg** at the University of Arizona: **Trevor Barroero** played selections from Rihards Zalupe's "Concertino for Marimba"; **Rick Puzzo** performed "Rhythmic Caprice" by Leigh Howard Stevens; **Christopher Ozorio** played Casey Cangelosi's multiple-percussion piece "Naglfar"; and Chris Billings played "See Ya Thursday" by Steven Mackey.



Evelyn Glennie (2nd from left) at the University of Arizona with (L-R) UA students Trevor Barroero, Chris Billings, Christopher Ozorio, Rick Puzzo, and UA Professor of Percussion Norm Weinberg. Photo by Lauren Vogel Weiss

The Corona del Sol High School Steel Band and Jazz Band, under the direction of **Scott Werner**, hosted **Andy Narell** as their guest artist on their May 10 concert at the Chandler Center for the Arts in Tempe.

Florida

The seventh annual UCF Mallet and Percussion Camp took place at the University of Central Florida in Orlando July 14-20. In addition to the UCF Percussion faculty (**Thad Anderson**, **Kirk Gay**, **Jeff Moore**), **Ney Rosauero** and **Brian Potts** once again joined as special guests.

Advanced high school and college students from Ecuador, Brazil, and all over the United States gave the camp an international focus. The camp offered a unique, well-rounded experience where the students worked on marimba, vibraphone, multi-percussion, timpani, snare drum, orchestral percussion, improvisation, percussion ensemble, and Brazilian and Afro/Caribbean hand drumming. Yamaha presented the camp as part of their annual Sounds of Summer Program, and other primary sponsors included Sabian and Vic Firth Co.

Next year's UCF Mallet and Percussion Camp is scheduled for July 13-19, 2014. More information is available at www.music.ucf.edu/camps/percussion.php.

Georgia

The 6th annual Modern Snare Drum Competition, hosted by the Atlanta Symphony Orchestra, took place in Atlanta on June 22. This unique event regularly attracts students ages 25 years old and under from around the country. World-Champion Scottish drummer **Michael Eagle** presented a class on Scottish drumming. Judges for the competition were **Tom Sherwood** (director), **Kevin Bobo**, **Casey Cangelosi**, **Marc Damoulakis**, Eagle,



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and **Charles Settle**. Five new works for the snare drum were commissioned for the event.

The results from this year's competition were: First Place: not awarded; Second Place: **Matthew Penland** (University of North Texas); Third Place (tie): **Chad Crummel** (Carnegie Mellon University) and **Joel Castro** (Columbus State University).

Maryland

The Drumset And Percussion Camp, part of the Goucher Summer Arts Institute, was held at Goucher College in Baltimore July 7–20, for serious percussionists ages 13–18. Teaching and performing faculty members consisted of **Wes Crawford** (Camp Director, Goucher College), **Kwame Ansah-Brew** (Goucher College, UMBC), **Jerome Herskovitz** (Goucher College), **Joanna Huling** (McLean Symphony, Enviro Drum), **Dr. Michelle Humphreys** (Towson University, Shepherd University), **Iktus Percussion** (**Chris Graham**, **Justin Wolf**), **Keith Larsen** (Baltimore Drum Company), **John Locke** (Goucher College, Baltimore Symphony), **Marshall Maley** (VA/DC PAS Chapter Pres.), **Joe McCarthy** (Afro Bop Alliance), **John Parsons** (Navy Commodores), **Dr. N. Scott Robinson** (Goucher College, Towson University), **Scott Tiemann** (UMBC), and **Nucleo Vega** (Mel Bay author, melodic drumming pioneer). Offerings included Jazz Plus Combos, Concert Percussion Ensemble, Brazilian Percussion Ensemble, Drumline, Ghanaian Drum and Dance Group, World Percussion Ensemble, and Dance Improv Accompaniment, as well as numerous clinics, workshops, and concerts. Sponsors included Goucher College Music Department, Black Swamp, Baltimore Drum Company, Chuck Levin's Washington Music Center, Dream Cymbals, Grover Pro Percussion, Locke Percussion, LP, Maley's Music, Mid-Atlantic Drum LLC, MusicAndGames4U.com, MyDrumLesson.com, ProLogix Percussion, Remo, Vic Firth Co., Yamaha, and Zildjian. Visit www.DrumsetAndPercussionCamp.org for further info.

Nevada

Brian Howerton was proud to host the 4th annual Las Vegas Student Leadership and Percussion Camp at Bishop Gorman High School, Las Vegas, July 22–26. The camp featured individual, hands-on lessons, as well as group sessions. Open to percussionists and wind players, approximately 50 students ranging in age from 12 to 18 attended the camp, from first-year marching band members to accomplished senior section leaders. Topics covered during the clinics included playing technique, marching styles, and proper maintenance of the instruments.

Howerton's clinic taught students the



From left, Kevin Bobo, Marc Damoulakis, Tom Sherwood, Matthew Penland, Joel Castro, Chad Crummel, Michael Eagle, Casey Cangelosi, and Charles Settle at the Modern Snare Drum Competition in Atlanta



Drumset and Percussion Camp (Maryland) faculty concert members Sam Burt, Nucleo Vega, Wes Crawford, and Joanna Huling, and Iktus Percussion members Chris Graham and Justin Wolf.

importance of sound quality and how to achieve it. He also covered what it takes to be a leader in the pageantry activity, what is

expected out of section leaders, and how to work with others.

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Leadership Camp were supported by Pearl Drums.

On April 5 and 6, the Nevada PAS Chapter, in collaboration with the Meadows School (Jenny Tolen), hosted the 10th Annual Las Vegas Drum Camp/Nevada Day of Percussion. The camp opened with student performances by the **Meadows School Percussion Ensemble**, the **Tarkanian Middle School Indoor Drumline**, a duet by Faith Lutheran students **Alesio Brios** and **Alex Thomason**, and a solo marimba performance by **Sachi Gullbrants**. This was followed with performances by Killian's Angels and the Moanin' Blacksnakes. Friday evening, the students attended hands-on clinics in mallets (**David Ringenbach** and **Pierre Dube**), drumset (**Kirk Rustman**), marching snare drum (**Justin Truitt** and the **Spring Valley High School Percussion Ensemble**), and Latin percussion (**Brett Barnes** and **Orlando Santos**). They also had the opportunity to compete in the freestyle snare/mallet competition judged by **Terri Haley**.

On Saturday, **Kurt Rasmussen** led an Afro-Brazilian clinic; **Justin Truitt** and **Kit Chatham** gave drumset clinics; **Pierre Dube**, **David Ringenbach** and **Chiqui Garcia** performed a jazz trio; and Rustman performed on solo marimba and then led a clinic on percussion ensemble performance practice with guests **Faith Lutheran Percussion Ensemble**, **Pierre Dube**, **Rachel Julian**, and **Alex Stopa**. The camp culminated with an amazing solo performance by **Luis Conte** followed by a jam session with Conte, Chiqui Garcia, Bob Bonora, Michito Sanchez, and others.

New York

Brazilian percussionist and composer **Ney Rosauro** performed two concerts at the Usdan Center for the Creative and Performing Arts in Wheatley Heights (Long Island) on July 8. In addition to performing two of his own "Preludes" on marimba, Rosauro also played his six-mallet marimba arrangement of Villa Lobos' "O Polichinelo" and his own "Variations on the New World" for vibraphone. Rosauro ended both concerts with his "Cadenza for Berimbau," accompanied by Usdan percussion instructor **Dr. Patrick Armann** and two Usdan students (**Matthew McGrath** and **Louis Pino**).

Pennsylvania

Quey Percussion Duo (Gene Koshinski and Tim Broschious) held a six-week residency at the International Performing Arts Institute Summer Music Festival in Kingston June 24 to August 4. The duo filled the festival with performances, master classes, clinics, workshops, private lessons, and side-by-side experiences in large ensembles. On July 18, the duo presented a special program that featured

new and standard works for percussion with voice. This concert included the world premiere of "Sky Songs" by Koshinski for percussion and vocalist (Mark Kratz, tenor) and "Drum of Life" by Broschious for hand drums and pre-recorded tape. The festival was sponsored by Sabian, Remo, and Innovative Percussion.

Elizabethtown College hosted its annual Summer Music Camp (Grant Moore, director) July 14–20. **James Armstrong**, Instructor of Percussion at Elizabethtown College and Millersville University, oversaw all percussion activities and was assisted by ETown percussion student **Joe Holback**. The week-long camp catered to over 170 young musicians grades 7–12 in all disciplines of

music. Percussion activities included daily master classes presented by Armstrong on orchestral, jazz, and world percussion, percussion ensemble rehearsals, and section rehearsals with large ensembles. Evening concerts featured faculty and student chamber ensembles, including the **Music Camp Percussion Ensemble**. The camp closed with a finale concert that highlighted students performing within the large ensemble setting. Armstrong was sponsored in part by Yamaha, Sabian, and Vic Firth Co.

Tennessee

The 9th Annual UT Martin Drumline Tune Up Day with guest artist **Julie Davila** was hosted by **Dr. Julie Hill** on Aug. 24. This was



Ney Rosauro (2nd from left) and Usdan percussion instructor Dr. Patrick Armann (3rd from left) at the Usdan Center for the Creative and Performing Arts in New York with percussion students Louis Pino and Matthew McGrath. Photo by Lauren Vogel Weiss



Elizabethtown College (Penn.) Summer Music Camp Orchestra and Symphonic Band percussion section

the first community outreach event held in the newly renovated Fine Arts Building. High School marching percussion sections from all of West Tennessee including South Gibson County, Liberty Tech, Huntingdon, Munford, Riverside, Stewart County, and McNairy Central participated in the event. Sponsors were Innovative Percussion, Pearl/Adams, Zildjian, and Evans.

Texas

Gregg Bissonette was the guest artist with the New Braunfels High School Percussion Ensemble, under the direction of Brad Arnold, on their Night of Percussion concert on May 2. Gregg's visit was co-sponsored by Mapex, Zildjian, Vic Firth Co.,

LP, DW, Gator, Remo, and Roland. Over 700 people attended the performance in New Braunfels.

The Texas PAS Chapter sponsored its first Solo Marimba Competition on May 18 at Byron Nelson High School in Trophy Club. Hosted by **Jim Boulet** and organized by Texas PAS President **Kennan Wylie**, 47 high school students were judged by **Sandi Renick** (Santa Clara Vanguard), **Dr. Brian West** (Professor of Percussion at Texas Christian University), and **She-e Wu** (Professor of Percussion at Northwestern University, Evanston, Illinois). Following the competition, Wu taught a marimba master class.

Paige DeDecker of Marcus High School

(Flower Mound) won the contest with a score of 90.0. Other students receiving awards were **Jacob Ari** from John Horn HS in Mesquite (2nd place, 89.33); **Riley Least** (3rd place, 89.17) and **Gabe Beal** (4th place, 88.17) from Marcus HS; **Haley Whitfield** from Byron Nelson HS (5th place, 88.0); **Timothy Suh** from Flower Mound HS (6th place, 87.67); and **Alexi Dollar** from Denton HS (7th place, 87.33). Door prizes were donated by Dan Lidster at Encore Mallets.

Vermont

The 18th KoSA International Percussion Workshop, Drum Camp and Festival celebrated its annual week of intensive learning, living, and sharing with world-renown drum and percussion masters this past July. Held in Castleton, participants ranging in age from 7 to 70 came from all over the USA and Canada.

KoSA's theme this year, "Drumming Up Happiness!" is a timely sentiment. The entire KoSA team, led by KoSA co-founders and directors **Aldo Mazza** and **Dr. Jolán Kovács**, transmitted a clear message with their nearly two-decade long mission of using music as a conduit of peace, and with a commitment to music and music study that ultimately affects lives by making participants learn to make better decisions and grow an optimistic, happier perspective by mastering the drum and the entire percussion family.

Tim Duch, a first-time attendee from New Jersey, was clearly blown away from his experience: "This collaboration of percussionists all playing and learning together was one of the most amazing experiences I've ever had!" Boston Symphony Orchestra percussionist **Frank Epstein** (a first-time faculty member at KoSA 18) shared a similar sentiment: "The experience was uplifting, energizing and comfortable. The mix of students and faculty is so inclusive that it creates a feeling of openness



She-e Wu (left) taught a master class and adjudicated the Texas PAS Solo Marimba Competition. Pictured with Wu are the top-placing students from the contest (L-R) Paige DeDecker (1st place), Jacob Ari, Riley Least, Gabe Beal, Haley Whitfield, Timothy Suh, Alexi Dollar, and Texas PAS Chapter President Kennan Wylie. Photo by Lauren Vogel Weiss

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Gregg Bissonette at KoSA 18

and freedom of expression enjoyed by all the participants.”

The nightly concerts were streamed live in collaboration with Drum Channel (www.drumchannel.com). Over 20,000 viewers from around the world witnessed the performances of KoSA’s stellar faculty, which included **Memo Acevedo** (Tito Puente), **Sergio Bellotti** (Berklee College), **Gregg Bissonette** (Ringo Starr), **Jason Bittner** (Shadows Fall), **Eriko Daimo** (international marimba artist), **Mario DeCiutiis** (KAT electronics founder), **Frank Epstein** (Boston Symphony Orchestra), **Dom Famularo** (drumming’s Global Ambassador), **Daniel Glass** (Royal Crown Review), **Aldo Mazza** (Repercussion), **Allan Molnar** (Nelly Furtado), **Jeff Queen** (DCI Drum Corps Champion), **Ron Reid** (steel drum specialist, Berklee College), **Marcus Santos** (Brazilian master, Berklee College, Grooversity founder), **Jeff Salisbury** (University of Vermont), **Michael Taylor** (West African drumming), **Chester Thompson** (Frank Zappa, Weather Report, Genesis, Phil Collins), **Ed Uribe** (Ray Barretto), and **Glen Velez** (four-time Grammy winner/Paul Winter consort). The nightly performances also featured smoking hot performances from KoSA’s talented rhythm section: Irio O’Farrill on bass, and Bob Quaranta on piano.

Special highlights of the week included Jason Bittner surprising everyone by stepping out of his traditional musical style—speed metal—and dazzling the audience with an incredible funk number. Chester Thompson played an unforgettable evening of jazz and original compositions, and Ron Reid adapted the steel pan to some wild jazz scales with impeccable timing and feel.

Continuing a long-standing tradition, KoSA awarded Lifetime Achievement Awards to Frank Epstein and Gregg Bissonette, who was visibly moved and completely surprised to receive such an accolade. Newly established, KoSA Recognition Awards were presented to Marcus Santos and Allan Molnar for their tireless efforts in promoting music education and being dedicated ambassadors towards the KoSA mission.

For more information on KoSA, visit www.kosamusic.com and facebook.com/kosamusic.

Wisconsin

Meytal Cohen, who is credited with more than 65,000,000 views of her drum videos on YouTube, is currently in the process of composing, recording and producing a full-length album of original music with some of the finest players in the Los Angeles area and planning to tour the U.S. and the rest of the world once it is released. She is turning to her online supporters and asking them to help fund the project through Kickstarter. Meytal has put together a host of premiums and packages for anyone who pledges as little as \$1. Everyone who contributes will get a free download of “Breathe” while higher value pledges will receive a selection of personal items, DW Drums, Meinl Cymbals, Vic Firth drumsticks, or even a lesson from Meytal herself.

Greg Wells is a multiple Grammy-nominated producer, songwriter and musician based in Los Angeles who has collaborated with artists ranging from Celine Dion, Adele, Aerosmith, Elton John and the Count Basie Orchestra to Pink, Katy Perry,

All-American Rejects, Michelle Branch and Victoria Justice. Wells is also responsible for creating the drum tracks on many of those recordings. Greg began playing the drums when he was three years old, and he fondly recalls how drumming became such an important part of his life. Recently, to help foster that sense of excitement and enthusiasm in the next generation of musicians, Greg has initiated a program to support today’s young drummers by giving away complete drumsets to deserving players. Greg intends to give away at least four drumsets a year and perhaps more as support from companies like Drum Workshop (PDP), TRX Cymbals (CRX), the Grammy Museum and others in the music and entertainment industries increases.

Four-year old Mikey, the first aspiring drummer to benefit from the program and the recipient of a brand-new PDP drumset with CRX cymbals, was selected from several talented young drummers whose parents posted videos on YouTube in response to Greg’s message on Twitter last spring. Mikey’s request video can be viewed at www.youtube.com/watch?v=Lcb4JNspk0. The video of him playing on his newly acquired drumkit is posted at <http://www.youtube.com/watch?v=uq7LZP7X78>.

“Kids and adults can apply for one of these drumsets by making a short video of themselves drumming on anything and posting it to YouTube,” says Greg. “Then they can just send the YouTube link to me through my Twitter account, @greg_wells. The goal is simple: to give as many kids as possible an opportunity to stop dreaming and start drumming.”

ON THE ROAD

Thom Hannum and **Neal Flum** presented several educational clinics across the country this past summer. Hannum and Flum, who are the percussion arrangers and instructors at their respective colleges, UMass – Amherst and the University of Alabama, served as key staff members with the Carolina Crown and Music City Drum Corps respectively, both of which had peak seasons this summer.

Their first clinic was at Austin High School, Decatur, Ala., at the 24th annual North Alabama Percussion Festival. Hosted by AHS Associate Director of Bands Clay Sloan, this day of percussion included hands-on, interactive clinics, and an evening concert. Flum provided instruction to the beginners on the basics of marching percussion, and Hannum worked with the advanced students on more complicated skill sets.

At the University of Alabama Summer Percussion Camp, Hannum was guest clinician and helped to set the UA drumline roster. Hannum was also featured at the

Easton Area High School Mobile Percussion Seminar, Easton, Penn., and the 42nd annual Westchester Marching Band Workshop, Westchester, Penn.

The pair wrapped up their summer at Thom Hannum's Mobile Percussion Seminar: UMass – Amherst. This five-day camp included small and large group ensembles, clinics, and a grand-finale performance. Throughout the week, students worked on basic skills while also learning the camp's arrangement of the Jackson 5's "I Want You Back," arranged by Hannum and Chris Ball, performed at the end of the camp. This performance was a great opportunity for the students to display the technique and musicianship instilled in them at camp for their parents and staff.

Support of Thom Hannum and Neal Flum's educational activities was provided by Pearl.

Dr. John Wooton conducted clinics and master classes across the Eastern U.S. over the summer. His first stop was the 4th annual Southeastern Percussion Festival, hosted by Dr. Jeff Grant at Prattville High School, Prattville, Ala. Wooton's clinic focused primarily on marching percussion while also presenting material on drumset, steel pans, and improvisation in percussion.

Next, Wooton traveled to Glen Rock, Penn. for the Susquehannock Percussion Festival, hosted by James McGarvey at Susquehannock High School. Wooton performed a concerto with the SHS Percussion Ensemble, conducted a clinic for the SHS Drumline, and performed a solo recital. This festival also included a clinic for the 75+ attending percussion students, where Wooton enlightened them to new concepts on playing technique and how to grow as a player.

Wooton's final stop was the 2013 Summer Drummin' at Southern Miss Percussion Camps, hosted on the campus of the University of Southern Mississippi, Hattiesburg, Miss. This series of camps ran from June 9–20, featuring a Mallet Keyboard Camp, Middle School Percussion Camp, Drumset Camp, and Marching Percussion Camp. A total of 200 students attended the various camps, including students from Trinidad and Argentina. Wooton's guest clinicians for the camps included Jeff Mills, Kelton Norris, Josanne Francis, Andy Gilstrap, Drew Wooton, Hawley Gary, Troy Breau, Scott Jamison, Lee Hansen, and Curti Pierre.

Support of Dr. Wooton's educational activities was provided by Pearl/Adams. ■

Kansas State University College of Arts and Sciences School of Music, Theatre, and Dance Graduate Assistantship in Percussion 2014-2015

Stipend. Full time graduate assistants receive pay as well as 100% waiver of tuition (up to 10 credit hours per semester) and out of state fees.

Duties. Instruct and arrange for the marching band percussion section, assist with percussion ensemble, percussion methods, and teach applied lessons to non-majors.

Qualifications. Bachelor's Degree in music and admission to the Graduate School of Kansas State University. To be considered for an assistantship, the candidate must audition on campus (preferred) or by digital recording. Also, the candidate must demonstrate ability to arrange for marching percussion by submitting scores and recordings.

Auditions. High degree of proficiency must be demonstrated through audition literature of the candidate's choice. Preference will be given to candidates who demonstrate versatility (i.e., the ability to perform on several different instruments and in different styles/genres).

Deadline. To be assured of consideration, application materials should be received and audition should be completed by November 15, 2013.

General information. The graduate program in music is designed to furnish specialized professional training supported by competence in those fundamental areas needed by all musicians. Emphasis is placed on the personal growth and development of the student toward individual goals. The program is large enough to provide ample variety yet small enough to allow personal attention to each student. While students are given considerable responsibility in all phases of the educational program, faculty guidance is constantly available.

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