

Percussion Faculty

Brian Jones, *Adjunct Assistant Professor*
Principal Timpani, Dallas Symphony Orchestra
B.M. UNT; M.M. Indiana U; P.S. Temple Univ.

George Nickson,
Principal Percussion, Dallas Symphony Orchestra
B.M., New England Conservatory; M. M. Juilliard

Drew Lang, *Adjunct Assistant Professor*,
Co-Coordinator of Percussion Studies
B.M. McMurry College; M. M. University of Arizona

Jon Lee, *Adjunct Assistant Professor*
Co-Coordinator of Percussion Studies
Director of Meadows Percussion Ensemble
B.M. UNT; M. M. Southern Methodist University

Jamal Mohamed, *Adjunct Lecturer*,
Director, Meadows World Music Ensemble
Hand Drumming Instructor and Dance musician

Ed Smith, *Adjunct Lecturer*, Vibraphone
Vibraphone and Balinese gamelan, UNT

John Bryant, *Adjunct Assistant Professor*
Music Production and Drumset Instructor

Be sure to "Follow" the Meadows Percussion Ensemble on Facebook!

SMU MEADOWS SCHOOL OF THE ARTS PRESENTS

MEADOWS PERCUSSION ENSEMBLE

JON D. LEE, DIRECTOR

An Evening of Percussion

With Special Guest Soloists:

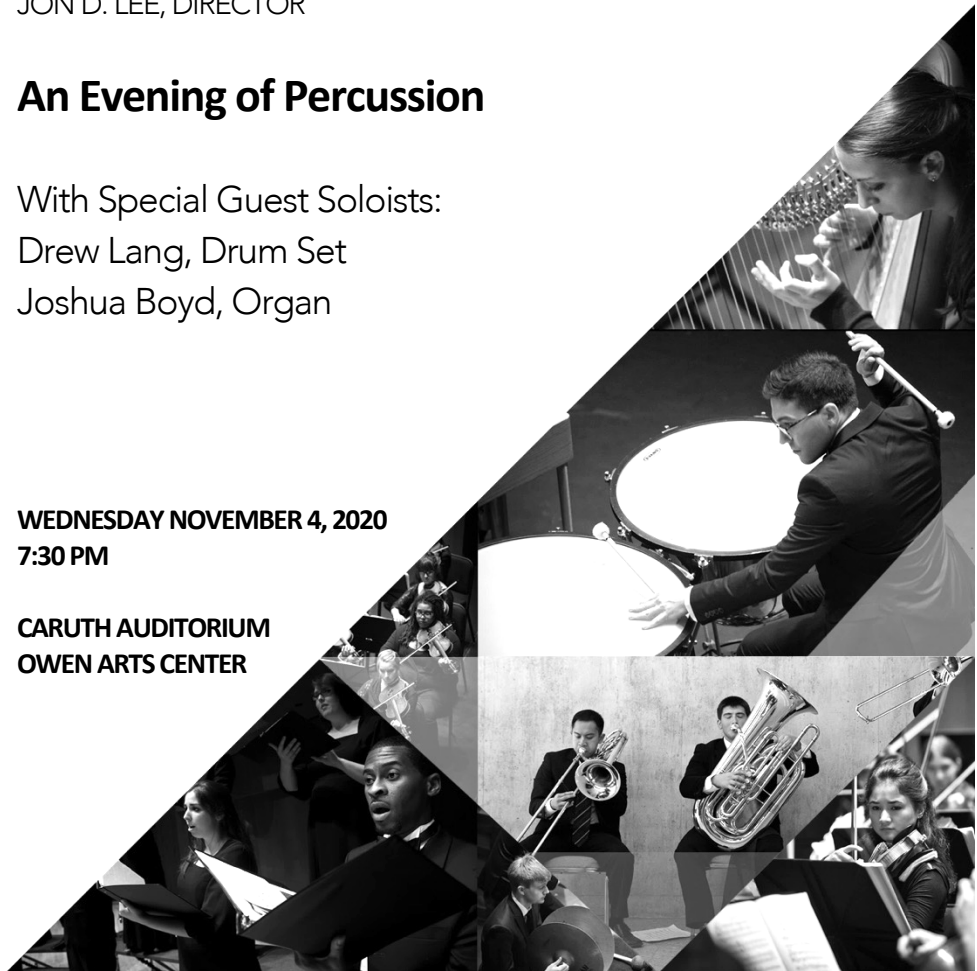
Drew Lang, Drum Set

Joshua Boyd, Organ

WEDNESDAY NOVEMBER 4, 2020

7:30 PM

CARUTH AUDITORIUM
OWEN ARTS CENTER



PROGRAM

Joshua Boyd, organ

Ogoun Badagris (1976) (6 min.) Christopher Rouse (1949-2019)

Quatrefoil (2016) (6 min.) Justin Preece
(b. 1975)

Spine (2015) (8 min.) Michael Laurello (b. 1981)

Goblets of Doom (2020) (10min.) Jamal Mohamed (b. 1948)

(BRIEF INTERMISSION)

Peart (2020) (8 min) WORLD PREMIERE! Lane Harder (b. 1976)
Drew Lang, Drumset

Yes! We Have No Bananas (1923) (arr. 1981) (4 min)
Frank Silver (1882-1960)
Irving Cohn (1898-1961)
Arranged by Bill Cahn
Vivian Glick, xylophone

Girlfriends Medley (1987) (6 min) Arranged by Bob Becker (b. 1947)
"Margie", "Jean", & "Dinah"
Jacob Hord, xylophone

Concerto for Organ with Percussion Orchestra (1972) (21 min)
Lou Harrison (1917-2003)

- I. Allegro
- II. Andante: Siciliana, In the Form of a Double Canon
- III. Largo
- IV. Moderato: Canons & Choruses
- V. Allegro: Finale

International Convention (PASIC) in California and the 2000 Percussive Arts Society International Convention (PASIC) in Dallas.

The Meadows Percussion Ensemble is dedicated to the performance of new and traditional percussion ensemble literature. Recent premieres include Lane Harder's La Razon de Viaje and Whispered Interiors, John Gibson's Aqalani and Koda, Warren Benson's Drums of Summer, Stephen Jones' strike 2, Lane Harder's Circus Plenus Clamor Ingens lanuea Tensae, Duruflé Variations, Carey and Whispered Interior. Anne Strickland's Fascination Notions, Kevin Hanlon's Kickin' It, Jenny Olivia Johnson's I refuse to mourn, and G. Bradley Bodine's, Namaste: Concerto for Marimba and Percussion Ensemble. The ensemble's CD's on Gasparo records include Strike, the music of motion; and, Contact.

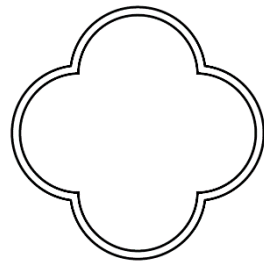
Jon D. Lee is an Adjunct Assistant Professor of Percussion at the Meadows School of the Arts at Southern Methodist University and is the Director of the Meadows Percussion Ensemble. He is an active performer, educator, clinician, and adjudicator. He is the Principal Timpanist of the Garland Symphony Orchestra, Symphony Arlington, and the Las Colinas Symphony Orchestras. He has performed with the Dallas Symphony Orchestra, Dallas Wind Symphony Plano Symphony Orchestra, East Texas Symphony, Richardson Symphony Orchestra, Lewisville Lake Symphony Orchestra, Wichita Falls Symphony Orchestra, Lawton Philharmonic, The Voices of Change, Casa Manana, Theatre 3 and many others.

At SMU, Lee also teaches percussion techniques and is the drumline instructor-arranger for the SMU Mustang Band. In addition to his responsibilities at Meadows, Lee maintains a private studio of fifty

the point at which demonic possession occurs. The work "reler", which the performers must shriek at the conclusion of the work, is the Voodoo equivalent of the Judaeo-Christian *amen*.

One of America's most prominent composers, **Christopher Rouse** created a body of work perhaps unequalled in its emotional intensity. Winner of a Pulitzer Prize for his Trombone Concerto and a Grammy Award for *Concert de Gaudí*, he was also elected to the prestigious American Academy of Arts and Letters. *The New York Times* has called Rouse's music "some of the most anguished, most memorable music around." *The Baltimore Sun* has written: "When the music history of the late 20th century is written, I suspect the explosive and passionate music of Rouse will loom large."

A quatrefoil is a decorative shape consisting of four overlapping circles of the same size. The word is derived from the Latin *quattuor* (four) and *folium* (leaves). In the context of this piece, each of these leaves represents one voice in the quartet. Like a Venn diagram with the interior arcs removed, this visual motif is a good representation of how individual parts in a piece of chamber music need to interact and blend with awareness to create musical synthesis.



Quatrefoil was written to encourage the distinct small-ensemble experience of nonverbal "conversation" amongst the performers and to create equanimity between four tonal voices without obscuring individual expression. Many of the conversational transitions in the piece occur around "signaling" moments: a single, clear, sustained vibraphone pitch, or a short, imperative statement in any one voice. More than just cues, these signals are meant to be emotionally weighted and delivered with intention: not merely a reproduction, but a living interaction.

Justin Preece is a percussionist, composer, and educator based in Corvallis, Oregon. He holds degrees in Percussion Performance and

Music Education from the SMU Meadows School of the Arts (Go Ponies!), with additional study at King's College London and the Royal Academy of Music. As a performer, Justin has enjoyed recent appearances with the Oregon Coast Music Festival, Newport Symphony Orchestra, Hilltop Big Band, Chintimini Chamber Music Festival, and the Sundays@3 Recital Series. He has also written on the topic of percussion education for *The Instrumentalist* and composes for solo and chamber percussion, with recent premieres of his music occurring at Oregon State University and the Northwest Percussion Festival.

An alumnus of the Phantom Regiment Drum & Bugle Corps and former high school band director, Justin has worked with numerous competitive marching band and percussion programs in Texas, and is currently an instructor for the Alan Keown Marching Percussion Camp in Oregon. He is now in his seventh year as Percussion Coordinator and lead arranger for the Oregon State University Drumline. Justin resides in Corvallis with his wife Cindy and son Owen, is an avid soccer player, and also works at OSU as a faculty research assistant in bioinformatics, developing software for the study of plant genomics and epidemiology.

Justin would like to thank the Meadows Percussion Ensemble and Jon Lee for performing his music this evening, with deep appreciation and gratitude to SMU for decades of providing world-class training and support to students in the performing arts.

The composer writes:

Spine was composed in 2014-15 for the Yale Percussion Group. A single line runs through most of the piece, and virtually all of the musical material is derived from it. This meta-line serves as the spine of the music, both in structural terms (backbone), but also with respect to the line's perceived control over the direction and progression of the music (central nervous system). The music played by the other three members of the quartet serves to

very large cube-like instruments suspended from a large rack, and he also added to the set of large gas cylinder bells which we had previously used in my „Heart Sutra.“

“Because the organ is a sustaining tonal instrument, and much of the percussion I wished to use was to be of abstract sound without specified fixed pitch, I felt that an intermediate group of percussion instruments of fixed pitch ought to be used.

“Thus, there is a chorus of piano, glockenspiel, vibraphone, celeste, and tube chimes which bridge between the organ and the abstract percussion section. My pleasure in the keyboard treatment of Henry Cowell lead me to the use of large sections of „cluster“ writing for which Bill provided felt padded slabs and which require special techniques from the organist. My feeling in the last movement was originally meant as a kind of homage to those syncopated sections in César Frank. Although it is composed entirely in an inverted mode from ancient Greece, and is commonly construed by audiences as a sort of jazz festival, the central largo movement is another of my works using that eight-tone mode which runs half-step, whole-step, half-step, whole-step, etc. . . . a mode which I always find a pleasure to use.”—Michael Steinberg

Michael Steinberg, the San Francisco Symphony’s program annotator from 1979 to 1999 and a contributing writer until his death in 2009, was one of the nation’s pre- eminent writers on music.

“He launched into the program with energy and confidence... masterfully played...

"Boyd’s fine performance proved that he deserved a hearing..." - The Diapason

Joshua Boyd began studying piano at the age of nine in the small town of Mars Hill, North Carolina. When his family moved to South Carolina he studied piano and organ with Fran Pinson. In 2009 he was accepted into the piano department of Dr. Stephen Taylor at the South Carolina Governor’s School for the Arts and Humanities. He was graduated from the University of Michigan in 2015 with a degree in organ performance where he frequently performed with the University’s Symphony Orchestra, University Philharmonia Orchestra, and University Choirs. His

private instructors have been Dr. Marilyn Mason, Dr. Timothy Tikker, Dr. Karl Schrock, and Dr. James Kibbie. He has performed in many venues across the United States including the Kennedy Center for the Performing Arts as part of their Conservatory Project concert

Cowell's suggestion, Harrison went to Los Angeles to work with Schoenberg. ("He constantly moved me—and all his students—in the direction of simplicity—bring out only the salient—and when he dismissed me, he urged me above all to study Mozart.") After Los Angeles, Cowell (as Harrison put it) "spread me around," getting him jobs, the first of them as accompanist for modern dance classes at Mills College. The 1940s were Harrison's time on the East Coast. Again through Cowell, he met Virgil Thomson, the Herald-Tribune's music critic, and Harrison added to the luster of the Tribune's arts pages. At the same time, he contributed to the invaluable journal *Modern Music*, served as editor for *New Music Editions*, and conducted. In 1947, he led the first complete performance of the then thirty-eight-year-old Symphony No. 3 by Charles Ives. After his return to the West Coast, Harrison became more and more interested in Korean, Chinese, Mexican, and other non-European music. Much of his work is composed for orchestras of Asian instruments, Indonesian gamelan, or ensembles that mix Western and "exotic" instruments. One of his gifts to the music world in this part of the country continues to be the Cabrillo Festival, which he co-founded in 1963 at Cabrillo College in Aptos, where he lived for many years. The San Francisco Symphony enjoyed an especially close relationship with Lou Harrison during Michael Tilson Thomas's first year as Music Director. In fact, that season, 1995- 96, opened with Harrison's *Parade for MTT*, commissioned by the SFS.

Harrison was also an important presence in the 1996 American Festival, during which portions of his *Organ Concerto* were performed. That music proved so popular that Michael Tilson Thomas programmed the entire work for the American Mavericks festival in 2000.

Lou Harrison tells us this about his *Organ Concerto*: “In 1972, I was asked by Philip Simpson, who was then teaching organ at San Jose

State University, for a work for his instrument. Within a day or so I also received a request from Anthony Cirone, director of the San Jose State University Percussion Ensemble, for a work for his year's concert. [Anthony Cirone played percussion in the SFS from 1965 until his retirement in 2001.—Ed.] The two requests came so closely together that it occurred to me to try combining the two. It also seemed to me that since the percussion orchestra can make a lot of sound and the pipe organ can make a lot of sound too, to put them together and see what would happen.

"The work was premiered in 1973 and is dedicated to Gibson Walters, who made it possible, and to Anthony Cirone and Philip Simpson who asked for it. For this work, Bill Colvig made for us some stunning now wooden drums . . . color and punctuate the main line. However, over the course of the work, players drift in and out of agreement with one another, and occasionally the primary line loses its unique identity within the texture of the ensemble. I tried to impart an almost biological sense to the way motives grow, attempting to balance intuitive—almost improvisatory—types of development with more structured patterns and processes.

Michael Laurello is a composer and recording/mixing engineer based in Northwest Ohio. His compositions reflect his fascination with temporal dissonance and emotional immediacy, and have been presented at Carnegie Hall, Lincoln Center, MATA, PASIC, Bang on a Can Summer Festival, Norfolk Chamber Music Festival, Carlsbad Music Festival, Music from Angel Fire, NASA, National Conference of the Society of Composers, Inc., and other venues and festivals. He has collaborated with ensembles and soloists such as icarus Quartet, Nashville Symphony, Sō Percussion, arx duo, HOCKET, Grand Valley State University New Music Ensemble, and Yale Percussion Group. Laurello studied composition at Yale School of Music and Tufts University. He holds a bachelor's in music synthesis (electronic production and design) from Berklee College of Music. His mentors include David Lang, Christopher Theofanidis, Martin Bresnick, and John McDonald. Honors include a residency at Avaloch Farm Music Institute, a

commission from the American Composers Forum, a fellowship with the Nashville Symphony Composer Lab, selection for the EarShot Berkeley Symphony Readings, and a Baumgardner Fellowship and Commission from the Norfolk Chamber Music Festival. He attended the highSCORE and Etchings composition festivals, and was a composition fellow at the 2015 Bang on a Can Summer Festival.

Laurello works as a freelance composer and engineer, and as [Manager of Recording Services and Technical Engineer for the MidAmerican Center for Contemporary Music](#) at Bowling Green State University.

GOBLETS OF DOOM - Goblet drums are one of the most important broad classes of drums, played heavily across Asia, Africa and Eastern Europe. These single headed drums come in many sizes and contours depending on region, but all share the general shape of a goblet and produce deep tones (called dooms) when struck in the center of the head and high tones on the edge. The use of goblet drums in Babylonia and [Sumer](#) dates from as early as 1100 BCE and are still the most popular percussion instrument in many cultures. In this piece, the twelve drummers are divided into four trios and play a variety of goblet drums, primarily African djembes and Middle Eastern doumbeks. It opens with the Ayoub, a lively 2/4 African rhythm. Then on cue the first trio performs an improvisation using a Rumba rhythm. They cue the next rhythm by playing a son clave (usually played on claves but here using dooms) which brings in the full Latin rhythm called Tumbao, which is used by the next trio for their improvisation. The next rhythm is then cued, again with dooms, using a rumba clave rhythm which brings in the Afro-Cuban rhythm called Guanguanco for the next trio to improvise over. The rumba clave is again played to cue the final rhythm which is a jazz swing. *Incidentally, the smooth transition from Guanguanco to swing demonstrates how African rhythm was an essential element for the creation of jazz.* After the final trio's improvisation the ensemble is cued for the finale which is a return to the first rhythm Ayoub and improvisations are traded between the trios.

Even though I am credited as composer of this piece, it is actually a collaboration with the wonderful Meadows percussionists who I am honored and delighted to work with. They are the co-composers of this piece as I only provided a vehicle for them to display their creative talents through improvisation. As with everything these days, this semester has been especially challenging with masks and social distancing, however the musicians have more than met the challenge with a wonderful attitude and work ethic that has made it a pleasure to come to class each week. My warmest gratitude to students, faculty and staff at Meadows for making this a productive and enjoyable semester.

A native of Lebanon, **Jamal Mohamed** grew up in the Chicago area, where he was exposed to rich blues and jazz traditions as well as the Middle Eastern music he heard at home, and studying with the illustrious Roy Knapp, known as the "Dean of Percussion" at the famous Frank's Drum Shop on Wabash Street.

Known for his virtuosity on the doumbek, Jamal has incorporated many innovative jazz and Latin styles with this ancient instrument. He is acknowledged as a master craftsman and builds many of his own instruments. In 2010 [Toca Percussion](#) introduced three "Jamal" signature doumbeks, Arabic goblet drums he designed with Toca. In 2018 Toca introduced five more "Jamal" signature drums including a riq (Arabic tambourine), three frame drums and two mazhars (large deep shelled tambourines).

Jamal was one of the founding members of the percussion group DDrum, the 2010 winner of Drum magazine's award for best percussion group. The group has been featured in two documentaries, one an [Emmy award winning PBS short film](#) that documents their travels and observations as related octaves! The arranger, Bob Becker, has stated that he believes that there are only SIX of this instrument in existence today. This instrument is owned by Meadows faculty member Drew Lang. He purchased it from the longtime area percussionist and retired Fort Worth Symphony timpanist, the late Jack Rumbley. Jack had said that he purchased it

from CBS Studios in Hollywood. Jack passed away in 2010 and we all still miss him.

Born on June 22, 1947 in Allentown, Pennsylvania, **Bob Becker** holds the degrees Bachelor of Music with Distinction, and Master of Music (Performance and Literature) from the Eastman School of Music where he studied percussion with William G. Street and John H. Beck, and composition with Warren Benson and Aldo Provenzano. As an undergraduate he was also awarded the school's prestigious Performer's Certificate for his concerto performance with the Rochester Philharmonic. He later spent four years doing post-graduate study in the World Music program at Wesleyan University where he became intensely involved with the music cultures of North and South India, Africa and Indonesia. As a founding member of the percussion ensemble NEXUS, he has been involved with the collection and construction of a unique multi-cultural body of instruments as well as the development of an extensive and eclectic repertoire of chamber and concerto works for percussion.

Concerto for Organ and Percussion

Lou Harrison was born on May 14, 1917, in Portland, Oregon,, and died on February 2, 2003, in Lafayette, Indiana. He composed his Organ Concerto in 1972, and it was first performed the following year by Philip Simpson with the San Jose State University Orchestra. The score calls for a percussion ensembles of six great bells, three temple blocks, celesta, tube chimes, small Chinese crash cymbals, suspended cymbal, bass drum, snare drum, three wood drums, glockenspiel, three muted gongs, three high suspended gongs, three low suspended gongs, guiro, jangles, maracas, piano, six muted large plumber's pipes, large rasp, rattle, three tom-toms, and vibraphone.

For more than forty years Lou Harrison was one of the Bay Area's most distinguished musical citizens. Born in Portland, Oregon, and raised in San Francisco, he was part of and witness to some of the twentieth

century's most important developments in our country's music. In 1934, he became a student of Henry Cowell, and although the formal teacher-pupil relationship went on for only one year, the deep friendship endured until Cowell's death in 1965. At

Bill has concretized with conductors, composers, ensembles, and popular artists representing diverse musical styles – among them, Chet Atkins, John Cage, Carman Caballero, Carlos Chavez, Aaron Copland, Andrew Davis, Jimmy Durante, The Chick Mangione Orchestra, Marian McPartland, Mitch Miller, New Music of Toronto, Seiji Ozawa, Steve Reich, Doc Severinsen, Leopold Stokowski, Richard Stoltzman, Igor Stravinsky, Edgar Varese, The Paul Winter Consort, and David Zinman.

His chamber and orchestral compositions featuring percussion are performed worldwide and recorded on CDs, including two with the Rochester Philharmonic Orchestra. Bill has written books and articles about music and percussion, and he is active in presenting lectures and workshops on the subjects of percussion performance, careers in music, the business of music, and composition.

"Margie," published in 1920, was a collaboration between composers Con Conrad and J. Russel Robinson and lyricist Benny Davis. The song was named for the five-year-old daughter of entertainer Eddie Cantor who is credited with popularizing the song. "Dinah" is a popular song. The music was written by Harry Akst, the lyrics by Sam M. Lewis and Joe Young. The song was published in 1925. It was introduced by Eddie Cantor in Kid Boots that year in Pittsburgh. It was immensely popular with jazz bands and vocalists of the period and beyond, with versions by Chet Baker, Fats Waller, Ethel Waters, Bing Crosby with The Mills Brothers, The Boswell Sisters, Louis Armstrong, Duke Ellington, Cab Calloway, Benny Goodman, The Temperance Seven, The Revelers, Django Reinhardt and even Thelonious Monk.

During the 1920s and 1930s the xylophone as a solo instrument enjoyed a true "golden age". Xylophonists appeared with piano accompaniment, in dance orchestras and concert bands, and as novelty acts throughout

the vaudeville theater circuit. They were also frequently featured on phonograph records, radio broadcasts, and the soundtracks for animated cartoons and motion pictures. Girlfriends Medley was arranged in 1987 by Bob Becker. It uses the melodies of these 1920's popular tunes and is written in the improvisational style of that time.

The instrument that is being played tonight is special. It is a 5-octave Deagan Artist's Special xylophone. What makes it unique is the range. Most xylophones have a 3.5 octave range; some even 4 octaves. This one is a full 5

to World Percussion and the other, "Gamelan DDrum", directed by John Bryant, about the group's collaboration with composer and Rock and Roll Hall of Fame drummer Stewart Copeland of the "Police", and the Dallas Symphony.

Jamal is currently on the faculty at "Meadows School of the Arts, Southern Methodist University" where he teaches percussion, and directs the "Meadows World Music Ensemble" He is also the founder and director of SMU in Bali", a study abroad program that explores the arts and culture of Indonesia. He is also active as a performer currently with Balinese group, "Mandala", the improvisational group "Drum and Wind" and leads his own World Music group, the "Jamal Mohamed Ensemble".

Jamal Mohamed plays and endorses:

Toca Percussion

Sabian Cymbals

Pro-Mark drum sticks

For further information, visit: <http://www.jamalmohamed.com>.

Peart was commissioned by Drew Lang and Jon Lee through the Meadows School of the Arts of Southern Methodist University. The work is a celebration of Neil Peart, the legendary drummer and lyricist of the rock band Rush. His contributions to the percussive arts specifically, and to rock music in general, are too numerous to mention, but their

kaleidoscopic inventiveness can be heard in the Rush songs quoted in the work: Tom Sawyer, Red Barchetta, Subdivisions, The Trees, La Villa Strangiato, Test for Echo, Xanadu, Cygnus X-1, and YYZ. Drew Lang, a longtime friend and a percussionist of astonishing artistry, was a particularly strong influence on the shape and direction of this work, and I am tremendously grateful to him for asking me to write it. Mostly I tried to stay out of the way and let Peart's own notes be the guiding force.

- notes by the composer, 2020

Percussionist **Drew Lang** performs regularly with the Dallas Opera Orchestra, Dallas Symphony Orchestra, Fort Worth Symphony Orchestra and many regional orchestras in the Dallas/Fort Worth Metroplex. In addition, he is the principal percussionist with the Dallas Chamber Symphony and principal mallet player with the Dallas Wind Symphony. As a theater percussionist, he is percussionist for Casa Mañana Musicals, performs at the ATT Performing Arts Center, and the Dallas Theater Center. Drew is also a regular performer with the new music ensemble Voices of Change and plays drum set in local symphonies, classical groups and churches. He was Principal Percussionist at the Breckenridge Music Festival and Music in the Mountains Festival in Durango, Colo. As a marimba specialist, Drew has appeared throughout the United States as a soloist and in his duo with Flutist Helen Blackburn.

Drew is Adjunct Assistant Professor of Percussion and Co-Coordinator of Percussion Studies at Southern Methodist University and is percussion instructor at Eastfield College and Brookhaven College. He is also founder and director of the "MARIMBA MADNESS" summer Junior High/High School percussion camp (www.marimbamadness.com) and plays in the rock bands Scarlet Vermillion and AMP - The Alanis Morissette Project. He is a contributing author to the Revised and Enhanced 3rd Edition of Teaching Percussion by Gary Cook. Drew endorses Vic Firth Sticks and Sabian Cymbals.

The music of **Lane Harder** has been described as "vibrant," "highly-crafted," (Percussive Notes) "dramatic," "aggressive and engaging" (Austin American Statesman) and possessing an "eclectic, always intriguing, take on modernist tonality" (Theater Jones). Recent performances of his music have been by the Catholic University of America Symphony Orchestra, Peabody Opera Theatre, University of Texas New Music Ensemble, CLUTCH Wind Ensemble (UT), cellists Frank Jenkins and Anna Park (Austin Symphony Orchestra), marimbist Makoto Nakura (Young Concert Artists), soprano Rebecca Siler (The Crossing), Ju Percussion Group, the University of Georgia Governor Honors Program Percussion Ensemble, the Lone Star Wind Orchestra Percussion Ensemble and many percussion ensembles in North America, Europe and Asia. His music has appeared on programs at the 2004, 2012, 2013, 2014, and 2015 Percussive Arts Society International Conventions and the 2008 Percussion Master Series in Taipei. Other recent festivals at which his music has been programmed include the 2016 Queens New Music Festival, the 2014 Green Music Festival in Kobe, Japan, the 2014 Excessive Noise Recital Series, and the 2014 Percussion Festival of Patagonia. His performances and his original music appear on the Albany, Gasparo, Soundwaves, Slade Harte Records, BCM&D, and bu.hanan record labels. His music is published by KPP, Alternate Chords, and Rassel Editions of New York. Harder's music has been recognized with multiple awards from ASCAP as well as awards from NACUSA, Voices of Change, the Percussive Arts Society, The Florence Gould Foundation and the Texas Music Teachers Association.

Major studies in counterpoint, harmony, and analysis have been with composer and theorist Dr. Philip Lasser. Composition teachers include Narcis Bonet, Michel Merlet, Donald Grantham, Dan Welcher, Chris Theofanidis, Robert Keeley, Ross Lorraine, Kevin Hanlon and Simon Sargon. Harder holds degrees from Southern Methodist University, Johns Hopkins University and the University of Texas, and he completed a year of resident study at Kings College London. He recently served as a Graduate Fellow for Texas Performing Arts, a position made possible by

a grant from the Andrew W. Mellon Foundation. Harder is the director of SYZYGY, the contemporary music ensemble of SMU. Under his direction, SYZYGY has collaborated in live performances, coachings, and presentations with DJ Spooky, Escher Quartet, Cezanne Quartet, Nakura-Zator Duo, Uda Essim Triangle, and Meadows Opera Theater, and it has workshopped and premiered numerous works by SMU student composers.

Additionally, Harder teaches composition and music theory at SMU. Previously he served as Assistant Director of Music at Jesuit College Preparatory School in Dallas and as an adjunct faculty member of the Peabody Institute and Johns Hopkins University. He further serves on the faculty and administration of the European American Musical Alliance Summer Program in Paris, France, where he teaches counterpoint, keyboard harmony, score reading, and analysis courses and serves as Program Coordinator. Harder is a member of ASCAP.

Yes! We Have No Bananas - The story goes that one day in 1922, songwriting duo Frank Silver and Irving Cohn were on their way to work in New York City when they stopped for a snack. At a greengrocer's, the Greek immigrant owner told the tunesmiths in his broken English, "Yes! We have no bananas today." The reason the grocer had no bananas? A blight in Central America had caused a shortage. The songwriters made the phrase into the title of their next song. In a Broadway revue called *Make It Snappy*, the tune was introduced by star Eddie Cantor, and it zoomed to number one on the Hit Parade for five straight weeks. "Yes! We Have No Bananas" went on to be recorded by hundreds of artists over the years, from Louis Armstrong to Benny Goodman to The Muppets.

Bill Cahn has been a member of NEXUS, the Toronto-based percussion group since its formation in 1971, performing on concerts, films, recordings, and broadcasts all over the world. He was principal

percussionist in the Rochester (NY) Philharmonic Orchestra from 1968 to 1995. Born in Philadelphia in 1946,