We have a great roster this year at KoSA... our 20th Anniversary Event. To continue our quick profile of our Artist Faculty for our 20th Anniversary Event, here are Glen Velez, Julie Spencer, Marcus Santos and Jeff Salisbury:

Four Time Grammy Winner, Glen Velez is the Founding Father of the modern frame drum movement and is regarded as a legendary figure among musicians and audiences world-wide. Velez brought a new genre of drumming to the contemporary music scene by creating his own performance style inspired by years of percussion and frame drumming studies from various cultures. His virtuosic combinations of hand movements, finger techniques, along with his original compositional style, which incorporates stepping, drum language and Central Asian Overtone singing (split-tone singing), has opened new possibilities for musicians around the globe, resulting in a shift in modern percussion.

Glen is the first to gain international recognition as a successful solo artist using frame drums. In 1989 he caught the attention of twentieth century composer John Cage, who wrote Composed Improvisation for One-Sided Drum with or without Jingles especially for Glen. The extensive array of frame drum innovations and sounds Glen has created have inspired decades of collaborations with an epic and eclectic list... (including) Steve Reich, the Paul Winter Consort, Suzanne Vega, Maya Beiser, Tan Dun and Pat Metheny. Other collaborations include: Israel Philharmonia, Brooklyn Philharmonia, Opera Orchestra of New York, Taipei Chinese Orchestra, Zakir Hussain, Sonny Fortune, New York City Ballet, Stuttgart Ballet Orchestra, Orchestra of St. Luke's, David Darling, Howard Levy, Eugene
Friesen and Coleman Barks. Live performances also include radio concerts and interviews broadcasted on Spanish National Radio 4, German Public Radio, Italian National Radio 3, Radio Freistadt (Austria). Velez maintains an International touring schedule as a soloist and continues to collaborate with prominent artists in many styles. His Ta Ka Di Mi Duo with virtuoso Rhythm Vocalist Lori Cotler has garnered critical and audience acclaim around the world. Glen's signature tones and techniques can be experienced in everything from television commercials and modern dance scores. He is also an experienced collaborator in Early Music, including two renowned recordings with the Ensemble for Early Music entitled Istampilta I and II. He has recorded on hundreds of albums on ECM, CBS, RCA, GRP, Warner Brothers, Deutsche Gramophone, Geffen, Nonesuch, Capital, CMP, Music of the World, Sounds True, Interworld, Ellipsis Arts, Daft of Records and Sony. In addition he has released numerous recordings of his own music, with the most recent recordings featuring Glen Velez Solo and Breathing Rhythms Duo - Glen Velez and Lori Cotler (Daftof records).

Glen continues to be a prolific composer with compositions used extensively by dance companies. In addition, he has written numerous compositions for his own ensembles as well as chamber music for various combinations. His compositions have been commissioned by the Rockefeller Foundation, Jerome Foundation, American Music Center and even the Reader's Digest. Velez wrote a solo cello piece for Cellist Maya Beiser, entitled Kinship, which Beiser chose as the title for one of her recent CD's. Another of Glen's compositions, Sol Tunnels, was commissioned by the Ethos Percussion Ensemble and is the title of one of their new recordings. In 2009 the Ensemble DuoJalal premiered his composition Homage for Viola and Frame Drum. His most recent composition is entitled Intarsio for String Quartet and Frame Drum, commissioned by the Lark String Quartet.

The Frame Drum is an ancient instrument. It is from the single-headed drum family, which includes the Western tambourine, whose origins encompass the ancient Middle East, India, Rome and which reached medieval Europe through Islamic culture. Glen’s performances prompted the Remo Drum Co. in 1983 to develop the Glen Velez Signature Series frame drums. The internationally renowned Cooperman Drum Co. (of Vermont) introduced a hand made Signature Series Glen Velez Tambourine and Frame Drum line in 1999. Velez is also considered a virtuoso on other percussion instruments and has introduced dramatic innovations in the playing of maracas and shakers, detailed in his instructional book, The Shaker Manual. Playing shakers led the German based instrument company Anklang Musikwelt to release a handcrafted Glen Velez Signature Series Shaker set to add to Velez’s namesake instruments. Glen has been a KoSA Faculty Alumnus for decades, and a KoSA Favorite.

American composer and musician Julie Spencer is internationally known as a virtuoso artist on her main instrument, marimba, as well as being an active musician on vibraphone and percussion instruments. As a composer, Julie Spencer is on the repertoire of some of the foremost artists on
marimba around the world. She studied at Eastman School of Music and California Institute of Arts. In 1992 she released her first CD... Ask, containing her own compositions for marimba. Her cross-stylistic work is comprised of improvisatory sound, world music cross-over as well as contemporary scores for solo marimba, chamber ensemble, choirs and orchestra. Her trail-blazing, individualistic playing technique is unique, inter-cultural, extravagant and it continues to connects worlds. Since 2003 she has made her home in Germany with husband, Gernot Blume and their children. Together with Gernot she has released recordings including solo-CDs on her main instruments.

Berklee College of Music alumni and master Brazilian percussionist Marcus Santos has an intense knowledge of folkloric Brazilian rhythms and musical traditions. A stellar percussionist and enthusiastic KoSA Alumus (and participant favorite) Marcus is a native of Bahia, Brazil. He has committed his life to the study, teaching and performance of his hometown's Afro-Brazilian music and heritage. After receiving a scholarship and completing his studies with honors at Berklee, he has performed with artists like Paquito D'Rivera and the Gipsy Kings. Marcus has received several awards including the Outstanding Arts Performer Award by the Brazilian Immigrant Center in 2008 as well as Outstanding Percussionist by Berklee College of Music in 2004. Marcus produced his own DVD 'Modern Approach to Pandeiro', and the DVD Musically Speaking II together with the Bose Corporation. He's currently the director of the Grooversity network and directs drumming groups growing from seven different states in the US.

Jeff Salisbury, long time KoSA Alumnus and Vermont based musician, composer, educator and more is a wealth of experience and information for KoSA Participants. Here are some excerpts from Jeff's bio:

"My brother took some snare drum lessons when he was in junior high school (now referred to as middle school) but had no particular interest after awhile, thereby leaving his parade drum to me for exploration. Dad's record collection gave me Davy Tough, Ray Bauduc, Gene Krupa, Buddy Rich, Ray McKinley and many more drummers of the swing generation. The radio was the key for Earl Palmer, Gary Chester, Cozy Cole, Sandy Nelson, Hal Blaine and lots of folks whose names I'll never know, but whose music left a lasting impression. The Black Watch and the Scots Guard provided my first glimpse of pipe band drumming and the USMC Drum and Bugle Corps showed me how stirring precise rudimental drumming could be.

When I turned 15, the family moved to San Antonio, Texas. I had a choice of two high schools in the district. I met a cute girl at the local swimming pool and asked her which school she attended. I also asked her if she was in the band. She played clarinet in the band and I thought that was enough for me to choose her school. I went to the summer band rehearsal a few days later and told the section leader I wanted to be in the drum section. "Okay, play me some alternating 5 stroke rolls." He replied. "I don't know what you mean." I said. He laughed and said "You don't know what I mean? Go to the other school, they'll take you in the band over there." "Wait" I pleaded, "how about if you play them, then I'll try?" He smirked and said "Okay". He and his section mate then played very clean, open close open 5
stroke rolls and awaited my response. (Flub, flub, buzz, etc...) I was rejected and felt about as insignificant as I ever had.

That same summer, my brother and I would wander down our street looking for something to do. One evening we heard music, live music, coming out of a house a few doors down from us. We hung around the yard until the folks invited us in. They had a weekly jam session with 2 or 3 guitarists, piano, bass, drums and vocals. When they found out I wanted to play drums, they asked me to sit in. Having never played a drum set before, I was so happy to have the chance to try. They were very encouraging and unknowingly changed my life. After the session we walked home and my brother excitedly told our parents 'You've got to get Jeff a drum set!' Thanks to him, they agreed.

The next week the regular drummer didn't show up and the chair was mine for the taking. As a result of the jam sessions, my first band was formed with the son of the singer and a friend of his. An inauspicious beginning, but I was psyched!

The following summer I got a call from Kenny, the guitarist, who was working at a local music store. "Would you like to help me go out to the Teen Fair and set up equipment for some band from England? They're called the Rolling Stones." I had recently gotten their single of "Not Fade Away" and was eager to help out. So we set up the instruments for them and hung around for their sound check. Afterwards, Bill Wyman, the bass player, was very kind to us and invited us back to their dressing room. He borrowed Keith Richards' guitar and had Kenny play that while he accompanied him on bass. After watching the show, I thought, if these guys can do this, then I can do this.

Soon after my Freshman orientation at the University of Texas, I joined the UT marching Band. But collegiate life was not to last long. In 1967 I left college and along with Dave Callens and Ed Villareal, moved to Hollywood, CA. Bud Mathis, apt. mgr, band mgr, promoter got together with Wanda Watkins and Clyde Kaye to form "The Joint Effort". We opened for Jefferson Airplane at The Cheetah on Santa Monica Pier and the Doors at Earl Warren Showgrounds, Santa Barbara. We played Orange Groove, played Gazzari's on the sunset strip for 6 months, 6 nights a week, for 10$/night. Cut our first single, the Third Eye and the Children at Original Sound Studios. We even managed to work as extras in PsychOut a film starring Jack Nicholson, Skye Saxon and the Seeds.

In 1968 I left The Joint Effort, joined C.K. Strong featuring Lyn Carey on vocals, playing at the Santa Monica Blues Festival along with Pee Wee Crayton, George Smith and his Southside Blues Band, Lowell Fulsom and headlining Albert King. During this event, I was offered job by Albert King, which I accepted a month later, moving to St. Louis MO. With Albert King, we played Chuck Berry's 'Berry Park', went on road, played Chicago Blues Festival at Regal Theatre, Feat: Fenton Robinson, Little Milton, Bobby Blue Bland, Albert King, BB King, Junior Parker and Count Basie. During this stint, I was offered job by Junior Parker, but turned down because it would have meant moving back to Houston.

During this period, I played the drumset at all the psychedelic palaces around the country. Fillmore East: with Jeff Beck & Tim Buckley, Shrine Audorium in LA, Creedence Clearwater Revival, Fillmore West, Electric Theatre in Chicago, Electric Factory in Philadelphia, Boston tea Party, Jeremy Steig & the Satyrs, Grande Ballroom in Detroit with Stooges (psychedelic), Steve Paul's The Scene in NYC, Muddy Waters, Steppenwolf, Moby Grape and the Chambers Brothers, Jim Pepper, Larry Coryell, Bob Moses & Miroslav Vitous, Whisky A Gogo in LA, Chicago Transit Authority, Buddy Miles, Village Gate.

Finally back to back to California, San Francisco, where I met Cold Blood and was offered a job in 1969. I accepted the gig, left Albert King, moved to Marin County and played the Fillmore again and then toured after first album release, sharing the stages with Boston's Jay Geils Band, Santana, BB King and The Band.

Was hired away from Cold Blood by Linda Tillery, Hell & High Water with Greg Adams, soon to be with Tower Of Power. During this period, I played with Art Pepper, Frank Rehak, Matt Beard, Marty Mead.

During 1971 I left California, moved east, arrived in Burlington Vermont in 1972. I relit my collegiate aspirations, studying Animal Science at UVM, and got back into music 1975. Since then I began instructing teaching at Johnson State College and the University of Vermont, recording with various groups and freelancing, a pattern that hasn't changed, save for being a
contributing instructor at the KoSA International Percussion Workshop, Drum Camp and Festival, which will celebrate its 20th year in 2015. I have also participated in KoSA Cuba, the organization’s annual workshop in Havana. All of these escapades have given me a career playing drums which has lasted over 45 years, the significance of which keeps me humble and eternally grateful. My continuing advice to students: keep your ears and eyes open, you can never tell when things can change for the better!

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We hope you will consider attending this amazing event as part of your summer plans. To learn more and for ultra-convenient registration, visit us at kosamusic.com

Sincerely,
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