

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. Freelance Percussionist; Detroit Chamber Winds. Former Ensemble Member: New Orleans Philharmonic, Blackearth Percussion Group, Tone Road Ramblers, Santa Fe Chamber Music Festival, University of Illinois Contemporary Chamber Players, Other: composer, instrument designer, poet, record 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, Hovhaness, 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 Martirano, Udow Einstein 007; Gringo Blaster - Michael Kowalski *Vapor Trails* - Einstein 008; The Beastly Beatitudes - Morgan Powel *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 - EQ2; Soundscapes - Mayumi Hama - *Marimba Spiritual* - EQ33; Distant Visions, *Castle Music* - Brian Bevelander, EQ47; Organ Music of William Albright; *The King of Instruments* and *Symphony for Organ* - EQ35.

#### ACKNOWLEDGMENTS

#### SPECIAL THANKS

Rita Blitt ~ for your meaningful works of art.

Nancy Udow ~ for everything.

# Timelines

Michael Udow

EQ

1. Timelines
2. Toyama V.1
  - White Dwarf
3. White Dwarf
4. White Dwarf
5. White Dwarf
6. White Dwarf
7. White Dwarf
8. White Dwarf
9. White Dwarf
10. Toyama V.2
11. Schizoid
12. Sandsteps
  - Flashback
13. Flashback
14. Flashback
15. Flashback
16. Flashback
17. Flashback
18. Flashback
19. Flashback
20. Black Shogun II

The double CD set, *Footprints* – *EQ81*, along with this CD, *Timelines* – *EQ??*, represents an attempt to document the majority of the remainder of my previously unrecorded percussion ensemble works. Other recorded “Udow” percussion ensemble works appear on *EQ01*, *EQ02*, and *EQ50*

as well as three recordings of *Coyote Dreams* for solo marimba and three percussionists recorded by marimbists: Christopher Froh – *EQ25*, Mayumi Hama – *EQ33*, and Linda Maxey – *EQ79*.

In the liner notes to the *Footprints* CD, I commented on the encouragement given me by two of my percussion teachers, Jack McKenzie and Thomas Siwe, who, along with Michael Ranta, and composer, Warren Benson, helped guide me at Interlochen. Then I had the good fortune to continue to work percussively with Professors McKenzie and Siwe at the University of Illinois while studying composition with Thomas Frederickson, Edwin London, Herbert Brun and Thomas Wertle. If they would have claimed me, I would also include composers Ben Johnston and the late Salvatore Martirano (with whom I would improvise at Sal’s home – Sal on piano and an always varied percussion setup) and Gordon Binkerd – ( a fine choral composer who taught magnificent counterpoint and fugue classes). Other important influences on my compositional life were Paul Steg with whom I worked at Northern Illinois University when in residence teaching with the Blackearth Percussion Group and my theory teacher, Morgan Powell, who later formed the composer/performer collective, the Tone Road Ramblers, of which I was a member for many years.

Coupled with those wonderful and most meaningful experiences in the Midwest were my superb studies at The Settlement Music School in Philadelphia with Russell Hartenberger who at the time was a student of Fred D. Hinger at the Curtis Institute of Music. Russell had been a high school student of Alan Abel in Oklahoma City prior to Mr. Abel’s appointment to The Philadelphia Orchestra. It was my good fortune that though our family had to move from Wichita, where I had enjoyed my percussion lessons with Robert Lee at the University of Wichita, I was just at the right age to be able to traverse the buses, subway and trolley (with soft pretzel and mustard in hand) downtown to the Settlement School at 4<sup>th</sup> and Queens. It was there, as a junior high and then freshman high school student that I fell head-over-heals in love with the medium of percussion ensemble. I was in the second level group, coached and conducted by Russell Hartenberger. However, when extra players were needed, I was called up to perform with Alan Abel’s top group, which included, among others, Bill Cahn, Richard Brown, John Seroka, Mark Sunket, Bill Hinger and Mathew Hopkins. What an education – imagine performing Alberto Ginastera’s *Contata para America Magica* (albeit with my playing one of the modest parts) while in ninth grade!

Thus, by way of this long introduction, I was so pleased when John Evans, timpanist of the Naples Philharmonic and a former Master of Music student of Mr. Abel, contacted me to compose a work for the 2004 Naples Philharmonic’s Percussion Summit to feature Alan Abel as soloist. Every September the professional percussionists from the Florida orchestras along with top freelance percussionists from the state meet for three days to rehearse and perform a percussion ensemble concert for an enthusiastic sold out audience. Naturally, I was thrilled and did not hesitate to take up the challenge.

Mr. and Mrs. Abel few down from Philadelphia with five different sized snare drums and three sizes of his prized triangles (for his solo part), and I came in from Michigan (a day ahead to do some “back bay” tarpon finishing with Stanley Leonard, retired timpanist from the Pittsburgh Symphony and also to visit with Stan and his wife, Peggy, and my former teacher from Illinois and his wife, Jack and Pat McKenzie, who live in the area. The afternoon of the first rehearsal we received a phone message that alas, the concert had been cancelled due to Hurricane Ivan that was projected to hit Naples, so the Abels and I packed our bags and flew home and the local residents battered down the hatches. Fortunately for Naples, but not so fortunately for other more Northern communities along the Gulf Coast, Ivan turned north.

*Timelines* is the result of that commission; it did receive its premier a year later at the same venue with Alan Abel as soloist. As a footnote, there were two premieres that evening. After Hurricane Ivan in 2004, Stanley Leonard was commissioned to compose a work for the 2005 Percussion Summit. Stan delivered the goods, *Hurricane*, complete with an onstage umbrella-! Of course, Stan was not at all making light of this natural disaster that ruined peoples lives. But as in times of war, cabaret entertainers create a moment of repose where people can find something within the strife to “make light of”, thus helping people cope with the peril close at hand.

I had been thinking seriously about inviting both Alan Abel and Russell Hartenberger back to the University of Michigan, this time for a joint residency. My premise was, first and foremost, based on the artistic merit of having my university students interact in rehearsals, in performance, and in lessons with two of my magnificent mentors. Second, it would provide an opportunity to record *Timelines* with the soloist for whom the work was written. Third, Russell had again taken up composing and had written several terrific works that I was eager to have the students experience. With Russell on campus, he would be able to provide the students with his personal insights and knowledge of global music concepts upon which the works were based. A fourth element that brought “a smile to my mind” was that Russell studied with Alan Abel; I studied first with Russell and then also Alan Abel; the U of M students have the opportunity to work with several percussion faculty including me; and many of those students teach privately so, there you have it, five generations of percussionists – Abel, Hartenberger, Udow, Michigan students and their students, all in the same concert hall at the same time to celebrate two legends in the field of percussion and new works for the percussion ensemble medium.

*Toyama* was composed for the 1993 Toyama, Japan Percussion Festival. This work combines additive rhythmic compositional concepts utilized in the music of Frederick Rzewski and cycling rhythmic concepts familiar in the music of Steve Reich. *Toyama* demands a high degree of concentration and attention to a strong sense of inner-pulse by the ensemble. It was premiered by The Toho Gakuen Percussion Ensemble and The University of Michigan Percussion Ensemble in the spring of 1993. Two large ensemble versions of *Toyama* were recorded by Anthony Di Sanza’s University of Wisconsin ensemble and appear on the *Footprints* CD.

While I was at the North Carolina School of the Arts, I had the opportunity to hear performance to Toyama in a duo version performed by two of the Philador Percussion Group members, John R. Beck and H. Wylie Sikes. Their “Miro-esque” versions of the work was as intriguing as Wisconsin’s “Rembrandt-esque” versions. Thus, I asked John and Wylie if they were willing to record their two versions of this work for this CD project, and they were kind enough to do so.

*White Dwarf* is a setting of a collection of # poems by John Updike from *Telephone Poles and Other Poems* (1963) - Copyright: Crest/Fawcett Publ. (1965) All Rights Reserved, Used by Permission of the Author. The original setting of the poetry is for mezzo-soprano, piano, off stage percussion and a cameo solo appearance at the end of the work by a tubist. When Don Liuzzi, timpanist of the Philadelphia Orchestra, and I were discussing the upcoming recording of my *Suite from the Shattered Mirror* and a separate percussion ensemble concert at the Curtis Institute of Music, Don thought it might be nice to include one vocal work of mine on that program. I had always wanted to do a second setting of this song cycle substituting a small percussion group for the piano and so it happened. I was pleased with the outcome, and this is the first recording of *White Dwarf* in either version. I am thankful and fortunate that two of my colleagues at Michigan, mezzo-soprano, Freda Herseth and tubist, Fritz Kaenzig, agreed to join me along with three of my students in the performance and recording of these songs

*Schizoid* was written at the request of Keith Aleo and Shannon Wood, principal percussionist and timpanist respectively of the Florida Philharmonic. However, the orchestra sadly folded and the work never saw the light of day. Thankfully each of these fine musicians are contributing quite successfully in the percussion world. I am very fortunate that two of my former students, each enjoying fine professional careers halfway around the world from one-another, agreed to take on this demanding work both in its musical scope and with its non-stop technical requirements. Mayumi and Chris came to Ann Arbor, rehearsed for three days, presented the work in a public performance and the next day provided this recording. Given the music and the joyous personalities of the performers, when a session “take” went askew, absolute chaos with zany banter and laughter in a fun mixture of Nihon and English would bubble over, which was pure joy to experience in the booth.

The motivic materials have their roots in scenes from my opera, *Twelve Years a Slave*. This is also the case in the work, *Dreams From a Bayou Long Ago But Not Forgotten*, composed for percussionist, Payton MacDonald and flutist, Jessica Johnson’s duo ensemble, Verederos, and appears on their EQ05 CD. I am pleased that each duo work is quite distinct from the other, yet both have clear traces that connect to each other and back to the source.

**Sandsteps I.**, another percussion duo work, begins with a slow lyrical contrapuntal melody, and then melds into a completely improvised section with unspecified instrumentation; the third section for marimba and auxiliary instruments (as determined by the performers) is a mixed metered folk-like melody. The performers “bring a lot to the table” in having this work come alive. I was pleased when my dear friends and respected percussion colleagues from Rochester, New York, Bill Cahn and Ruth Cahn agreed to interpret and record this composition. Originally, the work was composed for a wedding celebration of two percussionists, so it is meaningful to me that this internationally respected duo in life and in music agreed to decipher the sensibilities of the work – in breath, heart, mind and meaning.

**Flashback** (1990) was composed for percussion quartet (vibraphone, 2 marimbas & 2 Wuhan tam tams, and a fourth player with glockenspiel, 2 hi hats, 7 toms and 5 Chinese opera gongs with or without a pre-recorded MIDI CD. This is the first acoustic recording of the work. *Flashback* with MIDI appears on EQ02 CD.

I consider *Flashback* a virtuoso ensemble in seven sections demanding the highest level of inner pulse precision due to angular interlocking rhythms. At times each musician plays melodies or counterpoint over bar lines for extended phrases in 7/8, 11/8, 12/8 and 4/4 meters, often creating a sonic sensibility of cubist angularity. The concept and impetus for this work came from my admiration for the transcendent energy of master musicians, Alan Abel (*Kije's Return*), Gary Burton (*Free-Fall* and *Eerie Days*), and Percy Danforth (*Mr. Bones*). In addition, the opening rhythmic statement in *The Gryphon's Revenge*, presented in the two marimba parts, is based on a 22/8 (11/4) rhythm in *Oh My Ears and Whiskers!* (a co-composed work, by dancer/choreographer, Nancy Udow, and I for Equilibrium, our dance and percussion duo.) *Fugue* is my tipping of my hat to Johann Sebastian Bach's *Little Fugue in G minor* written sometime between 1703 and 1707 in Arnstadt. The first of the seven sections, *The Wanderer*, serves as an introduction; one might choose to envision Gloucester on the cliffs of Dover. *Flashback* was commissioned by the Atmos Percussion Group and premiered by them at the 1990 Percussive Arts Society International Convention in Philadelphia.

**Black Shogun II** (2006) is scored for solo percussionist (instead of the original version for tap dance soloist), three percussionists, and a background sound track of work-songs. The instrumentation for the soloist includes two octaves of Chinese Cloud Gongs (C1 – C3), five Chinese goblet drums, four Korean bender gongs, and a drum of the soloist's choice played with Middle-Eastern finger techniques. This solo part was expressly written for my colleague, Ian Ding, who teaches percussion at Michigan and is Associate Principal Percussionist with the Detroit Symphony Orchestra. Ian elected to use an udu for the instrument played with finger techniques. As one might imagine, with such a radical change in instrumentation from the sounds of a tap dancer to that of this multiple percussion *instrumentarium*, I did make some changes in the parts for the three percussionists, but not many.

The original work, *Black Shogun*, was commissioned by Michael Eisenberg, a percussionist, tap dancer and a music technology major at the University of Michigan who, during his demanding technology degree, did manage to study percussion for two semesters. Michael and I, along with Daniel De Sena and Jonathan Ovalle premiered the at the Percussive Arts Society International Convention for the Focus Day on collaborations for dance and percussion in 2003. In this form, the theatrical work is scored for tap dancer, three percussionists, and a background sound track of work-songs, which appears twice in the performance. The score provides a scenario with basic staging directions for the performers.

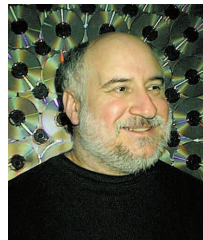
This work grew out of my reflections about both the Samurai and Shoguns during the Edo Period in Japan and the people of Africa who were enslaved and brought to the Americas to work the plantations. There is no attempt to equate the two cultures in a direct way. It is the observations during the journey on the pathway of life, the *michi* – the path, that takes on personal meaning as one allows an attempt at making connections and sense out of ones life and history. This is the meaning, for me, of *Black Shogun*.

### TIMELINES

**Alan Abel**, former Associate Principal Percussion 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 a part time member of the Rochester Philharmonic while earning a performance degree.

After two years in a U. S. Air Force Band, he joined the Oklahoma Symphony where he was Principal Percussion for six years until 1959 when 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 1972, he began teaching at Temple University and, in 2002, he added Rutgers University. Many of his former students currently perform or have performed with symphony orchestras in Albany,

American Symphony (NYC), Atlanta, Austin, Baltimore, Barcelona, Boston, Buffalo, Chautauqua, Charleston, Chicago (Sym.), Chicago (Lyric Opera), Columbus, Delaware, Denver, Detroit, Evansville, Fort Wayne, Harrisburg, Hong Kong, Honolulu, Houston, Long Beach, Los Angeles, Louisville, Malaysia, Melbourne (Australia), Metropolitan Opera, Mexico City, Minnesota, Naples (Florida), New Orleans, New World (Miami), New Zealand, Norfolk, Oklahoma City, Pennsylvania Ballet, Perth (Australia), Philadelphia, Philly Pops, Pittsburgh, San Diego, San Francisco, Seoul (Korea), Tampa, Toledo, Toronto, and Vancouver. Mr. Abel's former students are teaching or have taught at Arizona State, Carnegie Mellon, Colorado, Curtis, Delaware, De Paul, Duquesne, Indiana State, Juilliard, Maryland, Michigan, Miami, New England Conservatory, Oklahoma City, Rice,



Rowan, Rutgers, Temple, Texas, Toronto, and West Virginia. Mr. Abel has compiled two books of orchestra studies for Timpani and Percussion and has designed and produced symphonic triangles and bass drum stands which are used throughout the world.

### TOYAMA

**John R. Beck** is a member of the faculties at the North Carolina School of the Arts and Wake Forest University, and a percussionist with the Winston-Salem and Greensboro Symphony Orchestras, Brass Band of Battle Creek, and the Philidor Percussion Group. A former member of the United States Marine Band, he performed regularly with the National and Baltimore Symphonies, Washington and Baltimore Operas, and the Theater Chamber Players of the Kennedy Center. Beck has toured the United States as a xylophone soloist with the Marine Band, Jack Daniel's Silver Cornet Band, New Sousa Band, and the Brass Band of Battle Creek. An active member of the Percussive Arts Society, he serves on the Board of Directors and has appeared as a clinician at several PAS International Conventions. He holds degrees from Oberlin College and the Eastman School of Music and presents clinics representing Innovative Mallets, Yamaha Percussion and Zildjian Cymbals. His CD "Shared Spaces" is on the Equilibrium label, and his compositions, arrangements and instructional video are published by HoneyRock.



Wiley A. Sykes, III and John R. Beck  
from the Philidor Percussion Group.

**Wiley Arnold Sykes, III** is versed in the drumming traditions of India, West Africa, American jazz and Western classical music. He performs on tabla, mrdangam, jembe, drum set, mallet instruments and symphonic percussion in both traditional settings and his own transcultural creations. A founding member of the Philidor Percussion Group, Mr. Sykes has presented chamber ensemble concerts, workshops and educational programs throughout the US. The PPG has also been featured as concerto soloists with dozens of orchestras including engagements with the North Carolina Symphony and broadcast features on North and South Carolina Public Television. Mr. Sykes is also the principal percussionist of the Greensboro Symphony Orchestra and on the faculties of UNC Greensboro and Guilford College. He earned his Master of Music degree from Northern Illinois University, trained in orchestral percussion under James Ross of the Chicago Symphony Orchestra and studied world music and drumming at Wesleyan University. He learned mrdangam with T. Ranganathan and Trichy Sankaran and tabla with Pandit Sharda Sahai. He has toured nationally in roles ranging from xylophonist for Warner Brothers' Bugs Bunny on Broadway, to tabla accompanist for the North Indian sarodist and Real World recording artist, K. Sridhar.

### WHITE DWARF



**Freda Herseth** **335 words** Mezzo-soprano Freda Herseth's repertoire spans all eras numerous operatic roles, chamber music, and oratorio to contemporary pieces composed for her. She was heralded by the Munich Abendzeitung as "a Mezzo-soprano discovery" for her performance in the title role of Rossini's Cenerentola, directed by Brigitte Fassbaender. Premieres include "...and a time for peace" by Richard Wernick with La Scala Opera Orchestra and Riccardo Muti, "Songs of Innocence and Experience" by William Bolcom with the Stuttgart State Orchestra and Dennis Russell Davies, and "Shirat Ma'ayan" by Jan Radzynski with the Haifa Symphony, Israel, and pieces with the Frankfurt Radio Orchestra,

Southwest German Radio and Television, Munich Radio Orchestra, and Be'er Sheva Sinfonietta in Jerusalem. Ms. Herseth has performed at the Warsaw Autumn Festival, the Bastille Opera Festival, and the Vienna Festival with the Stuttgart Opera. During two trips to Russia she performed concerts at the Moscow Conservatory of Music. Recordings: *The Binding* by Samuel Adler, (Naxos), *The Dybuk* by David Tamplin (Naxos), both with the Radio Orchestra of Slovakia, *Dorothy Parker Songs*, by Braxton Blake (Albany), with the Philharmonic Orchestra, Bowling Green State University, *Lux Aeterna* by George Crumb (CRI) with Orchestra 2001 and *Vocalise* by Revier with flutist Leone Buyse (Albany).

Freda Herseth taught at the Cleveland Institute of Music and the Brevard Music Center. She has given Master Classes at *Master Teachers of Singing Symposium* at Westminster Choir College, Indiana University, Cleveland Institute of Music, and the International Convention of The Voice Foundation. After receiving a Bachelor of Music at the University of Puget Sound, she studied at the Eastman School of Music, where she received a Master of Music and Performer's Certificate. She was awarded an Awards: Honorary Doctor of Music (University of Puget Sound), Arthur F. Thurnau Professorship (University of Michigan), Richard Wagner Stipend (Wagner Society, Bayreuth), DAAD/Fulbright Grant, Van Lawrence Award (The Voice Foundation), and the Professional Achievement Award (University of Puget Sound). Ms. Herseth is Arthur F. Thurnau Professor, Associate Professor and Chair, Voice Department, University of Michigan.

Professor **Kaenzig** is Chair of the Wind and Percussion Department, has served as principal tubist of the Florida Symphony Orchestra and as additional or substitute tubist with Amsterdam's Concertgebouw and the symphony orchestras of Detroit, San Francisco, Houston, Chicago, Los Angeles and St. Louis, under such conductors as Bernstein, Haitink, Leinsdorf, Ozawa, Salonen, and Slatkin. He has recorded and performed as soloist with several of these orchestras, among others. Since 1984, Mr. Kaenzig has been principal tubist in the Grant Park (Chicago) Symphony Orchestra during summers.

As guest instructor, recitalist, soloist with ensembles, and adjudicator, Mr. Kaenzig has made appearances at many high schools, colleges, universities, conferences, and music camps throughout the United States, Korea and Japan and was a member of the Tanglewood Music Center Orchestra. Prior to joining the U-M faculty, he taught at the University of Illinois and the University of Northern Iowa in Cedar Falls. Mr. Kaenzig is a past president of the Tubists Universal Brotherhood Association, now known as the International Tuba and Euphonium Association, which he currently serves as a member of the Board of Directors, and is a frequent featured soloist at its international conferences.

### SCHIZOID

**FROH** (Feb. 2007) Bill Cahn has been a member of the NEXUS percussion group since 1971, and was Principal Percussionist in the Rochester Philharmonic Orchestra from 1968 to 1995. He has performed with artists representing diverse musical styles - Chet Atkins, John Cage, Aaron Copland, Chuck Mangione, Mitch Miller, Seiji Ozawa, Steve Reich, Doc Severinsen, Leopold Stokowski, Richard Stoltzman, Igor Stravinsky, Edgard Varese, and Paul Winter. He has conducted programs with symphony orchestras, and his compositions featuring percussion are widely performed. His fourth book, "Creative Music Making," on freeform improvisation is published by



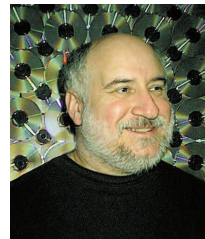
Routledge. Bill has been a faculty artist in residence at the Showa College of the Arts in Atsugi, Japan, the Banff Centre for the Arts, and the Eastman School of Music. Bill has received the Rochester Philharmonic League's FANFARE AWARD (1988) for a "significant contribution to music education in Rochester," and with NEXUS, the TORONTO ARTS AWARD in music (1989), the BANFF CENTRE FOR THE ARTS NATIONAL AWARD (1997), and induction into the Percussive Arts Society's HALL OF FAME (1999). In 2006 Bill received a Grammy Award as part

**HAMMA** (Feb. 2007) Bill Cahn has been a member of the NEXUS percussion group since 1971, and was Principal Percussionist in the Rochester Philharmonic Orchestra from 1968 to 1995. He has performed with artists representing diverse musical styles - Chet Atkins, John Cage, Aaron Copland, Chuck Mangione, Mitch Miller, Seiji Ozawa, Steve Reich, Doc Severinsen, Leopold Stokowski, Richard Stoltzman, Igor Stravinsky, Edgard Varese, and Paul Winter. He has conducted programs with symphony orchestras, and his compositions featuring percussion are widely performed. His fourth book, "Creative Music Making," on freeform improvisation is published by Routledge. Bill has been a faculty artist in residence at the Showa College of the Arts in Atsugi, Japan, the Banff Centre for the Arts, and the Eastman School of Music. Bill has received the Rochester Philharmonic League's FANFARE AWARD (1988) for a "significant contribution to music edu-

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### SANDSTEPS I

**Ruth Cahn** (July 2007) Ruth Cahn is the Eastman School of Music Summer Session Director, and the Jack Frank Instructor of Percussion in the Eastman Community Education Division. She was a percussionist in the Rochester Philharmonic Orchestra for 32 years and the Chautauqua Symphony for 12 years. Ruth has also performed with the Society for Chamber Music, Rochester Chamber Orchestra, Breath Percussion Ensemble in Finland, Canadian Brass Spectacular and is a frequent recitalist. Her honors include: Musician of the Year (with husband Bill) from Mu Phi Epsilon Sorority, hall of fame member of McKeesport H.S., Fanfare Award in Education (also with Bill) from the RPO, New York State Arts Council Grants for "Music from Wood" and Music in the Bloomfields Projects, nominated as Woman of the Year in the Arts by the American Association of University Women. Ruth also currently serves as Chair of the CED Wind, Brass and Percussion



Department and is founder and director of the Music Horizon Program for talented high school age musicians, and many of her percussion students have won major competitions, achieved Honors Diplomas from Eastman CED and gone on to professional careers in major symphony orchestras, opera companies and in public and higher education.

**Bill Cahn** (Feb. 2007) Bill Cahn has been a member of the NEXUS percussion group since 1971, and was Principal Percussionist in the Rochester Philharmonic Orchestra from 1968 to 1995. He has performed with artists representing diverse musical styles - Chet Atkins, John Cage, Aaron Copland, Chuck Mangione, Mitch Miller, Seiji Ozawa, Steve Reich, Doc Severinsen, Leopold Stokowski, Richard Stoltzman, Igor Stravinsky, Edgard Varese, and Paul Winter. He has conducted programs with symphony orchestras, and his compositions featuring percussion are widely performed. His fourth book, "Creative Music Making," on freeform improvisation is published by Routledge. Bill has been a faculty artist in residence at the Showa College of the Arts in Atsugi, Japan, the Banff Centre for the Arts, and the Eastman School of Music. Bill has received the Rochester Philharmonic League's FANFARE AWARD (1988) for a "significant contribution to music education in Rochester," and with NEXUS, the TORONTO ARTS AWARD in music (1989), the BANFF CENTRE FOR THE ARTS NATIONAL AWARD (1997), and induction into the Percussive Arts Society's HALL OF FAME (1999). In 2006 Bill received a Grammy Award as part of the Paul Winter Consort on the DVD titled, "2004 Solstice Concert".

## FLASHBACK



**Pius Cheung** has captured audiences with performances of his compositions and arrangements of music by the classical masters, most notably Bach's Complete Goldberg Variations'.

At age 17, he entered the prestigious Curtis Institute of Music in the U. S. During his studies there, Pius was awarded 1<sup>st</sup> prize at the Philadelphia Orchestra's Albert Greenfield Concerto Competition, which led to his U. S. concerto debut with the Philadelphia Orchestra. Since then, he has been actively performing internationally on tours to countries including Russia, Australia, Holland, Mexico, China, Canada, and the U. S. Recent engagements include concerto appearances with the British Columbia Chamber Orchestra and Vancouver Metropolitan Orchestra, as well as concerts and masterclasses in the V Festival

Internacional de Marimbistas, Zeltsman Marimba Festival, Amsterdam Conservatory, University of Michigan and many other well known institutes around the world. In July 2006, Pius released his debut CD album of J. S. Bach's Complete Goldberg Variations, arranged for solo marimba by him. It is the first ever recording of this Bach monument on marimba. Since its release, the album has received rave reviews and has been aired frequently on CBC Radio Canada, and National Public Radio US.



**Eriko Daimo** won First Prize at the International Marimba Competition 2004 in Belgium and First Prize at the Japan Percussion Arts Society 20th Annual Percussion Solo Competition 2004. Other awards include: International Marimba Competition 2003 in Paris, Japan International League of Artists Competition 2003 in Tokyo, South Japan Music Competition 1999, 2002 and 2003, All Japan Music Solo Competition in 2000. Her recent performances include The International Marimba Festival in Belgium, Marimba Concerto with Orchestra Nipponika conducted by Tetsuji Honna in Tokyo, The Power of Drum Festival 2007 in NY, Kirishima International Music Hall in Kagoshima, 9th the International Percussion Festival 2006 in Paris, Lisinski Concert Hall in Zagreb, Croatia, The International Marimba Festival 2006 in Mexico,

The Zeltsman Marimba Festival 2006 in Boston, KOSA International Music Festival in Vermont, Humboldt State University in California, University of Michigan, University of Illinois, Youth Performing Arts School, Japan International League of Artists Marimba Festival in Tokyo, PASIC in Nashville. Born in Kagoshima, Japan, Ms. Daimo began her musical studies at age six on the piano. She started studying the marimba when she entered high school in 1997, and went on to study at the Aichi Prefectural University of Fine Arts and Music and the Boston Conservatory.



**Brian Baldauff** is an active performer and educator. He holds a Bachelor of Music Education degree from the University of Central Florida and is currently pursuing a Master's Degree in Percussion Performance from the University of Michigan. As a performer, he has appeared at the 2005 Percussive Arts Society International Convention (PASIC) where he was the featured marimba soloist with the Timber Creek High School from Orlando, Florida. Brian was the 2003 and 2004 first place winner of the PASIC collegiate keyboard competition. As an educator, he is a much sought after teacher and clinician in the central Florida area. He has worked with students of all ages including teaching elementary school, middle school percussion workshops, and teaching for acclaimed High Schools such as the Timber Creek and Cypress

Creek High Schools from Orlando, Florida. He has also worked extensively in the Drum and Bugle Corps activity enjoying teaching with the Teal Sound Drum and Bugle Corps from Jacksonville, Florida as well as the Boston Crusaders Drum and Bugle Corps from Boston, Massachusetts.



**Andre Dowell**, from Trenton, TN received both his BM and MM degree in Percussion Performance from the University of Michigan. Dowell has received the University of Michigan Martin Luther King Diversity Award, 2007 Willis Patterson Diversity Award, and is also a Graduate Merit Scholar. He has performed with the Sphinx Symphony Orchestra, Lansing Symphony, Dearborn Symphony, Harlem Symphony, and has worked with several musical theatre companies playing percussion. Dowell was one of the featured performers in "Michigan on Broadway: A Tribute to Arthur Miller". He has been involved in several orchestral, band, and percussion recording projects. Dowell premiered and recorded Michael Daugherty's Timpani Concerto – Raise the Roof for Timpani and Symphonic Band with the University of Michigan Symphonic

Band. Andre also serves as the director and arranger for several marching bands in Michigan and Tennessee. He has studied privately with Michael Udow, Brian Jones, Ian Ding, Michael Gould, Julie Hill, and Keith Aleo. He would especially like to thank his mother, Marie J. Cox, and family and friends for all of their faith and support.

## BLACK SHOGUN II

**Ian Ding** [word count 257 –need to cut a bit]



**Ian Ding** is a versatile percussionist who combines his training in Western classical music with a deep interest in new music, world music, and improvisation. He has been the Assistant Principal Percussionist of the Detroit Symphony Orchestra since 2003 and a Lecturer of Percussion at the University of Michigan since 2005. Previously, he was a member of the New World Symphony in Miami under Michael Tilson Thomas and the Verbier Festival Orchestra in Switzerland under James Levine.

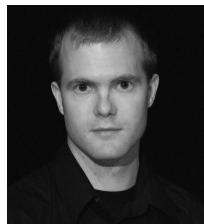
A founding member of the new music collective New Music Detroit, Ian spends much of his time performing contemporary music, including recitals at the Contemporary Art Institute of Detroit, the Detroit Institute of Arts and the Museum of Contemporary Art Detroit; recordings for the Electronic Music Foundation and the Equilibrium label; and chamber music performances with composer-pianist Lukas Foss, the Arnold Schoenberg Choir, the Bang on a Can Summer Music Festival, the Detroit Chamber Winds, the Fountain Chamber Music Society of New York, FUNMusic, and Vision Into Art.

Ian also appears regularly as an improviser & hand drummer - from solo frame drum performances and concerts with Detroit-area Indian classical musicians to appearances with the New York-based acoustic music trio ÔProjectÔ. In November of 2007 he will collaborate with Persian writer Niloufar Talebi on the premiere of the multimedia theater work ICARUS/RISE in San Francisco, which will feature stagings of contemporary Iranian poetry set to original music.\* Ian currently lives in Hamtramck, MI, where he enjoys reading, running, yoga, sports, coffee, and listening to and performing all kinds of music.



**Neeraj Mehta** has been playing percussion from the age of 10, and is an active performer and educator in a wide variety of percussive styles. He has performed with the Madison Symphony Orchestra, Wisconsin Chamber Orchestra, and was an active performer in southeast Wisconsin's new music and jazz scenes. While completing his graduate work, he directed the world element of the University of Michigan Percussion Ensemble and coached the ensemble's performance of *Drumming* by Steve Reich. He was awarded a grant to study in Cuba from the University of Michigan Center for World Performance Studies and also commissioned a new work for multiple-percussion and violin by Lembit Beecher. He has recorded with various artists and ensembles including Alan Abel, Michael Udow, Ian Ding, the Tony Castañeda Latin Jazz

Sextet, *Scattershot*, and Apple's Garage Band software. Neeraj holds a Bachelor of Music Performance degree from the University of Wisconsin-Madison.



**Neil Sisauyhoat** is a versatile percussionist specializing in classical, contemporary, and Afro-Cuban percussion. Neil is currently a Doctoral student at the University of Michigan, where he directs the World Percussion Ensemble. He holds degrees from Lawrence University and Mannes College of Music. As an orchestral musician, Neil made his Carnegie Hall debut in 2005 with the Red Bull Artsehcro Orchestra and has also performed at Lincoln Center and Symphony Space. He was a finalist in the 1999 Percussive Arts Society Keyboard Percussion Duo Contest. Performance credits include Berkeley Opera, San Francisco Lyric Opera, and Michigan Chamber Players. He is a founding member of Grupo Ara Oko, an Afro-Cuban Folkloric ensemble based in New York City. He recently recorded audio examples to accompany the forthcoming text, *From "Blue Suede Shoes" to "Suite: Judy Blue Eyes": The Foundations of Rock*, published by Oxford University Press. Neil can be heard on the Equilibrium label.

## CREDITS

Toyama was recorded at the North Carolina School of the Arts by Frank Martin of Media Production Associates in Winston-Salem, NC and edited by Rick Dior of Acoustic Barn Productions in Charlotte, NC (as well as your guy in Ann Arbor.)