

THE CONTEMPORARY PERCUSSIONIST

FORWARD

The twenty multiple percussion recital solo etudes recorded on this compact disc are from the book, *The Contemporary Percussionist* (published by Meredith Music Publications – Hal Leonard Distribution). This book grew out of discussions in 1976 with Christopher Watts, a visual artist from England who now resides in the United States. Our discussions focused on conceptual aspects of time, space, pulse and rhythm in art and music.

ACKNOWLEDGMENTS

I would like to thank my former students who recorded these etudes, and also all of my former students who, through their dedication and quest for excellence pushed the envelope of their musical and technical development as they individually discovered their unique interpretations of not only these etudes, but also all of the repertory with which we interacted during our weekly lessons. Through this recording, I pay tribute to my percussion and composition teachers who have influenced my musical development. My work is in great part a composite of their guidance; thus, I consider myself a conduit from which their ideas now flow to the next generation of percussionists. My thanks go out to my percussion teachers, Alan Abel, Frederick Fairchild, Russell Hartenberger, Robert Lee, Jack McKenzie, Michael Ranta and Thomas Siwe. Likewise, I thank my composition teachers, Warren Benson, Herbert Brün, Thomas Fredrickson, Edwin London, Paul Steg, Thomas Wirtle. Although I never had formal composition studies with Ben Johnston and Salvatore Martirano, I consider their input invaluable.

The idea of this recording came about though my participation as a performer in a recording project of Nexus percussionist/composer, William Cahn. Bill came up with a terrific idea of having professional percussionists record his recital works. Through my participation in that project, I saw the value in providing archival performances of the etudes presented in *The Contemporary Percussionist*. ~ Thanks Bill! In this particular instance, rather than have professional percussionists record the etudes, I thought it would be valuable for percussion teachers and students to hear performances of these compositions by students who have worked extensively with me on the etudes. It was also instructive for my students to experience “the red light” of the recording studio; because they all knew their repertory extremely well, each did splendidly in the environs of the studio.



GENERAL THOUGHTS

- A Within these notes, I am at times addressing the student while at other times, I have elected to shift my perspective and address the student's private teacher. Ideally, it would have been my preference to always address the student. However, sometimes, the concepts being presented would be too complex for most young students to understand without further guidance from their mentor.
- B As indicated in the instructions in the "Instrument Selection" of *The Contemporary Percussionist* book, I offered specific instrument and general mallet selection along with setup ideas for each etude. However, I also suggest that it is possible for each performer to select other instruments and mallets with alternative setups for each etude. When indicated with an asterisk (*), I specifically asked each student to record the etude with the suggested instrumentation, mallets and setup indicated in the book.
- C Although I consider it plausible that one might choose to listen to the music on this CD straight through, I did anticipate that the vast majority of listeners would be utilizing this CD as a resource document. In so doing, it is logical that those listeners would have thoroughly grasped the instructions presented in the first four pages of *The Contemporary Percussionist* book in advance of listening to this CD.
- D Because there are very few rests (active silences) in *The Contemporary Percussionist* etudes, a residual benefit is that this book encourages the performer to keep reading ahead. No matter what the practice tempo happens to be, as the performer increases the metronome speed towards the indicated performance tempo marking, keep looking ahead!

SPECIFIC THOUGHTS FOR EACH ETUDE

- I.* Dan Piccolo, sophomore, does an excellent job of weighting the downbeats of each measure in this mixed metered etude as well as dealing successfully with the irregular phrase lengths and disjointed dynamics. Two tom toms notated with stems up gives the high school and young undergraduate percussionist an opportunity to address some of the profound issues of the implication of disjunct metric schemes acknowledging the legacy of Igor Stravinsky.
- II.* This etude was performed by Dan DeSena, when he was a Master of Music student. Currently Dan is a Doctor of Musical Arts candidate. Having superbly performed advanced multiple percussion solo and chamber music repertory; Dan was interested

discussing pedagogical approaches of multiple percussion training for young percussionists. I suggested to Dan that the implications of this etude might be a point of departure for our discussions. Indeed, the juxtaposition of accents within the context of metric downbeat weight shifts proved useful as a jumping off point for our look at other repertory. This etude notated both with stems up and stems down might help an inexperienced mallet keyboard player get used to reading keyboard music. I omit phrase and slur indications in this etude. In so doing, it offers the interpreter/performer the opportunity to think, listen and discover how to present the musical gestures in the context of the entire etude.

3. III.* Senior, Payton Mac Donald, had taken my percussion pedagogy course. Like Dan DeSena, Payton was interested in developmental concepts in percussion education. This etude has few dynamic indications and no slur or phrase indications other than the implication of four brief crescendo and two diminuendo markings. This etude afforded Payton, a gifted lyrical player, the opportunity to delve deeply into concepts of phrasing and the micro nuance potential of controlling overtone/timbre production coupled with the shaping of the decay of each sound. This etude can be used successfully with young players in preparing them for vibe dampening and gamelan playing. I also find that most students at all levels of percussion education are much more focused on the initiation of the sound rather than on the potential for shaping the envelope of the decay of a sound. When performed by a mature musician like Payton, the phrasing decisions coupled with sensitive dampening creates a fine performance of this etude.
4. IV.* Dan Piccolo, sophomore, focusing on a recording studio career, was interested in obtaining as much recording experience as possible. I thought it would be useful for Dan to experience the distinctions between etudes 1. and 4. Specifically, the performer must determine the phrase structure in this etude. Also the two tom toms are notated with stems down while the snare drum (snares off) is notated with stems up. Weighting the downbeats of the shifting meters remains an important element in this etude as well, which is clearly audible in Dan's realization of this etude.
5. V. After analyzing this etude, Payton Mac Donald, senior, was interested in selecting two related but somewhat distinct timbres (two Chinese opera gongs) for the stems down notes to create a unified bass-line while maintaining a clearly defined second voice for the stems up line to clarify the counterpoint. I enjoy listening to Payton's performance in this way and find it interesting that I can also listen to this performance as three distinct contrapuntal voices. Keeping the alternating sense of 6/8 – 3/4 through beat clarity is essential so that the musical phrases can be expressed without "beating one over the head" with the quarter notes and dotted quarter notes occurring on the beat.

6. VI.* Russell Klenetsky, junior, performs this etude which originally appears in *The Shattered Mirror Suite** from my opera of the same title and also appears in the percussion ensemble, *Thoughts from Almost Near Somewhere*. Russell has clearly achieved my desire of making the four metered sections of this etude (2/8, 3/8, 4/8 and 5/8) clear without producing undesired false accents on downbeats. This takes some effort to achieve given that the brake drum will tend to produce false accents due to its sharp articulate quality as compared with that of the tom tom and the bass drum. This etude might be a natural segue for a drum set student who has yet to branch off into solo multiple percussion repertory. The etude can easily be set up as a “mirrored duo” using a two headed bass drum with a pedal attached to each counterhoop and duplicating the tom tom and brake drum for each performer.
7. VII. Daniel Fineberg, senior, and Katherine Gelberg, senior, perform this etude in unison making it all the more challenging. Katherine uses the indicated four claves while Dan selected four graduated tom toms. In a very natural way, they discovered that the different attack qualities necessitated subtle adjustments in their performance gestures. This etude and etude XVIII are related in that they focus on what I call “breath rhythms”. One should approach these two etudes based on the concept of “proportional notation” of time. However, the performer(s) within the timeline, should create non-pulsed breath rhythms. Slurs and phrases help indicate to the performer(s) the intended musical gestures. When performed as an ensemble the individuals heighten their ability to cue and respond in the finest sense of making chamber music. In this performance Katherine cued the first half of the etude and Dan cued the second half of the etude. I noticed that aside from the expected cues of head nods, breathing and mallet preparation, both Katherine and Dan also relied on facial expressions, upper body movements and even whole body gestures to communicate where and how articulations were to be placed. Bravo to both of them for this fine performance of a very demanding etude when played in unison as an ensemble.
8. VIII.* Michael Morrison, junior, prepared a well thought out interpretation of this etude and dealt very successfully with the actuation and subtle setup issues which can significantly effect the quality of the performance if the original instruments and mallet indications are used. Michael created unified phrases blending the timbres where the music seemed to indicate that approach and also managed to make the timbres stand out as separate voices when the notation seemed to suggest that approach. Michael also appropriately weights the beats while carefully adding the indicated accents which create cross-rhythms which in turn often lead into metric modulations. There are several errata in this etude which are noted in the “Errata” section of this booklet.

9. IX.* Teun Fetz, Master of Music candidate, was interested in working on fluidity and articulation in his timpani playing. I thought this etude presented the appropriate challenges for Teun along with the added benefit of reinforcing inner-pulse precision while navigating through the numerous metric modulations. There are extremely rapid shifting motions and leaps between drums. I consider this etude as a preparation piece for Elliot Carter's *March* in his collection of *Eight Pieces for Timpani*. This etude does not exhibit contrapuntal voice lines with stems up and stems down as does the *March*. However, when coupled with the reading and coordination skills gained in etudes II and IV, the student is surely prepared to successfully tackle the technical and musical demands of Mr. Carter's *March*, a significant composition for solo timpani.
- Check P. 22 line 4 Measure 5 into last line maybe re-edit.
10. X. Timothy Brown, sophomore, selected one of our medium sized Wuhan Chinese Opera gongs rather than a small Chou gong for this etude. I think Tim's choice was terrific as the quality of this particular instrument adds a wonderful color to the timbre spectrum melded with the other instruments he selected for this particular recording. There are several goals which one can accomplish in working out the specifics of this etude. The difficulty of making the integrity of the metric scheme heard is compounded by the diversity and mixture of distinct metallophones and membranophones, all with varying decays. The indicated general mallets were suggested to help the performer achieve a balanced articulation among the instruments. The exact placement of the instruments and their adjusted heights in relation to the natural physical motion of the arms and the body is essential in achieving a comfortably flowing motion from which the musical gesture of each phrase may be heard. The performer will find that the exact angle of the vertically handing gong in relation to the timpano and the bass drum and the exact height of the cymbal in relation to the tom tom is quite important in order to achieve a fluid motion in which subtle articulation and dynamic control is possible.
11. XI.* This etude, performed twice by Payton MacDonald, senior and Steven Aho, junior, is another excerpt which originally appears in *The Shattered Mirror Suite** from my opera of the same title and also appears in the even shorter percussion ensemble work, *Thoughts from Almost Near Somewhere*. One may listen to the original suite version in it's canonic form – (canon at the dotted quarter note) both in tonal and atonal cluster versions as recorded in the percussion suite version with 21 percussionists. In Etude XI, Payton and Steve play in rhythmic unison at the octave.
- 12 XI.* In this second version of Etude XI, Payton and Steve selected their own unique pitch structure for the five tones and played a relaxed contemplative version of the canon at the dotted quarter note. This type of mellow version of the work provides me with an

image of an mbira player sitting under a calabash tree in East Africa. This relaxed version is the antithesis of the driving canonic version in the opera and affords the listener an opportunity to focus on the melodic lines floating over the cross-rhythms which shift between a 12/8 and a 6/4 musical feel. The indicated stickings are intended to reinforce building individual mallet control and muscular strength in a healthy manner. Because of the limited number of pitches, this etude could be used as an introductory four mallet etude. With stems up and stems down, it is also useful as an introductory precursor to the grand staff for mallet keyboard

13. XII.* Lee Bockhorn, senior, is one of a number of terrific performers who double majored (percussion performance and political science) while attending the university. This etude is without barlines and thus, void of meters. It does provide groupings through the beaming of notes. However, numerous notes exist as single articulations. It was my intention that the work could be performed in two ways. In one version the performer might consciously avoid implied note groupings other than those notes which are beamed together. In a second realization of the work, the performer might consciously create elongated non-metered phrase groupings while still shaping the etude into extended and connected musical gestures. This is another etude in which the performer should listen extremely closely to the dynamic balance between the different instruments. The cowbell woodblock and high bongo will tend to “jump out” whereas the temple block (traditionally made of softer camphor wood) and the tom tom (with it’s longer decay) will tend to somewhat lack projection in the timbre melody when attempting to evenly balance the disparate timbres. Rigorously focusing on subdividing each note value, sounded or non-sounded (notes or rests), to the smallest common denominator (the sixteenth note) will aid performers in developing their clock-time inner-pulse. The performer could then successfully superimpose a phrase structure, which in turn might be interpreted an ebb and flow of individually created musical phrases, as distinct from quantized “machine time”. To clarify the above, it becomes a question of whether to count [a sounded eighth-note followed by an eight-note rest, a dotted sixteenth-note rest, a sixteenth note rest and finally an eight-note rest] which is equal in time to ten sixteenth notes as [1,2,3,4,5,6,7,8,9,10] or [1,2 – 1,2 – 1,2,3 – 1 – 1,2]. There is a real and implied psychological difference between these distinct approaches, which will cause a different sense of the etude, and how it is phrased and articulated.

14. XIII. Eli Shapiro, junior, received the “blow Udow’s mind award” for bringing in a washboard and two ganzas (low to high resonated springs) which are scraped for sounds 1, 3 and 5 respectively. Eli selected two piccolo woodblocks which are struck for sounds 2 and 4. The actuation of scraping the metal objects allows for the possibility of sustaining the full value of sounds 1, 3 and 5. Since no rolls are indicated, Eli elected to

inflect the sense of note length for sounds 2 and 4 through implied phrasing. I think he was quite successful with his realization of this etude. Aside from the compound triple, 6/16 meters, all of the meters are based on simple triple meters of 3/16, 3/8 or $\frac{3}{4}$ time. I do make certain that the students always know where they are within each measure by insisting that they count aloud using numbers and sub-divisions of those numbers so that if they make a miscalculation! they can get right back on track. Thus, the first three measures would be counted; sub-divisions also insure for heightened awareness of pulse.

♩ = 96

1 & 2& 3& 1e&a 2e&a 3e&a 1 2 3 1 & 2& 3& 1 triplet 2 triplet 3 triplet

Before playing this etude, I suggest that the student first conduct the three meter patterns while subdividing down to the sixteenth note pulse in their counting for the first four measures. In measure five, I would have them shift back to the quarter note beat while subdividing the triplet. The performer will keep her/his place in the music and be more solid, both with inner-pulse and with precise rhythmic figurations. Likewise, counting eighth note triplets while playing the quarter note triplet in measure twelve will insure a precise rather than an approximated triplet. As previously discussed, one of the goals of this book was to make certain that students inflect and maintain the integrity of the metric scheme. I find that young players, even after they get the feel for this, will revert back to old habits when accents are presented. On page 29/line 2/ measure 6 of the book, the $\frac{3}{4}$ measure: the three accented triples should have a more weight on the downbeat as compared with the “up-beat felt accents on beats 2 and three. Otherwise, the one $\frac{3}{4}$ measure will sound like three $\frac{1}{4}$ measures. Similarly, in the 6/16 measures there should be a perceived sense of “down beat and upbeat ” respectively on each of the dotted eighth notes, otherwise, the one 6/16 meter will sound like two 3/16 measures or a 3/8 measure.

15. XIV. is excerpted from the Equilibrium compact disc, EQ1, *The Shattered Mirror: The Shattered Mirror Suite** from my opera of the same title and also appears in the even shorter percussion ensemble work, *Thoughts from Almost Near Somewhere*. The ending tempo in this recording from the opera suite is much faster than the tempo marking in the etude. As is the case with any of these etudes, they make interesting and challenging unison and canonic ensemble etudes as well as solo etudes. In this version there are nineteen performers playing the melody in unison on vibraphones, crotales, glockenspiels, song bells, and a bass marimba along with a flexatone playing on the back beat of

most of the quarter notes. The hand dampening techniques employed are somewhat similar to those used when playing sarong (a five or seven toned bronze bar instrument) in the gamelan, the Javanese and Balinese “gong orchestras” of Indonesia. One of the interesting challenges for a performer is that the natural melodic contour of phrasing rarely lines up with the metric scheme. The melody is shifted and displaced so that the performer must weight the downbeats in a distinctly different way from what the brain would intuitively recognize as logical. Igor Stravinsky was a master of this compositional technique.

16. XV.* Jonathan Ovalle, junior, took on this challenging etude, a series of equal pulses with no metric scheme, no note groupings, no phrase indications and only one dynamic. The performer is well advised to be looking ahead. The coordinated inter-dependent physical moves of the four limbs, the Ideo-Kinetic gestures, coupled with a keen aural sense of the timbre melody needs to be fully engrained in the performer's being in order to play this etude accurately. In the setup and performer notes in *The Contemporary Percussionist* (pages three and four in the book) visual correspondence in relation to the notation is discussed in greater detail.
17. XVI.* Jeremy Church, junior, was dealing with similar interpretive issues which Lee Bockhorn dealt with in etude XII. However, this etude, comprised of six individual timbres (three woods and three metals) includes a far greater number of beamed groupings, which implies phrased groupings. These beamed groupings along with the indicated “rests” (which I prefer to call “active silences”, should be sub-divided down to either the eighth note or the sixteenth note pulse, depending on the specific event). This will create a sense of implied meter throughout the work even though no meter actually exists.
18. XVII.* David Tolen, Master of Music candidate, delivered an elegantly graceful performance of this etude. In the setup, as is the case in etudes VIII and X, the performer must shift the mallets to different locations in various planes. Exact placement of each instrument is critical to facilitate a smooth accurate performance with muscles unencumbered to achieve efficient motions. Dave was going to build a special three note rack with appropriate resonators to hold just the G, B and F# xylophone bars which is both thoughtful and commendable. However, I requested that he use a standard full range xylophone so that he would have to deal with the Ideo-Kinetic aspects of greater reaches to specifically small locations. Percussionists are often called upon to do just that and I wanted David to embrace that experience. David had already come up with a means of horizontally suspending the C chime tube with the playing collar located just above and to the right of F# xylophone bar. This avoided the issue of a somewhat awkward reach up

to a vertically hanging chime tube which, would have been a valuable learning experience in and of itself. However, David's problem solving solution and his resulting performance was so well worked out that I was not about to ask him to "reinvent the wheel". This etude is a synthesis of numerous aspects of technical and musical considerations that occur in a number of the previous etudes.

19. XVIII.* David Endahl, freshman, had never played a proportionally notated composition before. Young university percussionists tend to not have focused a great deal of their attention toward the correlation of when and how to breathe in order to enhance their musical phrasing. I find that performing music in proportional time as distinct from a pulse and beat oriented time helps a student focus on their breathing while experiencing different qualities of energy. As with form and function in design, each musical gesture in this composition needs space around it to allow the sounds to exist in space and time thus creating an energy appropriate to the visual look of the musical gestures which appear on the page.
20. XIX. Version 1. - Michael Morrison, junior, prepared two versions of this etude. In this first version, Michael used all membranophones setup in a curved keyboard configuration. Thus, the drums were placed in the locations of F, F#, G, G# etc. and in so doing, had a direct correlation to the music. Arcing the drums made Michael's motions more ergonomically efficient and smooth which made it much easier for him to avoid rim clicks and missed notes. This etude affords the instructor an opportunity to discuss polyrhythms as well as metric modulations. Since the polyrhythms occur as rhythmically notated contrapuntal events rather than as symbols of four notes over three notes with a 4:3 above the figure, the student can experience and hear polyrhythms first. Then the teacher can discuss polyrhythms by showing the student the need for a common denominator, in terms of $4:3 = 12$ pulses, 4 groups of 3 with (not against) 3 groups of four.
21. XIX.* Version 2. - Michael plays the originally composed music using the suggested instrumentation described in the book. Michael, with my encouragement, superimposed a part for bass drum and hi-hat cymbals played with the right and left foot respectively. This added part was intended to help delineate the metric scheme and often (but not always) highlight the beats within measures. This type of additive complexity to the etudes is welcome. I very much enjoyed Michael's realization of his creative efforts.
22. XX. Steven Aho, junior, performs the final etude in this collection using the suggested instrumentation except for the substitution of round metal stool tops for the automobile brake drums. These stool tops have a less sharp attack as compared with automobile brake drums. They offer a nice balance among the instruments while also leading up to

the timbre of the Chinese opera gong. Exact placement of the instruments, timbre balance, clarity of meters and sub-grouping beamed notes along with dynamic shifts and phrasing are all important factors in achieving the high level of performance of this etude which Steve accomplishes.

All of the student performers are now, alumni off doing interesting work. Most are performing and teaching in the United States and abroad. It has taken me a few years to complete the post production aspects of this project so I am most excited for their sakes that they will finally have copies of the completed project for their files and for reminiscences. I also sincerely hope that their individual and collective efforts in helping me realize this project are useful to my current students and to students who are interested in what *The Contemporary Percussionist* might offer them. I also hope that many of my colleagues might find these performances and my program notes useful in working with their own students.

Yours sincerely,
Michael W. Udow

ERRATA FOR THE PUBLISHED MUSIC:

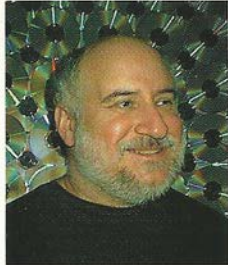
Page/Staff/Measure(s)/Beat: change

Etude I. Measures. 11 – 14 add phrased slur.

Etude VIII: 20/8/4/&of2: should be tied to beat 3; 20/8/6/&of2: should be tied to beat 3 21/3/2: metric modulation should be quarter note equals dotted quarter note; 21/7/2/1, third partial of triplet mallet indication should be “4” not “3”; 21/13/1 – stickings should read 412, 413, 432, 132; 21/13/2 – stickings should read 412, 413, 432, 132

Etude XIX.: 37/3/4/3: rhythm should be 2 sixteenths + an eighth note.; 37/8/2/&of2: “A” should be notated a minor third higher, “C”.; 37/11/2/2: stem up “C/D” should be placed over the eighth note rest and played on beat two.

All solos on this CD are available in the publication *The Contemporary Percussionist* by Michael Udow and Chris Watts published by Meredith Music Publications. They are available from any quality music dealer. For information contact Hal Leonard Corporation, distributor at 414-774-3630 or view the Meredith Music web site: www.meredithmusic.com.



Michael Udow - Principal percussionist The Santa Fe Opera (1968 - present); the University of Michigan (1982 - present). Performs with Keiko Abe, Summit Brass, Equilibrium Dance & Percussion Theatre. **Significant Multiple percussion experiences:** 1984 American premiere (stage role, Drummer/Madman) The Santa Fe Opera - Hans Werner Henze's *We Come to the River*, Dennis Russell Davies, conductor; World Premiere - Concerto Soloist - Buffalo Philharmonic - David Felder's *Between* for solo percussion and orchestra, Jesse Levine, conductor. An Evening of the Three Solo Percussion Works of Herbert Brün. **Formerly** - Ensemble Member: New Orleans Philharmonic, Blackearth Percussion Group, Tone Road Ramblers, Santa Fe Chamber Music Festival, Detroit Chamber Winds, University of Illinois Contemporary Chamber Players, Other: composer, instrument designer, poet, producer.

SELECTED DISCOGRAPHY: The Santa Fe Opera: *The Mother of Us All* - Virgil Thomson; Raymond Leppard cond.; New World Records NW288/289; *New Orleans Philharmonic, Werner Torkanowsky, cond.* - works by Colgrass, Hovhanness, Rorem, Floyd - Orion ORS 7268; *Marimba Spiritual* - Keko Abe

Conversation in the Forest I. - Xebec XECC-1007; *Conversation* - Keiko Abe and Michigan C.P. works by Abe, Nishimura, Udow and Wada - Xebec XECC-1003; *Intersections & Detours* - Tone Road Ramblers works by Maritano, Udow Einstein 007; *Gringo Blaster* - Michael Kowalski *Vapor Trails* - Einstein 008; *The Beastly Beatitudes* - Morgan Powell *Duet II* and *Fine Tuning* Einstein 009; Morgan Powell Compositions - *THO* Opus One 164; *Portraits of Three Ladies (American)* - Edwin London - New World Records 80562-2; Blackearth Percussion Group works by Cage, Harrison, Albright, Miller, Garland, Bertoncini - Opus One 22; Herbert Brün Compositions - *Trio for Flute Double Bass and Percussion* and *Nonet* - Non-Sequitur 1-3; *The Shattered Mirror* - works by Michael Udow - Equilibrium EQ1; *Border Crossing* - Equilibrium EQ2; *Soundscape* - Mayumi Hama - *Marimba Spiritual* - Equilibrium EQ33; *Over the Moon* - Michael Udow - *Over the Moon, Tennei-Ji, Stepping on Stars* - Equilibrium EQ44

Christopher Watts - Many years ago Michael Udow and I collaborated on the transposition of visual numerical structures into percussive sound. It is primarily due to the persistence and hard work of Dr. Udow and his students that the full mapping of what we initiated together has been realized.

For the past thirty years, I have been working with systematically based art involving the incorporation of numbers in grids, sequences and color. The work has evolved from monochromatic pattern images, that used numerical locations and loading systems in grids, to the inclusion of a color code system influenced by esoteric ideas found in the Cabbala, Anthroposophy, and Theosophy. The additional layering of mystically inclined color on top of numerical marks, located within the gridded image field, reveals unexpected geometrical relationships. It is also hoped that the process of discovery experienced by the viewer will draw the individual into a contemplative state where other imaginations take over. As an artist the final question for me has always been "Am I the originator of the visual structure being discovered or am I just uncovering what already existed?"

Chris Watts is currently Professor of Art at Washington State University. He studied at Plymouth College of Art, University of London, Goldsmith's College, and Ohio University. His work has been exhibited widely throughout the USA and Europe. Most recently his work was included in the permanent collection of the Mondriaanhuus Museum in the Netherlands.

Selected exhibitions include: Museum of Modern Art, Oxford; Warehouse Gallery, London; Gardner Centre Gallery, University of Sussex; Institute of Contemporary Art, London; Seattle Art Museum, Henry Art Gallery, Seattle; Cheekwood Fine Arts Center, Nashville; Museum of Art, Carnegie Institute, Pittsburgh; Dulin Gallery of Art, Knoxville; Art Academy of Cincinnati; Kelowna Art Gallery, Canada; Stephen Lacey Gallery, London; Norwich Art Gallery; Cheney Cowles Museum, Spokane; Bellevue Art Museum; Khabarovsk Regional Museum, Russia; Artetage, Vladivostok, Russia.



TRACK ETUDE TIME

RECORDING ARTIST(S) SOLOIST

1.	I.	3:00	Daniel Piccolo
2.	II.	2:04	Daniel DeSena
3.	III.	2:29	Payton Mac Donald
4.	IV.	1:24	Daniel Piccolo
5.	V.	3:21	Payton Mac Donald
6.	VI.	2:13	Russell Klenetsky
7.	VII.	3:08	Daniel Fineberg and Katherine Gelberg
8.	VIII.	2:40	Michael Morrison
9.	IX.	1:51	Teun Fetz
10.	X.	3:01	Timothy Brown
11.	XI.	1:47	Unison Version - Steven Aho and Payton Mac Donald
12.	XI.	2:11	Canon Version - Steven Aho and Payton Mac Donald
13.	XII.	1:18	Lee Bockhorn
14.	XIII.	2:29	Eli Shapiro
15.	XIV.	1:45	Excerpted from <i>The Shattered Mirror</i> Equilibrium CD, EQ1
16.	XV.	1:09	Jonathan Ovalle
17.	XVI.	2:16	Jeremy Church
18.	XVII.	2:27	David Tolen
19.	XVIII.	1:53	David Endahl
20.	XIX.	2:27	Version 1. - Michael Morrison
21.	XIX.	2:32	Version 2. - Michael Morrison
22.	XX.	2:20	Steven Aho

TOTAL TIME 49:54**EQUILIBRIUM**

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