

The Evolution Of Solo Marimba Repertoire

The evolution of solo marimba repertoire has taken place almost entirely in this century. However, no written record of this evolution exists and only small articles in specialized journals cover the composers and performers who helped it evolve so quickly. In the following pages, I will attempt to re-construct that evolution using what little written resources subsist. I have relied largely on the journals of the Percussive Arts Society and the *Instrumentalist* as well as sporadic entries in other music magazines and journals. I have limited my discussion to four-mallet marimba literature that is unaccompanied.¹

The earliest uses of the marimba as an instrument in European/North American art and popular music are also somewhat unrecorded. In 1952, Hope Stoddard wrote “Since 1915 when it made a sensation at the World’s Fair, the marimba has been popular.”² It is unclear when the first four-mallet performances took place. The marimbists of Mexico and South America usually played the marimba as a group and some of the accompaniment figures were known to use two mallets in one hand.³ (This allowed the player to create harmony.) In North America, vaudeville percussionists were known to use this technique and there are also examples in the orchestral glockenspiel

¹ There seems to be a tradition in the early and middle part of this century of performing with piano accompaniment for entire recitals. These concerts featured transcriptions for the marimba and piano. I have excluded these because they don’t reflect changes in the technique or prominence of the instrument and its literature. It is interesting to note that accompanied pieces are rare at the time of this writing; unaccompanied solo pieces account for most of the marimba pieces performed now.

² Hope Stoddard, “Xylophone, Marimba, Glockenspiel, Vibe” *International Musician*, (October, 1952) 24-27.

³ Vida Chenoweth, The Marimbas of Guatemala, (The University of Kentucky Press, 1974), 1-105.

literature from as early as 1888 that point to an accepted technique for holding more than one mallet in one hand.⁴

The majority of the early literature (pre-1940) for solo marimba appears to be transcriptions. In 1948 an article about marimba repertoire by James Dutton, a noted percussionist and percussion pedagogue, cites only one original four-mallet work.⁵ (This is Op. 11, No. 3 by Clair Omar Musser.) The remaining entries are all transcriptions.

Transcriptions are hard to research because they were usually personal transcriptions; or, they were a part of a larger collection or book. Also, most programs do not include the arranger's name or information. Below is an example of what would appear on paper as a marimba piece by Bartok.

Bela Bartok, "Peasant Dance"

⁴ The glockenspiel part to Rimsky-Korsakov's "La Grande Paque Russe" (1888) calls for three mallets (two in one hand and one in the other): and, Ravel calls for four mallets in the glockenspiel part to the 5th movement of the "Mother Goose Suite" (1912). Also, Respighi calls for three mallets in the glockenspiel part to "The Pines of Rome" (1924).

⁵ James Dutton, "Bar and Mallet Clinic," *The Instrumentalist*, (November-December, 1948) 34-5.

4 3 2 1
Medium Rubber
Allegro Deciso

Peasant Dance Bartok

This particular example is taken from a method book by Linda Pimental but in a program, it would be listed as: “Peasant Dance” by Bela Bartok.⁶ This makes it difficult to accurately gauge the importance of these transcriptions to the literature; because, it is not known how many notes were omitted or to what extent the piece was shortened or arranged.

Clair Omar Musser remains revered as the instruments first master teacher and performer. He was also an instrument designer, arranger and composer. In regards to his compositions David P. Eyler writes:

⁶ Linda Lorren Pimental, Bar Percussion Notebook Volume II, (Columbus: Permus Publications, 1980), 21.

Throughout his musical career, Musser wrote and arranged compositions mainly for marimba and marimba ensembles. By 1941, he had published fifty-three works, which included piano solos and sacred music, in addition to solos and arrangements for the marimba and vibraphone. Gordon Stout suggests that Musser may have written a total of twelve operas [opuses?] of ten pieces each for marimba. Today, there are only a few of these works available, most of which are published by Studio Four Publications.⁷

Musser's compositions are prominent in my research, as will be seen when we compare repertoire from different time periods, but the number is limited to about eight compositions.⁸ Below is the beginning of the Etude in Concerto Major, Op. 6, no. 10. Musser employs mostly double vertical strokes with a few single independent strokes.⁹

Clair Omar Musser, *Etude in Concerto Major, Op. 6 no. 10*, (measures 1-20)

⁷ David P. Eyler, "Clair Omar Musser and His Contributions to the Marimba," *Percussive Notes* 28 No. 2 (Winter 1990) 62-3.

⁸ These include: Etude Op. 6 no. 2 with accompaniment; Etude Op. 6 no. 8 in GM; Etude Op. 6 no. 9 in BM; Etude Op. 6 no. 10 in CM; Etude Op. 11 no. 4 for 2 mallets; Prelude Op. 11 no. 3 with accompaniment; Prelude Op. 11 no. 7 in DM; and the Scherzo Caprice.

⁹ See Appendix No. 1 for a complete description of the strokes used on marimba.

2

To Burton Lynn Jackson

Etude in C Major

MARIMBA (4 Mallets)

Op. 6, No. 10

Allegretto $\text{♩} = 112$

CLAIR OMAR MUSSER

p

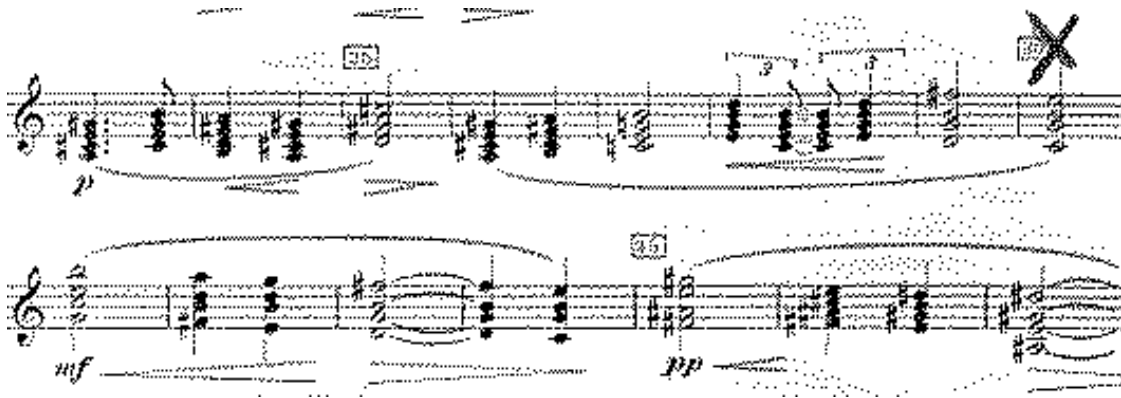
f

Musser appears to be the first composer of lasting significance to write for the instrument. However, his compositions are mostly pedagogical and are not considered to be serious concert music.

The first major composer to write for the marimba was Paul Creston. He wrote *Concertino for Marimba* in 1940.¹⁰ Although this is an accompanied piece, I would like to discuss it briefly because it undoubtedly influenced many later composers. The first and third movements are for two mallets only. It is the second movement that employs four-mallet technique.¹¹ Most of the chords are in a closed position and the intervals for each hand do not exceed a sixth. All of the four-mallet playing is chorale style--rolled chords in four voices. There are no instances of independent strokes by either hand.

¹⁰ For a detailed history of this work's genesis and early existence, see Shirley Hixson, "From Whence Came Paul Creston's Concertino for Marimba and Orchestra Opus 21?" *Percussive Notes*, 14 No. 1 (Fall 1975) 22-3.

Paul Creston, *Concertino for Marimba*, Movement II, Measure 23-37



By 1957 when Robert Kurka wrote his *Concerto* for Marimba, the rules had changed.

The writing was still mostly chorale style, but the music was now polyphonic, the voices could move independently. Also, the intervals in one hand were as large as a 10th. And, there are instances when independent strokes are used (only using one of the two mallets in the hand).

Kurka's *Concerto* was written for, and commissioned by, Vida Chenoweth. If Musser was the first hero of the marimba, Chenoweth was the second. She was the first to move the mallets independently of one another while rolling. This allowed her to play Bach chorales where the voices move independently. It also appears that her single alternating strokes were fast enough to be used for mordents--another first. Like Musser, she transcribed many pieces for the marimba; but, she claims to have played them note for note from the original.

I was the first to play polyphonically on the instrument, and to learn to do that required great patience. It took me nine months to work out my first Bach chorale. Bach has opened up all the technique of the marimba for me. Just last year I learned to do mordents with two mallets in one hand--a feat which I was told couldn't be done. The Bach I play is already so beautifully outlined for the

¹¹ This movement was later sold by itself with organ accompaniment with the title--Meditation.

marimba that I don't have to alter it. I play all music exactly as written; I never transcribe or adapt.¹²

Like many instrumental pioneers, Chenoweth gave much information to composers to help them write for her instrument. Here are some of the guidelines she gave in 1959:

Nearly all second year students can manage four mallets when the harmony is close or when the voices move chiefly in parallel motion. Only a proficient marimbist can control the voice parts independently when leaps as wide as a 5th are called for. It takes advanced marimbists also to play two or three voiced polyphonic works (or four slow moving parts such as Bach chorales)... Intervals played by two mallets in one hand should not change rapidly unless the movement is scale wise.¹³

The first lasting marimba piece that did not require accompaniment was *Suite for Marimba* (1950) by Alfred Fissinger.¹⁴ It was written in four movements with the first and third in chorale style. Again, intervals of an octave and more are used and the writing is polyphonic.

Alfred Fissinger, *Suite for Marimba*, 1st Movement--"Mist" (measures 1-14)

¹² Rafael Krammer, "Marimba," *Musical America* 81 (Mar. 1961) 11.

¹³ Vida Chenoweth, "The Marimba: a Challenge to Composers," *International Musician*, (November, 1959) 20-21.

¹⁴ Alfred Fissinger, *Suite for Marimba*, (Chicago, Percussion Arts, 1950) 1-12.

4 To Dianne Andrews

MIST

Notice that the performer has a choice of how to play this opening; he can play the “F”s with mallets 1 & 3 and the melody with mallets 2 & 4. Or, he can hold each hand in octaves and play the “F”s with mallets 1 & 2 and the melody with mallets 3 & 4. Before Leigh Stevens and the one-handed roll, 1972ish, performers would probably have chosen the first way.

The second movement can be played with just two mallets. The last movement uses four-mallet technique and appears very advanced for its time. This is because the intervals in each hand change quickly and, Fissinger mixes single independent strokes with double vertical strokes quickly and often. He also uses a few double lateral strokes (for example see measure 8 where the sticking would be: 1&2, 3, 2, 4, 3, 1&2, 3).

Double lateral strokes are rare in 1950.

Alfred Fissinger, *Suite for Marimba*, 4th Movement--"Bastogne Convoy" (measures 1-12)

10

BASTOGNE CONVOY

About 144 =
Very Fast - With Dash

Emma Lou Diemer wrote the next important marimba solo in 1957, Toccata for Marimba. It breaks no new technical ground but still became popular in the repertoire.

My next example comes from Bobby Christian's book, Contemporary Marimba Solos (1966)¹⁵. I have included it to show that marimba technique was beginning to incorporate the concept of two musical lines being performed by one player at one time.

Bobby Christian, “Minuet,” (measures 1-11)

This idea was probably first used in transcriptions. Christian’s book was probably meant as a pedagogical tool to help marimbists gain the technique necessary to play transcriptions that incorporated two lines at once¹⁵. The entire piece uses the same techniques seen in these 11 measures--single alternating and single independent strokes in the left hand and double vertical strokes in the right.

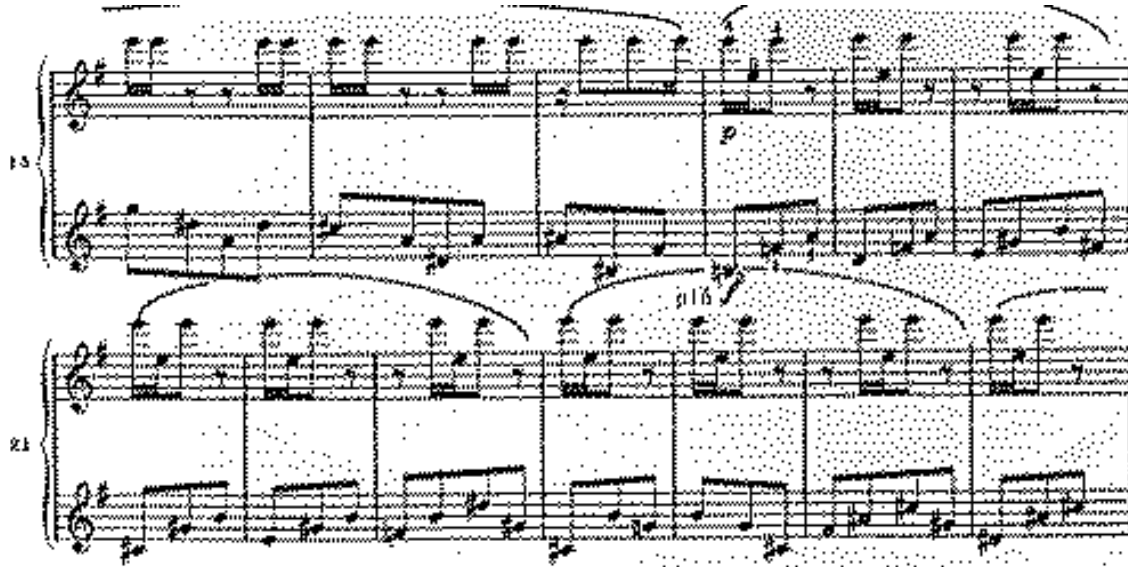
Six years later in 1972, Paul Siffler composed the last of the important “pre-Stevens/Stout” literature with his *Marimba Suite*. He uses all of the important strokes for marimba in his work--his is the first lasting work to do this in a prominent way. The

¹⁵ Bobby Christian, *Contemporary Marimba Solos Book III*, (Glenview, Creative Music, 1966) 2-3.

¹⁶ From the preface: “Bobby Christian’s *Contemporary Marimba Solos* are designed as supplementary teaching pieces and offer the serious student of mallet percussion a modern collection of solos of varying grades of difficulty. Each solo provides an interesting new technical and musical challenge.

excerpt below illustrates single independent and single alternating strokes in both hands. He also uses double lateral strokes in the left hand.

Paul Siffler, *Marimba Suite*, “Prelude-Ostinato (measures 15-27)



Here again, we see two lines being performed at once.

In 1972, there is a huge change in the marimba literature. This is the year that the Helble *Preludes* and Leigh Howard Stevens became prominent in the marimba world. Stevens represents a third generation marimba virtuoso.¹⁷ Stevens synthesized the positive attributes of both his virtuosic predecessors. Like Musser, Stevens worked very hard to create great instruments for himself.¹⁸ And, again like Musser, Stevens brought

¹⁷ Stevens studied with Vida Chenoweth; who in turn, studied with Clair Omar Musser.

¹⁸ Musser actually sold Stevens his personal instrument--"When Clair moved into his apartment and had to part with this instrument, he decided that he would like me to have it. I made a special trip to California to purchase it in May of 1980. (Lauren Vogel, "An Interview With Leigh Howard Stevens," *Percussive Notes* 21 No. 1 (Oct. 1982), 66-70.) Stevens also made his own instruments and now has his own marimba manufacturing company, Malletech.

technical innovations that allowed him to play new repertoire. Stevens describes his technical beginnings:¹⁹

What I'm doing now is really the fourth grip I've used. When I first went to the instrument I started out with the traditional cross grip. Then I went to a music store to look for some marimba and xylophone literature and came across Gary Burton's books. I learned his grip and used it until about halfway through my freshman year of college. After arranging to study with Vida Chenoweth, I discovered that I would have to learn Musser grip! I researched some articles and they made absolutely no sense to me--the grip seemed cramped, tense, and weak. So, in a last ditch effort in the six months before I left for New Zealand, I tried to modify it in a way that would be versatile enough to live with for the rest of my life. Much of what I do today is an outgrowth of that first six months of scrambling. That's when I came up with the vertical hand position (in contrast to flat-palmed Musser players), pivoting around either unused mallet, (instead of lifting the unused mallet out of the way), and moving the end of the inside mallet through the palm for larger intervals.²⁰

He also describes his beginnings in more musical terms:

I made a very important series of "mistakes" when starting Xylophone that proved to be the foundation of my present career. Number one, I had the notion that since many chords required four pitches, all mallet players would naturally play with four mallets. So, from the beginning I was playing with four mallets. The second mistake I made at the instrument was to sustain a "C" and "G" with the left hand and play a scale with the right... Yes, a one-handed roll. Then I reversed it and sustained the two notes with the right hand and played scales with the left. This, I found out when I got to my first teacher, and confirmed when I got to Eastman, had never been done before! That is still a greater shock to me--I can't imagine why it hadn't.²¹

And, like Chenoweth, Stevens worked very hard to increase the literature for the marimba. Reminiscing about his expectations at Eastman (in the early 1970's) he says:

"I was naive in thinking that there were people out there making a living [playing the marimba] or even that there was a literature," he laughs. "There wasn't enough to fill a couple of programs, and most of it was pretty poor when you

¹⁹ See appendix 2 for a description of each of the four grips discussed in this paper.

²⁰ Lauren Vogel, "An Interview With Leigh Howard Stevens," *Percussive Notes* 21 No. 1 (Oct. 1982), 66-70.

²¹ Lauren Vogel, "An Interview With Leigh Howard Stevens," *Percussive Notes* 21 No. 1 (Oct. 1982), 66-70.

compare it to the violin and piano and the Bach and Mozart that other musicians were playing in their concerts.”²²

Stevens set out to eradicate this lack of repertoire. He sought out composers to write for the marimba. One composer that was very important in Stevens development was Raymond Helble. Helble had never considered writing for solo marimba. Stevens had developed many new performance techniques but did not have music to showcase them. Stevens showed these techniques to Helble who incorporated these techniques in *Preludes 1, 2, and 3*. Two other sets of three preludes followed in 1974 and 1983. *Preludes 1-3* are composed containing both performance and compositional issues.

Prelude #	Compositional Technique	Performance Technique
1 (1972)	12-tone row construction, featuring hexachordal partitioning in A and A ¹ frequent motivic use of ic's 3 & 4 set-theoretical inclusion relations	one-handed roll right hand crosses over left hand mallet 3 above mallet 4
2 (1972)	12-tone row construction featuring tetrachordal partitions frequent motivic use of ic's 1 & 2 32nd note rhythmic motive	one-handed roll Musser roll quick interval changes glissandi dead strokes
3 (1972)	12-tone row construction featuring the BACH motive counterpoint	one-handed roll independent line playing

Note that all three are composed with twelve-tone technique and that all incorporate the one-handed roll.

²² John Diliberto, “Marimba Missionary,” *Rhythm* (January 1989), 13-6.

I have included the first page of *Prelude No. 1* below. Helble wrote this prelude very quickly. He already had this row in mind for a piece and upon seeing Stevens' technique decided to use it.

Row in *Prelude No. 1*



Raymond Helble, *Prelude No. 1*, page 1

2

PRELUDES for MARIMBA

No. 1

by Raymond Helble
Edited by
Leigh Howard Stevens

ca. 56

ppp *p* *pp* *mp*

mf *p* *pp* *f* *pp* *mp*

mf *f*

SPED *psch.*

84P-1013

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This prelude contains more than row forms. It contains sets of pitches that do not fit anywhere on the matrix. However, Helble has still related them to the hexachordal partition of the row through serial inclusion methods. That is to say: if you derive the

normal order of these set classes, they will map into either the first 6 or last 6 notes of the row. It is not my intention to give a detailed analysis of this piece; I merely hint at some of the deeper details of the *Preludes* to show the Helble's compositional density and depth. These were works that had a "seriousness" previously missing in the marimba literature.

Helble's *Preludes* mark a departure in marimba literature in both compositional technique and performance technique. It was Stevens' goal to play "serious" music on the marimba. Helble provided the first example of this "serious" music. Soon, Stevens convinced other composers to follow Helble's lead (William Penn and John Serry were two more Eastman composers who wrote for Stevens during this time period).

In the mid-1970's, Stevens abilities began to be noticed outside of the Eastman community. He and Gordon Stout were asked to give a clinic/presentation at the 1976 Percussive Arts Society International Convention in Rochester. Stevens says:

to That was probably the largest gathering of percussionists to date. There seemed to be a spontaneous interest in what I was doing--probably 99 and 44/100ths of the audience had never seen a one-handed roll or heard literature that technically demanding--Helble *Preludes*, *Grand Fantasy*, and Bach's B-flat *Prelude and Fugue*.²³

This presentation led to a great change in the percussive community. Stevens' technique became very popular soon after this convention. This is reflected in many articles in *Percussive Notes*.

The present increased popularity and phenomenal developments in four mallet keyboard performance which many PAS members have had the opportunity to experience first hand at the past few Percussive Arts Society International Conventions has inspired even novice keyboard players to attempt technical maneuvers and musical subtleties that a few years ago most players would never

²³ Lauren Vogel, "An Interview With Leigh Howard Stevens," *Percussive Notes* 21 No. 1 (Oct. 1982), 66-70.

have thought possible. The wonderful performances and discussions of Leigh Stevens and Gordon Stout at PASIC '76 in Rochester set many player's minds wondering if it were possible for them to achieve the technical and musical levels of mastery of Stevens and Stout.²⁴

This, of course led to a need for more literature and pedagogical material.

* * * * *

The next portion of my paper shows the transformation of the repertoire for solo marimba. I have chosen to only discuss solo/unaccompanied four-mallet literature. The majority of my information comes from the "Programs of PAS Membership" in *Percussive Notes*.²⁵ This represents a good sampling of the repertoire being performed. The problem with this source is the format is not instrument specific. It is often difficult to determine which instrument was used in a performance. Many transcriptions can be played on marimba, vibraphone, or xylophone. Also, some pieces can be played as a solo or a duet. For example, Bach's *Two-Part Inventions* were actually published as marimba duets; but, an advanced marimbist can play some of them as solos. I have only used pieces that I can confirm were performed on marimba in the following charts.

The list below is taken from an article by James Dutton published in 1948.²⁶ This list does not appear to be in any order. I have included the four-mallet selections that do not require accompaniment. Arrangers are not given for any of these pieces, but almost

²⁴ Gary D. Cook, "Four Mallet Keyboard Performance: A Concept for Beginning Independent Roll Development," *Percussive Notes* 17 No. 3 (1979), 56-7.

²⁵ This is a listing of programs submitted by the PAS membership.

²⁶ James Dutton, "Marimba Repertoire," *Instrumentalist*, (November-December, 1948), 34-5.

all of them are transcriptions. Only the “Etude” by Musser is written specifically for the marimba.

Composer	Title
Wagner	Dreams
Schubert	Ave Maria
Gounod	Ave Maria
Godard	Berceuse
Tchaikovsky	Chanson Triste
Tonce	Estrallita
Sibelius	Finlandia
Liszt	Liebestraum
Irish	Londonderry Air
Rubinstein	Melody in F
Thome	Simple Aveu
Wagner	Song to the Evening Star
Saint-Saens	The Swan
Tchaikovsky	Andante Cantabile
Grieg	Ase's Death
Raff	Cavatina
Verdi	Celeste Aida
Musser	Etude Op. 11 No. 3 ⁺
Dvorak	Humoresque
Rubinstein	Kammenoi Ostrow
Dvorak	Largo (New World)
Saint-Saens	My Heart at Thy Sweet Voice
Rubinstein	Romance
Tchaikovsky	Romeo and Juliet
Chaminade	Scarf Dance

Compare the repertoire list from 1948 to this list from 1967-1971. (I include a piece in the lists that I prepared if it is performed three or more times.)

Composer	Title	# of Performances
Musser, Clair Omar	Etude in CM Op. 6 No. 10	11
Diemer, Emma Lou	Toccata for Marimba	10

⁺ This is listed in other sources with a piano accompaniment.

Fissinger, Alfred	Suite for Marimba	10
Musser, Clair Omar	Etude in BM Op. 6 No. 9	9
Bach, J. S.	Toccata in D Minor	5
Musser, Clair Omar	Etude in GM Op. 6 No. 8	4
Schuman, William	Traumeri	4
Bruce, Neely	Three Canons	3
Debussy, Claude	Theme from Reverie	3
Musser, Clair Omar	Etude in e Minor	3

By the time of this list, transcriptions are less popular than works written for the instrument. Also, these pieces rely less on chorale style and more on double vertical strokes and independent strokes.

The following list is based on a survey taken by Merrill Brown covering the 1971-1972 school year.²⁷ Of the twenty pieces listed on his list under “Mallet Solos,” only three are for marimba without accompaniment.

Composer	Title	# of Performances
Musser, Clair Omar	Etude for Marimba	8
Diemer, Emma Lou	Toccata for Marimba	7
Fissinger, Alfred	Suite for Marimba	6

Brown does not differentiate between Musser Etudes. In this list, there are no transcriptions. But, the four-mallet section of the Diemer is written in a chorale style. Compare that with this list taken from an article by David P. Eyler.²⁸ Eyler’s survey covers from the Spring of 1976 to the Spring of 1979. He bases his listing on entries from *Percussive Notes*. He lists fifty solo compositions covering all of the percussion instruments. Again, I have extracted the solo marimba pieces and placed them in a table.

²⁷ Merrill Brown, “Repertoire for Percussionists,” *The Instrumentalist*, (February, 1977), 67-70.

²⁸ David P. Eyler, “The Top Fifty Percussion Solo and Ensemble Compositions of Today,” *Percussive Notes* 18, No. 1 (Fall, 1979), 38-9.

Composer	Title	# of Performances
Stout, Gordon	Two Mexican Dances	58
Musser, Clair Omar	Etude in CM Op. 6 No. 10	48
Musser, Clair Omar	Etude in BM Op. 6 No. 9	44
Fissinger, Alfred	Suite for Marimba	43
Stout, Gordon	Five Etudes for Marimba	33
Miki, Minoru	Time for Marimba	33
Tanaka, Toshimitsu	Two Movements	29
Sifler, Paul	Marimba Suite	24
Peters, Mitchell	Yellow After the Rain	24
Musser, Clair Omar	Etude in GM Op. 6 No. 2	17
Smith, Sharon	Suite Moderne for Marimba	14
Diemer, Emma Lou	Toccata for Marimba	14

Note that the majority of these pieces do not rely on chorale style writing. Also, for the first time, we begin to see more advanced strokes being used, especially in the two entries composed by Gordon Stout.

Gordon Stout was/is a marimba virtuoso that was at Eastman around the same time as Leigh Stevens. He was mentioned above as presenting at the 1976 PAS convention. Like Stevens, Stout contributed a great deal through his playing²⁹; but, he is also a composer. His compositions are invaluable in that they reflect the growth of the technique and were of the “serious” nature that Stevens was trying to foster. And, though Stout appears to have been less fixated on technique than Stevens (his pieces do not contain the technical “tricks” of a Stevens-inspired Helble piece), his pieces represent compositions by someone who plays the instrument and they reflect the technical possibilities available to advanced marimba performers.

For example, the Stout “Dances” require double lateral strokes (both inside and outside).

Gordon Stout, *Two Mexican Dances, Movement 2*, (measures 1-8)

dedicated to Warren Benson

TWO MEXICAN DANCES FOR MARIMBA

Allegro (♩ = 132-144) 2 by GORDON STOUT

The opening requires the sticking: 1234 243 234 243. Immediately, in one measure, Stout requires double lateral inside and double lateral outside strokes. The rhythms require a delicate and not-mechanical usage of these techniques. The frequency of performance implies that there were many people that had the ability to perform these techniques.

It is at this same time that the pedagogical articles in the various journals began to focus on the different strokes. (Prior to this time, they mainly focused on learning the grips.) They also referred to the different mallet combinations as permutations. And, by learning certain permutations, you would master the different strokes. In 1979 Mario Gaetano writes:

²⁹ Stout took part in many recordings. His influence as a player may outlast Stevens' for this reason.

Crossing hands, sustained tones in one hand while a melody is executed in the other, and the employment of three or four melodic lines simultaneously are no longer strange, infrequent occurrences, they are the rule and can be found in much of the literature released within the past five years.³⁰

He follows this with a series of permutation exercises. His is just one article in a large body of articles designed to help the student master the new music.

By 1990, the repertoire had expanded quite a bit. The following list is for the year 1990 only. Compare the number of entries with the previous lists. The number of entries to *Percussive notes* is not significantly more; but, the amount of solo marimba entries is much greater. It has become much more common for students to perform difficult solo marimba repertoire.

Composer	Title	# of Performances
Smadbeck, Paul	Rhythm Song	10
Abe, Keiko	Michi	8
Musser, Clair Omar	Etude in BM Op. 6 No. 9	8
Stout, Gordon	Two Mexican Dances	8
Tanaka, Toshimitsu	Two Movements	8
Fissinger, Alfred	Suite for Marimba	5
Peters, Mitchell	Yellow After the Rain	5
Maslanka, David	My Lady White	4
Miki, Minoru	Time for Marimba	4
Miyoshi, Akira	Conversation	4
Peters, Mitchell	Sea Refractions	4
Abe, Keiko	Dream of the Cherry Blossoms	3
Abe, Keiko	Memories of the Seashore	3
Abe, Keiko	Variations on Japanese Children's Songs	3
Edwards, Ross	Marimba Dances	3
Helble, Raymond	Grand Fantasy	3
Musser, Clair Omar	Etude in CM Op. 6 No. 10	3
Skoog, Donald	Water and Fire	3
Tchaikovsky, Piotr I. arr. Stevens	Album for The Young	3

³⁰ Mario A. Gaetano, "Four Mallet Technical Exercises," *Percussive Notes* 18 No. 1 (1979), 70.

With the exception of the Fissinger, Peters, and Musser pieces, all of these entries require advanced marimba technique.

In conclusion, I see a definite evolution of the solo marimba repertoire. It is technique-based and was greatly influenced by the virtuoso players: Musser, Chenoweth, Stevens and Stout. In the preceding charts, one can see the increase in technical demand as time progresses. Also, the number of reputable composers writing for the marimba increases from year to year.³¹ Transcriptions have all-but been replaced by a repertoire written specifically for the instrument. And, there is an increasing number of performers with the ability to perform this repertoire.

Appendix No. 1 -- Stroke types

³¹ Marimbists can now boast of pieces written by some of the leading composers of our time: Joseph Schwantner, Jacob Druckman, Andrew Thomas, John Serry, John Corigliano, Milton Babbitt, Alec Wilder, and the list keeps growing.

Below is a listing of all the possible single non-rolled strokes used in four-mallet technique.³²

The mallets are numbered from left to right--1, 2, 3, 4.

Name	Description
Single independent outside	Single notes to be played by an outside mallet (1 or 4)
Single independent inside	Single notes to be played by an inside mallet (2 or 3)
Single alternating	Single note patterns to be played by the same hand, alternating the inside and outside mallets (1212 or 3434)
Double vertical	Double notes to be played simultaneously by the same hand (1 & 2 or 3 & 4)
Double lateral inside	Fast, rhythmically adjacent notes to be played by the same hand--inside mallet to outside mallet (2-1 or 3-4)
Double lateral outside	Fast, rhythmically adjacent notes to be played by the same hand--outside mallet to inside mallet (2-1 or 4-3)

These six stroke types are usually reduced to four categories:

1. Single independent
2. Single alternating
3. Double vertical
4. Double lateral

³² This information is paraphrased from Leigh Howard Stevens, Method of Movement, (New York,

Appendix 2--Four-Mallet Grips

There are four common four-mallet grips in use today: traditional, Burton, Musser, and Stevens. Below is a brief explanation of each as it appears in Stevens Method of Movement.³³ It is important to note that each of these grips can be attached to a virtuoso player and they all have their advantages and disadvantages.³⁴

Traditional: The shafts of the mallets are crossed in the palm of the hand with the outside mallet shaft under the inside. The grip operates on a spring-tension principle with fingers 3 and 4 supplying the closing energy, and the thumb and finger 1 supplying the opening energy.

Burton: The shafts of the mallets are crossed in the palm of the hand with the outside mallet shaft on top of the inside. The grip operates on an axle-type pivot principle with fingers 3 and 4 supplying most of the opening and closing energy (by pushing and pulling on the shaft of the inner mallet).

Musser: The shafts of the mallet are held in different sections of the hand with the inside mallet being controlled by the thumb and fingers 1 and 2, and the outside mallet being controlled by mallets 3 and 4. The grip operates basically on a horizontal pendulum principle with the interval opening and closing energy being supplied in a number of different ways.

Stevens: This grip is a child of the Musser grip. It is very similar in its grasp of the mallets, but the hand position and the mechanics of its use are different. The Musser hand position calls for the palms to face down while the Stevens grip faces the palms almost vertical. This grip is similar to the Burton grip in that there is a pivot motion between the mallets. The opening and closing energy is provided by the fingers and a rolling motion as well as the pivoting of the mallets.

Marimba Productions, 1979), 24-37.

³³ Leigh Howard Stevens, Method of Movement, (New York, Marimba Productions, 1979), 8.

³⁴ Although not mentioned in this paper, Gary Burton is a phenomenal four-mallet vibraphone player. The Burton grip is named after him. The traditional grip is used Keiko Abe and many other famous marimbists today. So, while its name implies that it is old, it is still very much in use.

The traditional and Burton grips are often described as crossed-stick or dependent grips because the shafts of the mallets criss-cross in the palm of the hand. The Musser and Stevens grips are sometimes described as independent grips because the shafts of the mallets are held in separate parts of the hand and are never in contact with one another.

Appendix 3--1967-1971

The table that appears in the paper (and immediately below) is based on the database below.

Composer	Title	# of Performances
Musser, Clair Omar	Etude in CM Op. 6 No. 10	11
Diemer, Emma Lou	Toccata for Marimba	10
Fissinger, Alfred	Suite for Marimba	10
Musser, Clair Omar	Etude in BM Op. 6 No. 9	9
Bach, J. S.	Toccata in D Minor	5
Musser, Clair Omar	Etude in GM Op. 6 No. 8	4
Schumann, William	Traumeri	4
Bruce, Neely	Three Canons	3
Debussy, Claude	Theme from Reverie	3
Musser, Clair Omar	Etude in e Minor	3

Perf Year	Composer	Title	Instrument	Performer	Comments	Special
2/16/70	Albeniz, Isaac	Leyenda	Marimba	Krause, Kenneth	No information given	University of Georgia
10/26/67	Bach	Jesu, Joy of Man's Desiring	Marimba	MacCallum Frank K.	Marimba Recital	No information given
5/12/66	Bach - Moore	Toccata in D Minor	Marimba	no individual names given	Studio Class Recital	Ohio State University
3/29/67	Bach - Moore	Toccata in D Minor	Marimba	Unger, Gerald D.	Faculty Recital	Northeast Louisiana State College
8/15/67	Bach - Moore	Toccata in D Minor	Marimba	no individual names given	Faculty Recital	National Music Camp
5/20/68	Bach - Moore	Toccata in D Minor	Marimba	no individual names given	Studio Recital	NTSU
4/5/70	Bach J. S. - Moore arr.	Toccata in D Minor	Marimba	Meyer, Jacqueline	No information given	Indiana State University
9/30/70	Bach, J. S.	Chorale	Marimba	Chenoweth, Vida	Guest Artist Recital	Roosevelt University
2/16/70	Bach, J. S.	Chorale No. 142,	Marimba	Krause, Kenneth	No information	University of

		Schwing'dich auf deinem Gott			given	Georgia
6/30/68	Bach, J. S.	Come Sweet Death	Marimba	Elias, Sheldon	No information given	American Conservatory of Music
12/18/66	Bach, J. S.	Concerto in A Minor (BWV 1041, arr for Marimba)	Marimba	Williams, J. Kent	Graduate Recital	Indiana University
10/8/67	Bach, J. S.	Concerto in D minor	Marimba	Britton, Mervin	Marimba Recital	First Methodist Church of Tempe
7/8/68	Bach, J. S.	Sonata in F Minor	Marimba	Tanner, Peter H.	Faculty Recital	University of Wisconsin at Eau Claire
6/2/71	Bach, J. S. - Jones arr.	Come Sweet Death	Marimba	No information given	Student Recital	Triton College
7/8/68	Beethoven	Sonata in G Major, Op. 30 No. 3	Marimba	Tanner, Peter H.	Faculty Recital	University of Wisconsin at Eau Claire
10/26/67	Bellini	Norma: Chorus, March and Finale from Act I	Marimba	MacCallum Frank K.	Marimba Recital	No information given
10/26/67	Boito	Two Selections from Mefistofele	Marimba	MacCallum Frank K.	Marimba Recital	No information given
10/26/67	Bordet, Ch.	Litanie	Marimba	MacCallum Frank K.	Marimba Recital	No information given
11/4/67	Brahms - Joachim	Hungarian Dance No. 7 for Violin	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
4/26/71	Bruce	Three Canons	Marimba	Meyer, Jacqueline	No information given	Indiana State University
2/19/69	Bruce, F. Neely	Three Canons for Marimba	Marimba	O'Connor, G. Allan	Faculty Recital	Northern Illinois University
4/7/71	Bruce, Neely	Three Canons for Marimba	Marimba	Brown, Allen	No information given	Western Michigan University
10/26/67	Chopin	Mazurka Op. 33, No. 2	Marimba	MacCallum Frank K.	Marimba Recital	No information given
2/9/71	Chopin - Musser arr.	Prelude, Op. 28, No. 7	Marimba	Seymore, James	No information given	Northwestern State University (La.)
3/11/70	Christian	Fancy That	Marimba	?	Studio Recital	Carnegie Mellon University
2/6/68	Christian	Hawaiian Mood	Marimba	no individual names given	Studio Recital	Ohio State University
3/25/71	Christian	Rondino	Marimba	No information given	Percussion Recital	Jenkins Music Company
6/1/71	Christian, Bobby	A Roman Holiday	Marimba	No information given	Chamber Music Recitals	National Music Camp
12/5/67	Christian, Bobby	Falling Snow	Marimba	no individual names given	Studio Class	Ohio State University
5/6/70	Christian, Bobby	Rondino	Marimba	Morris, Mark	Faculty Recital	University of Tampa
5/30/66	Cornejo, R.	Kandingan	Marimba	Crisologo, Ernestina	Marimba Recital	No information given
5/30/66	Cornejo, R.	Lulay	Marimba	Crisologo, Ernestina	Marimba Recital	No information given
5/30/66	Cornejo, R.	Phillipine Fantasy	Marimba	Crisologo, Ernestina	Marimba Recital	No information given

5/30/66	Cornejo, R.	Walay Angay	Marimba	Crisologo, Ernestina	Marimba Recital	No information given
9/12/65	Cornejo, Rodolfo arr.	Phillipine Fantasy: a Medley of Phillipine Folk Music	Marimba	Crisologo, Ernestina	Marimba Recital	Mar & Piano Recital (One Player) NY World's Fair
9/12/65	Cornejo, Rodolfo arr.	Phillipine Folk Music: a Concert Arrangement	Marimba	Crisologo, Ernestina	Marimba Recital	Mar & Piano Recital (One Player)
11/5/70	Debussy - Jolliff arr.	Theme from Reverie	Marimba	Prebys, Scott	No information given	Indiana State University
4/29/69	Debussy, Claude - Jolliff	Theme from Reverie	Marimba	Hardt, Herb	No information given	Indiana State University
3/11/70	Debussy, Claude - Peterson	Clair De Lune	Marimba	Hollar, David	No information given	Indiana State University
10/26/67	Delibes	Three Selections from Lakme	Marimba	MacCallum Frank K.	Marimba Recital	No information given
4/30/67	Diemer, Emma Lou	Toccata for Marimba	Marimba	Fatzinger, Gail C.	Senior Recital	Indiana University of Pennsylvania
10/8/67	Diemer, Emma Lou	Toccata for Marimba	Marimba	Britton, Mervin	Marimba Recital	First Methodist Church of Tempe
1/11/68	Diemer, Emma Lou	Toccata for Marimba	Marimba	no individual names given	Student Recital	University of Missouri
2/25/68	Diemer, Emma Lou	Toccata for Marimba	Marimba	Garvin, Roger	Junior Recital	Indiana State University
4/8/69	Diemer, Emma Lou	Toccata for Marimba	Marimba	Ragucci, Anthony F.	No information given	Butler University
2/28/70	Diemer, Emma Lou	Toccata for Marimba	Marimba	Howard, Douglas	No information given	University of Tennessee
5/7/70	Diemer, Emma Lou	Toccata for Marimba	Marimba	Towner, Robert	No information given	University of Illinois
9/23/70	Diemer, Emma Lou	Toccata for Marimba	Marimba	No information given	Faculty Recital	University of Massachusetts
5/15/71	Diemer, Emma Lou	Toccata for Marimba	Marimba	Towner, Robert	No information given	University of Illinois
7/23/71	Diemer, Emma Lou	Toccata for Marimba	Marimba	Walsh, Edward C.	No information given	University of Iowa
11/4/67	Dinicu - Heifetz	Hora Staccato	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
4/16/67	Fissenger	Suite for Marimba	Marimba	Dutton, James	Junior Recital	American Conservatory of Music
4/9/67	Fissenger	Suite for Marimba Unaccompanied	Marimba	Dickinson, Arlene and Paul	Percussion Department Recital	American Conservatory of Music
6/30/68	Fissenger, Alfred	Suite for Marimba	Marimba	Elias, Sheldon	No information given	American Conservatory of Music
2/24/70	Fissinger	Suite for Marimba	Marimba	No information given	Studio Recital	Ohio State University
4/15/70	Fissinger	Suite for Marimba	Marimba	Bircher, Jr., John C.	No information given	University of South Carolina
4/29/70	Fissinger, Alfred	Suite for Marimba	Marimba	Kuisma, Rainer	No information given	Kammarmusiksalen - Folkliga Musikskolan
3/17/71	Fissinger, Alfred	Suite for Marimba	Marimba	Parmelee, Douglas	No information given	North Texas State University

5/3/71	Fissinger, Alfred	Suite for Marimba	Marimba	Ramonas, Edward	No information given	Western Connecticut State College
10/28/71	Fissinger, Alfred	Suite for Marimba	Marimba	No information given	Phi Mu Alpha Recital	East Carolina University
11/23/71	Fissinger, Alfred	Suite for Marimba	Marimba	Smith, David L.	No information given	Western Connecticut State College
4/5/70	Fluegel, Neal	Rhapsody for Marimba	Marimba	Meyer, Jacqueline	No information given	Indiana State University
4/9/67	Franck	Panis Angelicus	Marimba	Dickinson, Arlene and Paul	Percussion Department Recital	American Conservatory of Music
5/31/67	Franck, C.	Panis Angelicus	Marimba	no individual names given	Studio Class	Ohio State University
5/15/66	Gagnebin, Henri	March of the Jolly Fellows	Marimba	Agriesti, Lou	Graduating Recital Series	Ohio State University
6/26/69	Gandt arr.	Lute Transcriptions for the Marimba	Marimba	Gandt, William	No information given	University of Missouri-Columbia
11/4/67	Godowsky - Heifetz	Alt Wien	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
10/19/71	Grainger, C.	Rondo for Marimba	Marimba	McGriff, Robert A.	No information given	Northern Illinois University
10/8/67	Handel, George F.	Chaconne	Marimba	Britton, Mervin	Marimba Recital	First Methodist Church of Tempe
11/10/69	Hatch, Earl	Furioso and Valse in D Minor	Marimba	No information given	No information given	North Texas State University
11/16/69	Hatch, Earl	Furioso and Valse in D Minor	Marimba	No information given	Honors Recital	North Texas State University
3/3/71	Hatch, Earl	Furioso and Valse in D Minor	Marimba	Bettis, Gary C.	No information given	North Texas State University
5/3/71	Hatch, Earl	Furioso and Valse in D Minor	Marimba	Locke, Gary	No information given	University of Redlands
9/12/65	Haydn	Rondo	Marimba	Crisologo, Ernestina	Marimba Recital	Mar & Piano Recital (One Player)
4/25/67	Hewitt, Henry	Preludes for Marimba	Marimba	Frock, George	Faculty Recital	The University of Texas
11/5/67	Holloway, Ronald	Rhapsody for Marimba	Marimba	Hardt, Herb	Junior Recital	Indiana State University
11/20/68	Holloway, Ronald	Rhapsody for Marimba	Marimba	Schaefer, George	No information given	Indiana State University
11/4/67	Hurtado, Celso	El Quetzal	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
11/4/67	Hurtado, Celso	Gypsy Dance	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
11/4/67	Hurtado, Celso	Indita Coquetta	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
11/4/67	Hurtado, Celso	Lamento Gitano	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium

11/4/67	Hurtado, Celso	Miniature Ballet Waltz	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
11/11/71	Jolliff, Art - arr.	Theme from Reverie	Marimba	Dolan, Melinda	No information given	Indiana State University
2/16/70	Krause, Kenneth	Two-Mallet Toccata for Marimba	Marimba	Krause, Kenneth	No information given	University of Georgia
7/8/68	Kreisler - Green	Caprice Viennois	Marimba	Tanner, Peter H.	Faculty Recital	University of Wisconsin at Eau Claire
11/4/67	Kreisler, Fritz	Libesfreud for Violin	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
10/8/67	Lassus, Orlando	Oculus Non Vidit	Marimba	Britton, Mervin	Marimba Recital	First Methodist Church of Tempe
10/8/67	Lassus, Orlando	Sancti Mei	Marimba	Britton, Mervin	Marimba Recital	First Methodist Church of Tempe
6/23/68	Lassus, Orlandus	Oculus Non Vidit	Marimba	MacDonald, Janice	No information given	Adams State College
6/23/68	Lassus, Orlandus	Sancti Mei	Marimba	MacDonald, Janice	No information given	Adams State College
5/25/70	Luther, Martin - Moore	A Mighty Fortress	Marimba	Bonner, J. Brian	No information given	Ohio State University
10/26/67	MacCallum Frank K.	Hymne Divin	Marimba	MacCallum Frank K.	Marimba Recital	No information given
10/26/67	MacCallum Frank K.	Paeon in Phrygian Mode	Marimba	MacCallum Frank K.	Marimba Recital	No information given
10/26/67	Massenet	Madrilene from Le Cid	Marimba	MacCallum Frank K.	Marimba Recital	No information given
5/12/70	Matthies, Eloise	Miniatures for Marimba	Marimba	Oestmann, Faye Marie	No information given	Wheaton College
11/21/71	Matthies, Eloise	Miniatures for Marimba	Marimba	Unger, Gerald D.	No information given	North Texas State University
11/4/67	Mendelssohn	Allegro Molto Vivace from Concerto Op. 64 for Violin	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
7/8/68	Moszcowski	Spanish Dances, Op. 12, Nos. 1, 2, & 5	Marimba	Tanner, Peter H.	Faculty Recital	University of Wisconsin at Eau Claire
2/9/71	Musser, Clair	Etude, Opus 6, No.9	Marimba	Seymore, James	No information given	Northwestern State University (La.)
4/9/67	Musser, Clair O.	Etude in B Major	Marimba	Dickinson, Arlene and Paul	Percussion Department Recital	American Conservatory of Music
9/30/70	Musser, Clair O.	Etude in B Major	Marimba	Chenoweth, Vida	Guest Artist Recital	Roosevelt University
10/20/70	Musser, Clair O.	Etude in C	Marimba	Ervin, Karen	No information given	University of Southern California
9/30/70	Musser, Clair O.	Etude in C Major	Marimba	Chenoweth, Vida	Guest Artist Recital	Roosevelt University
7/29/71	Musser, Clair O.	Etude in C Major	Marimba	Dunavan, Daniel O.	No information given	DePaul University
12/9/69	Musser, Clair O.	Etude in C Major, Prelude in G Major, and Etude in B Major	Marimba	Kastner, Kathleen	No information given	Wheaton College

2/16/70	Musser, Clair O.	Etude in Cmajor	Marimba	Krause, Kenneth	No information given	University of Georgia
4/9/67	Musser, Clair O.	Etude in E Minor	Marimba	Dickinson, Arlene and Paul	Percussion Department Recital	American Conservatory of Music
9/30/70	Musser, Clair O.	Etude in Whole Tones	Marimba	Chenoweth, Vida	Guest Artist Recital	Roosevelt University
9/30/70	Musser, Clair O.	Prelude in G Major	Marimba	Chenoweth, Vida	Guest Artist Recital	Roosevelt University
11/11/71	Musser, Clair Omar	Etude in A Major, Op. 6, No.2; Prelude, Op. 11, No. 3; Etude in Concerto Major, Op. 6, No. 10	Marimba	Born, Brenda	No information given	Northwestern University
4/29/70	Musser, Clair Omar	Etude in Cmajor	Marimba	Kuisma, Rainer	No information given	Kammarmusiksalen - Folkliga Musikskolan
3/11/70	Musser, Clair Omar	Etude, Op. 6, No.9 in B Major	Marimba	Lutz, Patricia	No information given	Indiana University of Pennsylvania
1/11/68	Musser, Claire O.	Etude in A Flat	Marimba	no individual names given	Student Recital	University of Missouri
2/23/67	Musser, Claire O.	Etude in C major	Marimba	no individual names given	Studio Class	Ohio State University
5/11/67	Musser, Claire O.	Etude Op. 6, No. 9 BM	Marimba	Clark, Carole	Graduate Recital	Northeast Louisiana State College
6/7/68	Musser, Claire O.	Etudes in B Major and E minor	Marimba	Students of Shelfon Elias	No information given	Drums Unlimited--Chicago
5/12/66	Musser, Claire Omar	Etude in C Major, op. 6, no. 10	Marimba	no individual names given	Studio Class Recital	Ohio State University
5/11/69	Musser, Claire Omar	Etudes Op. 6, Nos. 9 and 2 BM & CM	Marimba	Herzog, Fey	No information given	University of Missouri-Columbia
3/29/67	Musser, Claire, O.	Etude for Marimba Op. 6, No. 8 G Major	Marimba	Unger, Gerald D.	Faculty Recital	Northeast Louisiana Stae College
6/30/68	Musser, Claire, O.	Etudes in B major and E minor	Marimba	Elias, Sheldon	No information given	American Conservatory of Music
5/7/69	Musser, Omar	Etude in CMajor	Marimba	Kreutzer, William	No information given	Wichita State University
11/4/67	Paganini	Moto Perpetuo	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
11/4/67	Paganini - Wilhelmj	Concerto No. 1 for Violin	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
5/30/66	Paterno - Solis - Crisologo	Sampaguita	Marimba	Crisologo, Ernestina	Marimba Recital	Concert Presented by the Phillipine NY Jaycees
5/30/66	Payawal - Sacramento	Manang Biday	Marimba	Crisologo, Ernestina	Marimba Recital	No information given
1/10/71	Peters, Mitchell	Sonata Allegro	Marimba	Sisney, Carolyn R.	No information given	Peoria Amateur Musical

10/26/67	Ponchielli	Spaventevole Festino from La Gioconda	Marimba	MacCallum Frank K.	Marimba Recital	No information given
9/12/65	Saint-Saens	My Heart at Thy Sweet Voice	Marimba	Crisologo, Ernestina	Marimba Recital	Mar & Piano Recital (One Player)
9/30/70	Sanders, Dean	Suite for Solo Marimba	Marimba	Chenoweth, Vida	Guest Artist Recital	Roosevelt University
9/12/65	Sarasate	Gypsy Airs	Marimba	Crisologo, Ernestina	Marimba Recital	Mar & Piano Recital (One Player)
11/4/67	Saraste, Pablo de	Introduction and Tarentelle, Op. 43 for Violin	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium
10/26/67	Satie	Gymnopedie No. 1	Marimba	MacCallum Frank K.	Marimba Recital	No information given
7/8/68	Schubert	Sonatina in D Major, Op. 137, No. 1	Marimba	Tanner, Peter H.	Faculty Recital	University of Wisconsin at Eau Claire
10/26/67	Schubert	Who Is Sylvia	Marimba	MacCallum Frank K.	Marimba Recital	No information given
4/7/69	Schubert - Musser	Serenade	Marimba	Fyfe, David A.	No information given	Butler University
4/9/67	Schumann	Traumeri Op. 15, No. 7	Marimba	Dickinson, Arlene and Paul	Percussion Department Recital	American Conservatory of Music
5/9/67	Schumann - Jolliff	Traumerei	Marimba	Jernstad, Warren	Senior Recital	Indiana State University
2/28/68	Schumann, Robert - Jolliff	Traumerei	Marimba	Ganduglia, James	Graduate Recital	Indiana State University
1/6/71	Schumann, Robert - Jolliff arr.	Traumerei	Marimba	Gordon, Bernard	No information given	Indiana State University
5/30/66	Sinta -Cornejo, R.	Leron-Leron	Marimba	Crisologo, Ernestina	Marimba Recital	No information given
5/3/71	Skavaninsky	Scherzo for Marimba	Marimba	Ramonas, Edward	No information given	Western Connecticut State College
4/30/70	Teleman - Hatch arr.	Sonata for Marimba	Marimba	Holen, Mark	No information given	Central Michigan University
10/8/67	Telemann, George	Sonata No. 1	Marimba	Britton, Mervin	Marimba Recital	First Methodist Church of Tempe
12/4/70	Ulrich, Eugene	Suite No. 1 for Marimba	Marimba	Mouradian, Paul	No information given	University of Buffalo
11/4/67	unknown	Amaneciendo	Marimba	Hurtado, Celso	Marimba Recital	Orangewood Academy Auditorium

Appendix 4--1990

The table that appears in the paper (and immediately below) is based on the database below.

Composer	Title	# of Performances
Smadbeck, Paul	Rhythm Song	10

Abe, Keiko	Michi	8
Musser, Clair Omar	Etude in BM Op. 6 No. 9	8
Stout, Gordon	Two Mexican Dances	8
Tanaka, Toshimitsu	Two Movements	8
Fissinger, Alfred	Suite for Marimba	5
Peters, Mitchell	Yellow After the Rain	5
Maslanka, David	My Lady White	4
Miki, Minoru	Time for Marimba	4
Miyoshi, Akira	Conversation	4
Peters, Mitchell	Sea Refractions	4
Abe, Keiko	Dream of the Cherry Blossoms	3
Abe, Keiko	Memories of the Seashore	3
Abe, Keiko	Variations on Japanese Children's Songs	3
Edwards, Ross	Marimba Dances	3
Helble, Raymond	Grand Fantasy	3
Musser, Clair Omar	Etude in CM Op. 6 No. 10	3
Skoog, Donald	Water and Fire	3
Tchaikovsky, Piano. arr. Stevens	Album for The Young	3

Perf Year	Composer	Title	Instrument	Performer	Comments	Special
12/9/90	Abe	Ancient Vase	Marimba	McNutt, Craig	Graduate Recital	Yale University
2/18/90	Abe	Dream of the Cherry Blossoms	Marimba	Leonhardt, Todd	Senior Recital	University of Akron
3/4/90	Abe	Dream of the Cherry Blossoms	Marimba	Shiner, Kristen	Faculty Recital	Nazareth College of Rochester
5/5/90	Abe	Dream of the Cherry Blossoms	Marimba	Burbick, Sherri D.	Graduate Recital	Kent State University
3/24/90	Abe	Frogs	Marimba	DeBell, Roger C.	Senior Recital	Nazareth College of Rochester
4/29/90	Abe	Frogs	Marimba	Tychinski, Brian A.	No information given	Indiana University of Pennsylvania
9/24/90	Abe	Improvisations on Michi	Marimba	France, Gary	Solo Recital	University of Australia
3/22/90	Abe	Memories fo the Seashore	Marimba	Gilbert, David	Graduate Recital	Kent State University
5/2/90	Abe	Memories of the Seashore	Marimba	Nelson, Carol	No information given	Oberlin College Conservatory of Music
12/9/90	Abe	Memories of the Seashore	Marimba	McNutt, Craig	Graduate Recital	Yale University
4/6/90	Abe	Mi-chi	Marimba	Campbell, Quint and Crabel, Jon	No information given	Eastern Illinois University
1/17/90	Abe	Michi	Marimba	Giannascoli,	No information	Virginia

				Gregory	given	Commonwealth University
3/8/90	Abe	Michi	Marimba	Shriver, Thomas W.	Graduate Recital	Ohio University
4/5/90	Abe	Michi	Marimba	Selvaggio, Frederick J.	No information given	Kent State University
4/30/90	Abe	Michi	Marimba	Hall, J. Stephen	Faculty Recital	Cumberland College
9/14/90	Abe	Michi	Marimba	Eddington, Alison	Student Recital	University of Australia
10/1/90	Abe	Michi	Marimba	Giannascoli, Greg	Student Recital	Virginia Commonwealth University
12/1/90	Abe	Michi	Marimba	Campiglia, Paul	Graduate Recital	Indiana University of Pennsylvania
2/9/90	Abe	Prism	Marimba	Dinion, Steve	Senior Recital	Oberlin College Conservatory of Music
4/14/90	Abe	Variations of Japanese Children's Songs	Marimba	Lapham, Timothy	No information given	Kent State University
1/17/90	Abe	Variations on Japanese Children's Songs	Marimba	Giannascoli, Gregory	No information given	Virginia Commonwealth University
5/5/90	Abe	Variations on Japanese Children's Songs	Marimba	Hause, Evan	Senior Recital	Oberlin College Conservatory of Music
2/9/90	Abe	Wind in the Bamboo Grove	Marimba	Dinion, Steve	Senior Recital	Oberlin College Conservatory of Music
3/22/90	Abe	Wind In the Bamboo Grove	Marimba	Gilbert, David	Graduate Recital	Kent State University
10/1/90	Albeniz - Stevens	Asturias	Marimba	Ford, Mark D.	Faculty Recital	East Carolina University
10/6/90	Bach	Cello Suite No. 3	Marimba	Kostowa, Wessela & Giesecke, Mark A.	Concert	Emmerichshofen -- Germany
12/2/90	Bach	Fuga from "Sonata No. 1 in G Minor"	Marimba	Tiller, Jimmy		Performing Arts Orchestra
10/1/90	Bach	Prelude and Fugue in Bb Major	Marimba	Giannascoli, Greg	Student Recital	Virginia Commonwealth University
5/5/90	Bach	Sonata No. 1 in A minor	Marimba	Burbick, Sherri D.	Graduate Recital	Kent State University
4/28/90	Bach	Sonata No. 1 in G minor	Marimba	Tait, Kristen	No information given	Kent State University
4/3/90	Bach, J. S. - Lambert arr.	Partita II in E Major	Marimba	Loggins, Stacy	Senior Recital	Cameron University
3/23/90	Bodine	A Cross on Wood	Marimba	Lang, Drew Prescott	Arizona PAS Opening Concert	University of Arizona
5/5/90	Burritt	Four Movements for Marimba	Marimba	Burbick, Sherri D.	Graduate Recital	Kent State University
2/5/90	Creston	Concertino for Marimba	Marimba	Fowlkes, Shane and Bartelt, James and Boyd, Michael	Convocation	Virginia Commonwealth University
4/7/90	Deane	Etude for a Quiet	Marimba	Jacobi, Daniel J.	Senior Recital	University of

		Hall				Arizona
7/28/90	Deanne	Etude for A Quiet Hall	Marimba	Stacks, Jeff	Senior Recital	Eastern Illinois University
4/13/90	Edwards	Marimba Dances	Marimba	Kellerman, Steven and Wilczewski, Thomas	Senior Recital	University of Arizona
9/14/90	Edwards	Marimba Dances	Marimba	Eddington, Alison	Student Recital	University of Australia
10/14/90	Edwards	Marimba Dances in 3 Movements	Marimba	Crimi, Mark	No information given	SUNY Buffalo
4/21/90	Elster	Four Pieces for Solo Marimba	Marimba	Battle, Marvin and Rustman, Kirk	No information given	Eastern Illinois University
1/1/90	Fissinger	Suite for Marimba	Marimba	Deusterbeck	Graduate Recital - date not given, assumed '90 in context	Eastern Kentucky University
3/6/90	Fissinger	Suite for Marimba	Marimba	Baker, Gilbert	Faculty Recital	University of Central Arkansas
3/24/90	Fissinger	Suite for Marimba	Marimba	Murphy, Mark	Senior Recital	Cumberland College
4/19/90	Fissinger	Suite for Marimba	Marimba	Carney, Michael R.	Faculty Recital	California State University , Long Beach
4/28/90	Fissinger	Suite for Marimba	Marimba	Bennekamper, M. Andrew	No information given	Indiana University of Pennsylvania
2/14/90	Fredrickson	Four Patterns for Solo Marimba	Marimba	Snider, Larry	Faculty Recital	University of Akron
11/18/90	Frock	Mexican Variations for Solo Marimba	Marimba	Kenss, Kevin and Battle, Marvin	No information given	Eastern Illinois University
3/1/90	Gipson	Monograph IV	Marimba	Alsup, R. Byron	Senior Recital	Midwestern State University
4/22/90	Gipson	Monograph IV	Marimba	Chartier, Jeri and Rosa III, Adan	Senior Recital	Texas A & I University
4/5/90	Gipson	R. D. H.	Marimba	Guthrie, John	No information given	Milliken University
2/25/90	Glasscock	Lydeka	Marimba	Feyler, David W.	Senior Recital	Kent State University
3/4/90	Gomez	Etude in D minor	Marimba	No information given	Studio Recital	University of Arizona
3/24/90	Gomez	Gitano	Marimba	Murphy, Mark	Senior Recital	Cumberland College
10/22/90	Gomez	Gitano for Solo Marimba	Marimba	Laughunn, Todd	No information given	Eastern Illinois University
11/12/90	Gomez/Rife	Rain Dance	Marimba	Gomez, Alice	Faculty Recital	San Antonio College
5/6/90	Gwin	The True Lover's Farewell	Marimba	Cheng, Pauline Pui-Ling	No information given	Indiana University of Pennsylvania
11/28/90	Helble	Grand Fantasy	Marimba	Strain, James A.	Faculty Recital	Fort Lewis College
3/17/90	Helble	Grand Fantasy for Marimba	Marimba	Campbell, Christi	Senior Recital	Eastern Illinois University
1/17/90	Helble	Grand Fantasy in C Major	Marimba	Giannascoli, Gregory	No information given	Virginia Commonwealth University
4/14/90	Helble	Preludes for	Marimba	Ney, Scott	Graduate Recital	Eastern Illinois

		Marimba				University
10/1/90	Helble	Preludes for Marimba	Marimba	Ford, Mark D.	Faculty Recital	East Carolina University
3/4/90	Houliff	Estudio No. 1 para Marimba	Marimba	No information given	Studio Recital	University of Arizona
9/7/90	Houliff	Estudios para Marimba	Marimba	Majernik, Jay	Student Recital	Eastern Illinois University
4/22/90	Houliff	Two Pieces for Marimba	Marimba	Sansone, Charles	Senior Recital	Milliken University
11/18/90	Larrick	Marie for Solo Marimba	Marimba	Kenss, Kevin and Battle, Marvin	No information given	Eastern Illinois University
3/3/90	Maslanka	My Lady White	Marimba	Strain, James A.	Guest Recital	Lakeside High School - Hot Springs, AK
4/6/90	Maslanka	My Lady White	Marimba	Howard, Rodney Ward	No information given	East Carolina University
4/10/90	Maslanka	My Lady White	Marimba	Strain, James A.	Faculty Recital	Fort Lewis College
9/27/90	Maslanka	My Lady White	Marimba	Barber, Amy Lynn	Faculty Recital	Prague Conservatory
3/28/90	Maslanka	Variations on Lost Love	Marimba	O'Kain, Mark	Senior Recital	University of Tennessee
3/23/90	Miki	Marimba Spiritual	Marimba	Lang, Drew Prescott	Arizona PAS Opening Concert	University of Arizona
11/13/90	Miki	Marimba Spititual	Marimba	Grigg, Amanda	Student Recital	University of Australia
5/2/90	Miki	Time for Marimba	Marimba	Nelson, Carol	No information given	Oberlin College Conservatory of Music
10/1/90	Miki	Time for Marimba	Marimba	Giannascoli, Greg	Student Recital	Virginia Commonwealth University
11/11/90	Miki	Time for Marimba	Marimba	Cotto, Orlando	No information given	? Indiana
12/1/90	Miki	Time for Marimba	Marimba	Campiglia, Paul	Graduate Recital	Indiana University of Pennsylvania
3/4/90	Mink	Three Miniatures for Marimba	Marimba	No information given	Studio Recital	University of Arizona
2/3/90	Miyoshi	Conversation	Marimba	Chase, Will and Mach, Loren	Duo Percussion Recital	Oberlin College Concervatory of Music
4/9/90	Miyoshi	Conversation	Marimba	Edwards, Craig C.	Senior Recital	Eastern Illinois University
4/13/90	Miyoshi	Conversation	Marimba	Walker, James	Graduate Recital	Northern Illinois University
5/6/90	Miyoshi	Conversation for Solo Marimba	Marimba	Edwards, Craig C.	Honors Recital	Eastern Illinois University
3/28/90	Miyoshi	Torse III	Marimba	Florio, Daniel	Graduate Recital	Eastman School of Music
4/21/90	Musser	Etude in B Major	Marimba	Battle, Marvin and Rustman, Kirk	No information given	Eastern Illinois University
9/25/90	Musser	Etude in B Major	Marimba	DeLuzio, Anthony & Harnsberger, Andy	Convocation	Virginia CommonWealth University
9/27/90	Musser	Etude Op. 6 No. 10 & 9	Marimba	Barber, Amy Lynn	Faculty Recital	Prague Conservatory

9/24/90	Musser	Etude Op. 6, No. 10 CM	Marimba	France, Gary	Solo Recital	University of Austrailia
1/17/90	Musser	Etude Op. 6, No. 9	Marimba	Giannascoli, Gregory	No information given	Virginia Commonwealth University
2/17/90	Musser	Etude Op. 6, No. 9 B major	Marimba	Gerber, Larry and Scorza, Darren	No information given	Eastern Illinois University
9/24/90	Musser	Etude Op. 6, No.9 BM	Marimba	France, Gary	Solo Recital	University of Austrailia
11/11/90	Musser	Etudes, Op. 6, No. 9,8,10	Marimba	Cotto, Orlando	No information given	? Indiana
4/6/90	Musser	Prelude in G Major	Marimba	Berdy, David M.	No information given	Kent State University
10/1/90	Musser	Three Etudes for Marimba	Marimba	Giannascoli, Greg	Student Recital	Virginia Commonwealth University
7/20/90	Myoshi	Torse III	Marimba	Garry, Kevin	No information given	Governor's School of North Carolina
7/28/90	O'Meara	Tune for Mary O	Marimba	Stacks, Jeff	Senior Recital	Eastern Illinois University
2/17/90	Peters	Sea Refractions	Marimba	Gerber, Larry and Scorza, Darren	No information given	Eastern Illinois University
3/11/90	Peters	Sea Refractions	Marimba	Reichardt, Amy	Honor Student's Recital	Palm Beach Atlantic College
4/8/90	Peters	Sea Refractions for Solo Marimba	Marimba	Majernik, Jay and Henss, Kevin	No information given	Eastern Illinois University
4/8/90	Peters	Sea Refractions for Solo Marimba	Marimba	Bunck, Steve and Grim, Tory	No information given	Eastern Illinois University
2/5/90	Peters	Yellow After the Rain	Marimba	Fowlkes, Shane and Bartelt, James and Boyd, Michael	Convocation	Virginia Commonwealth University
2/17/90	Peters	Yellow After the Rain	Marimba	Gerber, Larry and Scorza, Darren	No information given	Eastern Illinois University
4/8/90	Peters	Yellow After the Rain	Marimba	Majernik, Jay and Henss, Kevin	No information given	Eastern Illinois University
5/6/90	Peters	Yellow After the Rain	Marimba	Cheng, Pauline Pui-Ling	No information given	Indiana University of Pennsylvania
11/18/90	Peters	Yellow After the Rain	Marimba	Kenss, Kevin and Battle, Marvin	No information given	Eastern Illinois University
12/2/90	Rimsky-Korsakov	Flight of the Bumblebee	Marimba	Tiller, Jimmy		Performing Arts Orchestra
3/4/90	Sifler	Suite for Marimba	Marimba	No information given	Studio Recital	University of Arizona
3/4/90	Skoog	Water and Fire	Marimba	No information given	Studio Recital	University of Arizona
4/6/90	Skoog	Water and Fire	Marimba	Berdy, David M.	No information given	Kent State University
4/8/90	Skoog	Water and Fire for Marimba	Marimba	Maurer, Richard E.	No information given	University of Akron
3/17/90	Smadbeck	Rhythm Song	Marimba	Campbell,	Senior Recital	Eastern Illinois

				Christi		University
4/1/90	Smadbeck	Rhythm Song	Marimba	Alico, Gregory Hart	No information given	Indiana University of Pannsylvania
4/13/90	Smadbeck	Rhythm Song	Marimba	Deastlov, Thomas	Senior Recital	Kent State University
4/29/90	Smadbeck	Rhythm Song	Marimba	Tychinski, Brian A.	No information given	Indiana University of Pennsylvania
5/3/90	Smadbeck	Rhythm Song	Marimba	Hart, Kevin	Senior Recital	Eastern Illinois University
7/20/90	Smadbeck	Rhythm Song	Marimba	Garry, Kevin	No information given	Governor's School of North Carolina
9/27/90	Smadbeck	Rhythm Song	Marimba	Barber, Amy Lynn	Faculty Recital	Prague Conservatory
10/25/90	Smadbeck	Rhythm Song	Marimba	Mellin, Kim	Junior Recital	Eastern Illinois University
10/25/90	Smadbeck	Rhythm Song	Marimba	Kostowa, Wessela & Giesecke, Mark A.	Concert	Munchen -- Germany
11/13/90	Smadbeck	Rhythm Song	Marimba	Billman, David A.	Graduate Recital	Oberlin College Conservatory of Music
4/5/90	Smith	Suite Moderne for Marimba	Marimba	Guthrie, John	No information given	Milliken University
3/4/90	Spencer	Cat Clock	Marimba	No information given	Studio Recital	University of Arizona
11/6/90	Stout	Astral Dance	Marimba	Nelson, Brian; Boyd, Michael; & Lawyer, Craig	Convocation	Virginia Commonwealth University
4/6/90	Stout	Astral Dance for Solo Marimba	Marimba	Campbell, Quint and Crabel, Jon	No information given	Eastern Illinois University
9/8/90	Stout	Etudes for Marimba	Marimba	Gerber, Larry and Scorza, Darren	Student Recital	Eastern Illinois University
4/1/90	Stout	Mexican Dance No. 1	Marimba	Alico, Gregory Hart	No information given	Indiana University of Pannsylvania
4/3/90	Stout	Two Mexican Dances	Marimba	Loggins, Stacy	Senior Recital	Cameron University
4/13/90	Stout	Two Mexican Dances	Marimba	Deastlov, Thomas	Senior Recital	Kent State University
4/13/90	Stout	Two Mexican Dances	Marimba	Kellerman, Steven and Wilczewski, Thomas	Senior Recital	University of Arizona
5/3/90	Stout	Two Mexican Dances	Marimba	Hart, Kevin	Senior Recital	Eastern Illinois University
11/6/90	Stout	Two Mexican Dances	Marimba	Nelson, Brian; Boyd, Michael; & Lawyer, Craig	Convocation	Virginia Commonwealth University
12/9/90	Stout	Two Mexican Dances	Marimba	Aguilar Jr., Gustavo Alfredo	Graduate Recital	University of Akron
9/14/90	Stout	Two Mexican Dances for Marimba	Marimba	Eddington, Alison	Student Recital	University of Austrailia
11/17/90	Sueyoshi	Mirage	Marimba	Sice, Robert Van	Guest Recital	Oberlin College Conservatory of

						Music
3/12/90	Tanaka	Two Movements for Marimba	Marimba	Klinker, Dean	Senior Recital	Eastern Illinois University
3/20/90	Tanaka	Two Movements for Marimba	Marimba	Sledge, Russell	Senior Recital	East Carolina University
3/28/90	Tanaka	Two Movements for Marimba	Marimba	Coutsouridis, Peter	Graduate Recital	Eastman School of Music
4/1/90	Tanaka	Two Movements for Marimba	Marimba	Bump, Michael R.	Faculty Recital	University of Mississippi
4/3/90	Tanaka	Two Movements for Marimba	Marimba	Gaetano, Mario	Faculty Recital	Western Carolina University
4/12/90	Tanaka	Two Movements for Marimba	Marimba	Williams, B. Michael	Faculty Recital	Winthrop College
4/29/90	Tanaka	Two Movements for Marimba	Marimba	Kinder, Lori and Tucker, Michael	Senior Recital	Concordia College
10/1/90	Tanaka	Two Movements for Marimba	Marimba	Giannascoli, Greg	Student Recital	Virginia Commonwealth University
11/11/90	Tchaikovsky	Five Selections from Album for the Young	Marimba	Cotto, Orlando	No information given	? Indiana
3/4/90	Tchaikovsky - Stevens arr.	Album for the Young	Marimba	Krause, Ron	Senior Recital	Milliken University
11/28/90	Tchaikovsky/ Stevens	Selections from The Album For the Young	Marimba	Strain, James A.	Faculty Recital	Fort Lewis College
4/29/90	Thomas	Merlin	Marimba	Reny, Jeannine	Doctoral Final Recital	University of Arizona
2/13/90	Vivaldi	Violin Concerto in A Minor, Op. 3, No. 6	Marimba	Whitt, Roger	Concerto Concert	Indiana University of Pennsylvania
3/23/90	Vosk	O Rosa, Variations for Marimba Solo	Marimba	Lang, Drew Prescott	Arizona PAS Opening Concert	University of Arizona
11/17/90	Wesley-Smith	For Marimba and Tape	Marimba	Sice, Robert Van	Guest Recital	Oberlin College Conservatory of Music
3/23/90	Weymans	Stress Ballet	Marimba	Lang, Drew Prescott	Arizona PAS Opening Concert	University of Arizona
3/29/90	Weymans	Stress Ballet	Marimba	Harris, Brian	Percussion Peculiarities	University of Arizona

EndNotes