

flute and contrasting percussion textures. Movement one, which is nine pages, explores the rhythmic nature of the snare drum with the wide range of the flute. At times the flute participates with the rhythmic nature of the snare drum, and at times it takes on a lyrical style over the rhythmic patterns on the snare.

Movement two is in a slow, lyrical style and features the marimba. The sonata ends with a multiple-percussion setup, which includes marimba, bells, snare drum, temple blocks, suspended cymbal and tam-tam.

The flute and percussion parts each require advanced players and will challenge both players with rhythmic figures and balance. This is an excellent work for chamber music programs and recitals.

—George Frock

PERCUSSION RECORDINGS

Dreams of the Spirit

Linda Maxey
Equilibrium

Linda Maxey's latest CD showcases her wonderfully musical playing along with the Galaxy Percussion trio (Roger Braun, Anthony Di Sanza and Michael Udow). The CD opens with "Marimba Spiritual," a classic in the marimba/percussion ensemble repertoire. This performance is one of the best I have ever heard in both its consistency and musical nuance. The opening section that begins with marimba alone is played with beautiful dynamic expression. The other instruments, played by the trio, have a wonderfully recorded presence as they enter. The piece moves to a spirited second part with much interaction between the soloist and trio. The soli section played by the trio is very exciting and leads well to the return of the marimba. From there, the piece continues to build until a

sudden *pp* sets up the final dynamic surge to the end.

"Uneven Souls," by Serbian composer Nebojsa Jovan Zivkovic, is intended to be a "Balkan response to 'Marimba Spiritual.'" It has a somewhat similar flavor to Miki's piece but adds a male chorus, here consisting of the University of Ohio Male Chorus and the Michigan Singers. There are many expressive solo marimba passages, which Maxey performs with dramatic skill. Again, the interaction between the soloist and the percussion trio is flawless, and each musical section flows into the next with an inspiring sensitivity to balance and phrasing.

One striking moment is a xylophone solo accompanied by marimba and percussion. It is rubato and expressive, and the musicians seem to perform as one. After a short drum interlude, the piece moves to a very compelling odd-meter groove with a Slavic-style melody played by the marimba. The men's choir sings in unison on one syllable, adding a haunting melodic component near the beginning and end of the piece.

The final work is Michael Udow's "Coyote Dreams," which pays homage to composer Minoru Miki. While it contains some musical elements that are similar to Miki's style, it also draws from other cultural traditions including a gamelan-styled section. Again Maxey plays brilliantly, and musical communication with the soloist and the trio is stunning.

Linda Maxey is one of the major figures in solo marimba performance. *Dreams of the Spirit* is another chapter in her many-faceted career and is a welcome addition to the list of important marimba recordings.

—Tom Morgan

Jazz Behind Bars

Lawless Percussion and Jazz

Self-published

Included in the unique percussion/jazz combo Lawless Percussion and Jazz are Larry Lawless (marimba, xylophone and vibraphone), Doug Walter (marimba and vibes), Rich MacDonald (MalletKAT bass and drumset), Bart Elliott (MalletKAT bass, bass marimba and drumset), and David Bugher (vibes and MalletKAT bass). All of the selections are original compositions by the members and include "Happy Thoughts" and "Insomnia" by Bugher, "Sharp-tooth" and "The Tortoise and the Hare" by MacDonald, "Tone Down"

and "Hevy Revy" by Elliott, "The Doctor and the Deacon" and "Attack of the 10 Octave Marimba" by Lawless, and "Pourpres Minus Rouges" and "Homonyme Fils" by Walter.

As a result of the eclectic nature of the composers, the diverse compositions reflect only one commonality among themselves—that of excellent musicianship and gifted improvisational solos from several keyboard soloists (both marimba and vibes). Of additional note are the solid drumset grooves by Elliott and MacDonald and the impeccable and realistic, foundational MalletKAT bass lines.

The overall effect of the CD is one of very clean performances and inspired individualistic compositional passion.

—Jim Lambert

Out of the Blue

Nexus and Fritz Hauser

Nexus Records

If you enjoyed the Nexus and Fritz Hauser showcase concert at PASIC 2004, then you will enjoy this live recording of that very concert.

Hauser's drumset solo "time flies" is a 15-minute journey through the many different sounds that can be created on a small drumset. Using various implements, Hauser moves from serene to gentle groove to minimalism within his solo.

The much longer improvisation including Hauser and Nexus is titled "out of the blue." Returning to their improvisational roots, Nexus brought many of their own unique instruments to this concert. As a member of the audience at the PASIC concert, I was amazed to see the amount of equipment on stage. The quintet and soloist act as one entity throughout the 25-minute work. They strive to create unique soundscapes and interact with one another, taking the piece in many different directions.



As an added track on this CD, a live recording of Bob Becker's "Away Without Leave" is included. This piece uses several snare drums, toms and timbales and is dedicated to Steve Gadd. It is a medley of snare beats including Gadd's "Duke's Lullaby," Ed Lemley's "Crazy Army" and a traditional military beat, "The Army 2/4."

—Brian Zator

Songs of the Diaspora

Joseph D. Mitchell

Self-produced

The term "diaspora" has as its Greek cognate a meaning of "a scattering or sowing of seeds" and can refer to any people or ethnic population who are forced or induced to leave their traditional ethnic homeland. In its Jewish sense, the term Diaspora is used to refer to the historical movements of Jews being exiled into Babylonia in 586 B.C. There are additional usages of the word to express other "diaspora-like" events in the 19th and 20th centuries that depict the migration of ethnic groups to Europe and North America from other nations.

Percussionist Joseph D. Mitchell and tubist William Roper are featured on Mitchell's original compositions "Chorale," "Funky Ward 9," "Speak Perfect English," "Somewhere in the Universe," "Ethiopia Saluting the Colors" and "I Remember Horace." These compositions are characterized by free and modal improvisation, spoken words with musical interludes, and Afro-Cuban drumming.

The opening "Chorale" is a memorial to the "Freedom Riders" of the American civil-rights movement of the 1960s and features a tuba and vibraphone duet. "Speak Perfect English" combines Roper's repetitive tuba motives with improvisational vibraphone responses.

The overall mood of this CD is of somber reflection and intense memorialized musical passion regarding the composer's stated historical intentions. This CD is not for everyone, but it will appeal to people with a musical background and to those whose interests are more research or historically oriented.

—Jim Lambert

