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### The Music of Daniel Guzman Loyzaga, Mike Davison & Friends

Department of Music, University of Richmond

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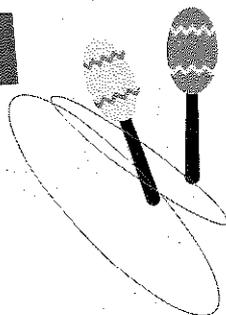
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**CONCERT SERIES** Fall 2021-Spring 2022



**UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC**



**The Music  
of Daniel Guzmán Loyzaga  
Mike Davison & Friends**

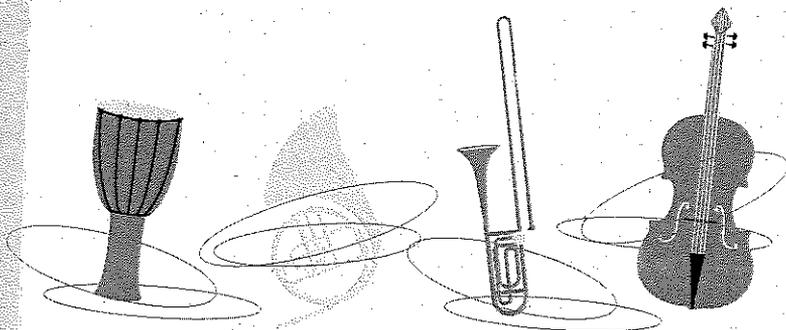
**Thursday, April 14, 2022**

**7:30 p.m.**

**Camp Concert Hall  
Booker Hall of Music**



**music.richmond.edu**



## PROGRAM

Trio, op. 3 (2017)

Mike Davison, flugelhorn  
Ronald Crutcher, cello  
Joanne Kong, piano

Tee for Two (2022: world premiere)

Kelly Rossum, trumpet and flugelhorn  
Mike Davison, trumpet and flugelhorn

Chamber Ensemble:

Nick Weiser, piano  
Maeve Berry, synthesizer  
Marko Marcinko, drum set and percussion  
Bobby Leidhecker, drum set and percussion  
Jaren Angud, percussion  
Randall Pharr, bass

Caribbean Sounds Suite, in Two "Moments" (2015)

Mark Lusk, trombone  
Mike Davison, trumpet and flugelhorn

Chamber Ensemble

## NOTES ON THE PROGRAM

Mike Davison

I'm not sure why, but the minute I walked out of my hotel room in Santiago de Cuba, I felt at home. It was the nineties, the Russians had pulled out, and it was the end of the "Special Period." Perhaps it was the ubiquitous music or the welcoming nature of Cubans that made me feel at home. I remember sitting in with my first local band: the Cubans were so gracious, and after seeing my trumpet, said, "Trumpetista!!" and invited me on stage. Learning the traditional Cuban music has been my journey for over 20 years. I call this process learning in the "Galapagos of Soundscape," whereby I can learn traditional Cuban music that hasn't changed since the 50s by imitating, assimilating, and blending it with my technique. The *clave* rhythm has nestled in my psyche and I feel at home in Cuban music.

One might suspect that I go down to Cuba for the music. It's only partially true. After 20 years, the reason I keep returning is not only the musical experiences for myself, professionals, and students, but because of the relationships that I have established with a few Cuban musicians.

The first person I met was Peter Loman. He was my first "sponsor," since he was a trumpeter, played traditional music, and led his own band in Santiago de Cuba. He also spoke great English, which not only allowed me to learn the music aurally through his playing, but through his verbal explanations of the music and traditions. He was my first teacher in Cuba. Peter has been in Cuba for over 35 years. And Peter is from Finland! An anomaly in the Cuban music scene, but plays like he was born in Cuba! Peter is here for the month of April as an artist-in-residence in the Department of Music.

After a few years, I met the man whom I call "the Leonard Bernstein of Cuba," Daniel Guzmán Loyzaga. There are a few people you meet who, when they go through a metal detector, the only image that appears is that of a large heart: this is Danny.

*Continued ...*

He is also a great composer, intellect, arranger, performer, and teacher. Please read his bio to get only a glimpse of what he has accomplished. When I first met him, he asked me to play a couple of classical concertos with the Orquesta Sinfónica de Oriente in Santiago de Cuba. He was conducting and arranging for the orchestra at that time. Since then, we haven't looked back. He has been the catalyst that makes our musical adventures in Cuba happen. I was a part of a brass group that played the first brass quintet concert in Cuba and have been fortunate (along with Penn State University's trombone professor, Mark Lusk) to be the first American to perform at the Santiago Jazz Festival. We also created a series of musical offerings called *Pictures at a Cuban Exhibition*, consisting of original musical compositions depicting Cuban paintings. *Pictures* has also been performed at the University of Richmond. Over time, I have developed trust with the people of Santiago, a trust that is quite unique between Cubans and Americans. When someone refers to my experiences in Cuba, I always cite the "3 P's": Patience, Perseverance, and Persistence. I keep going back to Cuba, creating different avenues for performance and creating many friendships across the Florida Straits. I call my story "Jazz Diplomacy: Solving a Rift with a Riff."

Stating all this, it still couldn't have been possible without Daniel Guzmán Loyzaga. I am honored to be a part of three compositions he has written for me and my colleagues. Danny went to high school in the US, and while his first instrument is the violin, he played saxophone in a traditional Cuban band. He was well equipped to compose for us!

Daniel Guzmán Loyzaga was scheduled to be here for the concert and to be our artist-in-residence for the month of April. Unfortunately, illness has prevented him from traveling, and we hope and pray for his speedy recovery.

Danny - this concert is for you, mi amigo!

### **Trio, op. 3**

This work, scored for flugelhorn, cello, and piano, was premiered in 2017 at the concert hall of the José Martí National Library in Havana, by tonight's performers, Mike Davison, Ronald Crutcher (then President of the University of Richmond) and Joanne Kong.

### **Tee for Two**

An up-tempo dance composition, "Tee for Two" was written this year for myself and Kelly Rossum, the trumpet teacher at Christopher Newport University. Kelly has made the trip to Cuba with me and has fallen in love with the country and its music. I asked Danny to compose a piece where Kelly and I would switch from flugelhorn to trumpet (and back), sometimes in a very short time!

### **Caribbean Sounds Suite**

The *Caribbean Sounds Suite* is in two "moments," Danny's word for movements. Written for myself and Mark Lusk on trombone, the work was premiered in Santiago de Cuba in 2015 with the Esteban Salas Symphony Orchestra, which is the orchestra from the music academy in Santiago. On my request, Danny has rescored the work for chamber ensemble. Below are notes on the *Caribbean Sounds Suite* written by Daniel Guzmán Loyzaga for its 2015 US premiere in Richmond:

*This work is a summary of sound, dance, and epic atmosphere of the history of the Archipelago located in the Caribbean Sea. After the discovery, conquest, and colonization of the Caribbean Islands by the great European powers (Spain, Portugal, France, England and the Netherlands), starting at the turn of the 15th century, and the massive commerce and slave trade coming mostly from West Africa, the phenomenon of mixture and transculturation occurred as all the aforementioned factors collided with the local millenary aboriginal cultures. The latter were ethnic groups of "Indians" that inhabited these islands, originally coming from South America. These aboriginal peoples were mostly Tainos and Caribes, which later gave a name to the region.*

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*As with most conquests, it did not happen in a peaceful or happy environment. The excessive exploitation of the aboriginals gave place to revolts, first by the Indians and later by the slaves, which were crushed by the Europeans with unprecedented cruelty. The aboriginal peoples of the entire Caribbean region were slaughtered and almost exterminated with impunity.*

*The first Moment of this musical work reflects the Discovery, Conquest, and Colonization of the Caribbean region, in a bucolic, peaceful and very primitive sound environment. One can hear moments of bucolic peace, hope, homesickness, war, suffering, and death.*

*Finally, from the fusion of these different cultures results the advent of today's rhythms, melodies and popular dances of the Caribbean people: the danza, danzón, bolero, son, conga, merengue, calypso, reggae, and sparks of other rhythms and melodies of several Caribbean islands.*

*Based on the great knowledge, and experience and love for Afro-Cuban music, Caribbean music and Latin Jazz of Dr. Mike Davison and Master Professor Mark Lusk, as well as their mastery and virtuoso character while performing their respective instruments, I felt motivated to write this musical work, dedicated, with great pleasure, to them. At times, the solo parts performed sing soft melodies, other times they scream, cry, laugh, and dance with joy.*

*May this Caribbean Sounds Suite be my humble and heartfelt contribution to these great men and talented, prestigious, and recognized Maestros.*

### **Bios**

**Daniel Guzmán Loyzaga** is a violinist, saxophonist, arranger, orchestrator, composer, conductor, and teacher. Maestro Guzmán founded a number of music groups and organizations, including the Orquesta Los Taínos in Santiago de Cuba (1955-1978); was a violinist with the "Orquesta Sinfónica de Oriente" in Santiago de Cuba (1962); was conductor of the Marching Band, Choir

and Popular Music Ensemble of Instituto de Santiago de Cuba (1960); the Chamber Orchestra at the Conservatorio Provincial de Música "Esteban Salas" (1961); TV programs and orchestra conductor for Cubavision and TeleRebelde (1969-1978); musical director of recording studios "Siboney-EGREM" in Santiago de Cuba (1978-1985); honorary guest conductor of "Danzonera Sierra Madre", México (2009-); honorary conductor of Orquesta Popular de la Universidad de Nuevo León, México (2012-) and permanent honorary guest professor at Rotterdam Superior Conservatory (1993-), Rotterdam, The Netherlands. Guzmán was also the founding director of the Provincial Center of Music Miguel Matamoros in Santiago de Cuba, an institution where he chairs the Technical-Artistic Council. Guzmán, the past president of "Concierto Santiago" UNEAC (National Union of Writers and Artists of Cuba), hosts and conducts a festival each year in May.

Maestro Guzmán has worked with Mike Davison of the University of Richmond performing in both classical and Cuban folk music styles. The two collaborated to present a big band concert for the festival Concierto Santiago 2014, with students from the University of Richmond, Penn State University, and the Conservatorio Provincial de Música "Esteban Salas." Maestro Guzman composed a concerto for trumpet and trombone for Mark Lusk, the trombone teacher at Penn State University, and Dr. Davison, which was premiered at the 2015 Festival in Santiago de Cuba. During the past few years, Guzman, Davison, and Lusk have collaborated on a project titled *Pictures at a Cuban Exhibition*, modeled after Mussorgsky's *Pictures at an Exhibition*, to create new compositions depicting Cuban paintings. The jazz ensemble that performed on these concerts was conducted by Guzman and Davison. The concert was also performed at the University of Richmond to a standing-room-only audience. And in 2017, cellist Ronald Crutcher (then, the president of the University of Richmond), pianist Joanne Kong, and Dr. Davison premiered "Trio" by Guzmán in Havana.

Maestro Guzmán has been on the jury of many national and international events such as festivals Benny Moré in Memoriam,

*Continued ...*

Sindo Garay, the Creator Musical, Boleros de Oro, CUBADISCO, Lira Bratislava (Slovakia), Orfeo de Oro (Bulgaria), Sopot (Poland), and the Adolfo Guzmán contest of Santiaguero Carnival music. He also was invited to the White Nights festival in Leningrad, Russia. Since 1986, Mr. Guzmán has been on the faculty at the Conservatorio Provincial de Música "Esteban Salas" in the areas of performance and orchestration, and is director of the Youth Orchestra. As a director and music producer, he has produced more than 40 recording projects in various media (LD, cassettes, CD, and DVD) for Cuba, England, Holland and Japan, and has worked in Germany, Bulgaria, Canada, Czechoslovakia, Colombia, Spain, the USA, Finland, France, Holland, Hungary, Panama, Poland, Sweden, USSR, and Venezuela. Mr. Guzmán won the Grand Prize at the Orchestration at the National Festival of Music Creator in 1971 and has received numerous awards and honors for his musical works including the Order of the Cuban Culture, Order Raul Gómez García, and Plate José María Heredia.

### **The Soloists**

**Dr. Joanne Kong** has performed to critical acclaim around the world as solo and chamber keyboardist, including performances in Canada, Italy, Austria, Cuba, Colombia, Jamaica, India, and a 2015 tour of Brazil sponsored by the Partners of the Americas. She holds the distinction of releasing the first harpsichord-piano recording of Bach's Goldberg and Beethoven's Diabelli Variations, and her honors include fellowships from the American Academy of the Arts in Europe, Bach Aria Festival, and the Grand Prize in the 1985 International Piano Recording Competition. She has collaborated with noted string performers Daisuke Yamamoto, Karen Johnson, Lindsey Strand-Polyak, James Wilson, Lisa Terry, and Ronald Crutcher; performed with numerous ensembles including the Shanghai String Quartet and Eighth Blackbird; and is a founding member of the Richmond Piano Trio. Dr. Kong is in regular demand as an instrumental and chamber music coach, and coordinates the chamber ensembles program at the University of Richmond. For more information, visit [www.joannekongmusic.com](http://www.joannekongmusic.com).

**Dr. Ronald Crutcher** was born in Cincinnati and began studying the cello at the age of 15 with Professor Elizabeth Potteiger, a faculty member at Miami University in Oxford, Ohio. At the age of 17 he won the Cincinnati Symphony Young Artist Competition. As a Woodrow Wilson and Ford Foundation Fellow, he studied at Yale University with the renowned cellist Aldo Parisot and became the first cellist to receive the Doctor of Musical Arts degree from Yale. The recipient of a coveted Fulbright Fellowship, Crutcher continued his studies in Germany with Siegfried Palm and Gerhard Mantel. He made his Carnegie Hall debut in March 1985. Dr. Crutcher has performed numerous recitals in the United States, Europe, and South America, and has recorded for Austrian and German radio. For almost forty years, he performed in the USA and Europe as a member of the Klemperer Trio, with Erika Klemperer, violin, and Gordon Back, piano.

Ronald Crutcher has written several articles on music for professional journals and reference books and has served internationally as a consultant for numerous music and fine arts programs. He has served on the boards of the Austin, Boston, Cleveland, and Richmond symphony orchestras. He is also a member of the Board of Advisors for the Sphinx Organization, and he has twice served as a member of the jury for the Sphinx Competition. Dr. Crutcher is a past president of Chamber Music America. His thematic memoir, *I Had No Idea You Were Black: Navigating Race on the Road to Leadership*, was published by Clyde Hill in February 2021.

Dr. Crutcher is President Emeritus and University Professor at the University of Richmond, where he served as the tenth president from 2016-2021. He is also President Emeritus of Wheaton College in Norton, Massachusetts. Dr. Crutcher formerly served in senior leadership positions at the Cleveland Institute of Music and the Butler School of Music at the University of Texas at Austin; and he was Provost and Executive Vice President for Academic Affairs at Miami University of Ohio, and Professor of Music. He currently serves as Chair of the Board of the American Council on Education

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and is a Senior Fellow of the Aspen Institute.

**Dr. Kelly Rossum** is an international trumpet artist, improviser, and composer. He has performed everything from lead trumpet at New York's famed Birdland jazz club to baroque trumpet in Bad Säckingen, Germany; and from improvised free jazz in Bangkok, Thailand to traditional *Son* in Santiago de Cuba. His original compositions, incorporating improvisational and contemporary avant-garde techniques, have been commissioned, performed, and recorded by individual artists and large organizations alike. He has provided original scores for both film and dance and has received support from the American Composers Forum and the Jerome Foundation. Kelly Rossum is currently Associate Professor of Trumpet / Composition and Chair of the Department of Music at Christopher Newport University in Newport News, Virginia. For more information, visit <https://www.krossum.com>.

**Mark Lancaster Lusk** became a member of the Penn State faculty in 1986. Prior to his appointment, he enjoyed a varied career with such diverse groups as the Woody Herman Thundering Herd, the Chicago Symphony Orchestra, the Eastman Wind Ensemble, and the Chicago Contemporary Chamber Players. He continues to have an active playing career as a soloist, clinician, and freelance musician. As a member of the Woody Herman Alumni Band, he has performed throughout the United States and abroad, including featured performances at jazz festivals in China, England, France, Finland, Germany, Italy, Malaysia, Norway, Portugal, Spain, Scotland, and Sweden. The two most recent recordings of the Woody Herman Alumni Band, *The 60th Jubilee* and *Live in London*, are available on the New York Jam label.

Mr. Lusk has also performed on Broadway, including the recent production of *Little Women* (original cast album available from Ghostlight Records). His successful experience on Broadway has allowed him to play such memorable shows as *Les Misérables*, *Phantom of the Opera*, *Sunset Boulevard*, *Victor/Victoria*, *Miss Saigon*, and *Beauty and the Beast*. His performing and teaching have also taken him to South America. Mr. Lusk has toured Chile

as an artist/clinician, teaching and performing throughout the country, including a performance with the Orquesta Sinfónica de Concepción and the Orquesta Sinfónica de Chile. He has also visited Argentina, where he served as an artist/clinician and was the first trombone soloist in the history of the Teatro Colón.

In the summer months, Mr. Lusk is a member of the faculty at the Cleveland Trombone Seminar, the Interlochen Trombone and Tuba Institute, and the Interlochen Summer Arts Camp as a Valade Fellow instructor. Each year, Mr. Lusk tours as a soloist and with various groups that take him to numerous universities and schools of music across the United States. He has often performed at the New York Brass Conference, the Eastern Trombone Workshop, and the International Trombone Workshop, where he was invited to conduct the William Cramer Memorial Trombone Ensemble of College Professors. Mr. Lusk is a native of Brandenburg, Kentucky. He holds undergraduate and graduate degrees from the Eastman School of Music and a performance certificate from Northwestern University. He is an artist/clinician for S. E. Shires Trombones, and has published *Trombonist's Guide to the Unaccompanied Cello Suites of J. S. Bach* (Lyceum Press).

Distinguished trumpeter **Michael Davison** is a gifted performer, respected professor, published composer, and ethnomusicologist. Dr. Davison's love of music has shaped his life and career. He is in demand around the world as a classical and jazz performer and educator. As a performer, he has given jazz and classical recitals all over the United States as well as in parts of France, the Netherlands, Sweden, Australia, Spain, South Africa, China, and Cuba. Davison has recorded four jazz CDs as both a leader and sideman. His classical CD, *Fenster*, received rave reviews from the International Trumpet Guild Journal. Widely considered an expert in Cuban music, he performs and teaches Cuban music at the University of Richmond and worldwide.

As a jazz musician, Davison has performed with the late tenor saxophonist and 11-time Grammy winner, Michael Brecker,

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popular jazz trombonist Curtis Fuller, and legendary Latin jazz saxophonist and composer Justo Almario. He has also performed alongside of some of Motown's most iconic singers and groups, including Natalie Cole, Aretha Franklin, the Temptations, and The Four Tops.

As a classical musician, Davison has performed with Rhythm and Brass, a group that plays everything from Bach to Pink Floyd. He has performed with the Wisconsin and Whitewater Brass Quintets, the Rochester Philharmonic, Wisconsin Symphony, Wisconsin Chamber Orchestra, the St. Louis Symphony Orchestra and the Richmond Symphony. Davison has performed for Pope John II and George Leonard Carey, Archbishop of Canterbury.

A Wisconsin native, Davison has been playing the trumpet for as long as he can remember. Growing up with a father who played the trumpet every night, Davison learned to appreciate music at a very young age. Davison's love of the trumpet took him to the prestigious Eastman School of Music where he completed his undergraduate studies. He went on to receive his masters from the University of Wisconsin-Whitewater and finished at the University of Wisconsin-Madison, where he earned his doctorate.

Davison has published two transcription books on famed trumpeter Randy Brecker. *Randy Brecker: Artist Transcriptions/Trumpet* was published by Hal Leonard Publishing Company and *The Music of Randy Brecker: Solo Transcriptions and Performing Artist Master Class CD* was published by Warner Bros. Inc. In addition to transcribing, Davison has also published jazz and Afro-Cuban compositions with Walrus Music.

His influence as an educator goes beyond the University of Richmond's campus. Davison is on the Board of Directors of the National Trumpet Competition and has also serves as trumpet teacher and head of the brass area at the world-renowned Interlochen International Arts Camp in Interlochen, Michigan. Dr. Davison hosted the International Trumpet Guild Conference in 1999.

Along with producer Ed Tillett, Davison completed *Cuba: Rhythm in Motion* (available on YouTube), a documentary tracing the musical genealogy between Cuban rhythms and American jazz. The film has been shown around the world, including Spain, Australia, Cuba, and Mexico. For over 20 years, Dr. Davison has led student and professional musicians to Cuba to perform classical, jazz, and Afro-Cuban music. Davison also produces a show every year at the University of Richmond and Santiago de Cuba called *The Cuban Spectacular*. This year, the show is titled *From the Big Easy to the Big Apple: A Celebration of the Mambo!*

### **The Ensemble**

A recent graduate of the Master of Music in Accompanying and Chamber Music at the Eastman School of Music, **Maeve Berry** is a collaborator who finds immense joy in working with both singers and instrumentalists. Prior to studying at Eastman, Maeve received a Bachelor of Music in Piano Performance at The Pennsylvania State University, as a *cum laude* graduate in the studio of Dr. Christopher Guzman. She received several awards throughout her college years, including the prestigious Presser Scholarship in 2018. In the spring of 2019, Maeve was awarded the Creative Achievement Award from the College of Arts and Architecture and was also inducted into Pi Kappa Lambda at Penn State.

At Eastman, Maeve is currently pursuing a Doctor of Musical Arts in Piano Accompanying and Chamber Music with Dr. Andrew Harley and holds a graduate assistantship in both studio accompanying and opera. Maeve was awarded the Brooks Smith Fellowship and the Jean Barr Endowed Scholarship to continue her subsequent degree studies at Eastman. She received the Barbara M. H. Koeng award in 2020 for excellence in vocal collaboration and the Jean Barr Award in 2021. She also pursued an Advanced Certificate in Music Theory Pedagogy in addition to her master's studies.

During her master's studies, she was also accepted into several summer programs such as Songfest LA and Toronto Summer

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Music Festival Art of Song program. She will attend those festivals this summer. This year, Maeve was a finalist in the Kneisel Lieder Competition. Maeve is also an Encouragement Award Winner, along with her singer, in the Gerda Lissner International Lieder Competition in New York City.

**Nick Weiser** is that most rare combination - a musician's musician, and a musical ambassador to the masses. A communicative artist skilled not only as a pianist, conductor, and bandleader, but as a composer, arranger, educator, and scholar, Weiser has performed to acclaim as a soloist and collaborator in numerous idioms. Diligence, curiosity, and love of music led him from his tiny hometown of Dighton, Kansas first to the University of Kansas, and then on to the Eastman School of Music, where he earned his M.M. and D.M.A. in the Department of Jazz Studies & Contemporary Media under the tutelage and mentorship of Harold Danko and Bill Dobbins, among others.

Weiser has dazzled audiences around the United States and in Europe with performances at the Santiago de Cuba International Jazz Festival, the Montreux Jazz Festival, the Umbria Jazz Festival, the Xerox Rochester International Jazz Festival, New York City's "Prez Fest," and Carnegie Hall. He has enjoyed performance engagements with musicians including Dick Oatts, Byron Stripling, Bob Brookmeyer, Christian McBride, Peter Erskine, the Glenn Miller Orchestra, and the New York Voices. Highly regarded as a collaborative pianist, Weiser appears on recent CD releases by tubist Justin Benevidez of Florida State University, longtime Ithaca College trumpet professor Frank Gabriel Campos, and Weiser's own jazz trio, i3o, featuring bassist Nicholas Walker and drummer Greg Evans. He is in the process of recording his own solo piano album, to be released in 2022.

A passionate and dedicated educator, Weiser has been the architect and director of the Jazz Studies curriculum at the State University of New York at Fredonia since the program began in 2017. Among his duties at SUNY Fredonia, Weiser is proud to conduct two stellar big bands, the Fredonia Jazz Orchestra and the *DownBeat* award-

winning New Jazz Ensemble. In the greater Fredonia community, Weiser serves as artistic director of the Fredonia Jazz Society, which he co-founded, performing regularly and facilitating concerts sponsored by the organization. Prior to coming to Fredonia, Weiser taught at Ithaca College from 2011 to 2017 and at Cornell University from 2013 to 2017, and has maintained a private teaching studio for many years.

During his years in the music industry, **Marko Marcinko** has worked as a freelance musician playing drum set, percussion, piano/keyboards, bass guitar, vocals, and trombone. He has also served as a studio session player, arranger, musical director, and producer for numerous commercial jingles, indie-films, and off-Broadway, club and theater engagements. Born in Archbald, Pennsylvania, Marcinko studied technique with drumming master Joe Morello and continued his training at the University of Miami (FL) where he studied classical, jazz, Brazilian, and Afro-Cuban styles under professors Fred Wickstrom, Steve Bagby, Steve Rucker, Harry Hawthorne, and Ney Resaro. Marcinko toured and recorded with jazz legend Maynard Ferguson in the mid-90s and with NEA Jazz Master Dave Liebman as a member of the Dave Liebman Group, 2000-2014. He currently works with the Grammy-nominated Dave Liebman Big Band and the Organik Vibe Trio featuring Joel Frahm, Ron Oswanski, The Hal Galper Trio and The Marko Marcinko Latin Jazz Quintet. He is founder and artistic director of the PA Jazz Alliance and the Scranton Jazz Festival, and has served as a consultant, clinician, and adjudicator throughout the United States, Canada, South America, Europe, and Japan. Over the past 30 years, he has performed with Joe Henderson, Phil Woods, Jimmy Heath, Clark Terry, Jon Faddis, Slide Hampton, Benny Golson, Bob Dorough, Red Rodney, Arturo Sandoval, Michael Brecker, Randy Brecker, Mulgrew Miller, Delfeayo Marsalis, Wallace Roney, John Pizzarelli, Kurt Elling, Tierney Sutton, Janis Siegel, Terell Stafford, Joe Lovano, Anthony Jackson, Mike Stern, and Will Lee. He has also performed with popular musicians and entertainers including John Legend, Jon Secada, Joan Rivers, Jay Leno, Connie Francis, Joe Piscopo, Don

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Rickles, Melba Moore, Juan Gabriel, Clay Aiken, Bob Newhart, and Nicol Williamson. Marcinko serves as Director of Jazz Studies and Professor of Drum Set Studies at Penn State University, where he conducts Centre Dimensions, the premier twenty-piece jazz ensemble. This incredible jazz ensemble performs with several internationally known artists each year during the annual Penn State Jazz Festival. Marcinko also directs the vocal jazz ensemble, Vocal Dimensions, and oversees the Jazz Combo program that features numerous small jazz and contemporary music ensembles during the school year. Marko Marcinko endorses Yamaha Drums, Zildjian Cymbals, Vic Firth Sticks, and Aquarian Drum Heads.

**Jaren Angud** is a drummer and percussionist, currently based in Central Pennsylvania, who has made a career as a freelance percussionist and recording artist. Jaren toured around the world, playing drums on Broadway shows such as the US/Canada tour of *Flashdance: The Musical*, and the 25th Anniversary International tour of Disney's *Beauty and the Beast*. He also served as timpanist of the Celtic Thunder Symphony Holiday tour, and performed percussion on the tour of *Beautiful: The Carol King Story*. After settling into Lancaster, PA, Jaren took up residency as the house drummer for the American Music Theatre for several years. He is currently the artist-in-residence at the historical Fulton Theatre in Lancaster, serving as the drummer and percussionist of their pit orchestra. Jaren can also be found performing with local artists and bands, both live and in the studio. Jaren graduated from Penn State University with his Masters in Performance, studying with Dan Armstrong and Marko Marcinko. He also graduated from Rowan University with a Bachelors in music performance and education, studying with Dean Witten. Jaren is forever grateful for his teachers and mentors that have given him the guidance, passion, and encouragement to pursue a wonderful career in music!

**Bobby Leidhecker** performs both as a concert and jazz percussionist throughout Pennsylvania and nationwide. Bobby began his career by appearing with the world renowned Empire Brass Quintet from 1986 to 1994. With the EBQ, he became a Yamaha Performing Artist and played in concert with the

Pittsburgh, St. Louis, Detroit, Philadelphia, Harrisburg, Cincinnati, Rhode Island, and Rochester Symphony Orchestras. He has also performed at the South Street Seaport and Carnegie Hall in New York City, the Boston Esplanade, as well as with the National Symphony at the Kennedy Center in Washington, DC. He was the featured percussionist on the Empire Brass' 1992 and 1993 tours of Japan, as well as the Telarc CD *Empire Brass: On Broadway*. Bobby is a founding member and President of the Williamsport City Jazz Orchestra and has been the principle timpanist with the Williamsport Symphony for 36 years. Other artists and groups that Bobby has performed live with include: Kaitlyn Lusk (*Homespun and Filmsong*), The Front Porch Country Band, Spiral Starecase, Mark Lusk and Mike Davison, Eddie Severn, Guire Webb, The Buzz Jones Big Band, The Don Rickles Show, The Young Americans, The Anne Murray Christmas Show, The Vocalists of the Lawrence Welk Show, and the Rich Little Show. Bobby taught Instrumental music and digital audio recording in the Loyalsock Township School District for 32 ½ years, and served on the Jazz Faculty for the annual Mason/Dixon summer jazz camp at Gettysburg College for 10 years. As a clinician, he has presented at PMEA sponsored events in schools throughout Pennsylvania. Bobby lives in Williamsport, PA with his wife and musical partner, Aegina. They have two sons, Jeremy and Christopher, who are also accomplished musicians and composers.

**Randall Pharr** is an acoustic and electric bassist residing in Richmond, Virginia. Specializing in many genres of American and Latin music, and comfortable in various settings from solo to large ensembles, Randall enjoys a wide variety of musical opportunities such as performing with jazz orchestras, symphony pops, festivals, concerts, club dates, weddings, recording sessions and international travel. Randall teaches electric and jazz bass at the University of Richmond.