

New Pricing Reflects Rosewood Value

Just like almost everything else in the 21st century, the rising cost of materials has necessitated an across-the-board price increase at *marimba one*.

“It’s about the value of the wood,” said Ron Samuels, founder of the company. “Rosewood is

more difficult to get, and the prices are beginning to reflect the uniqueness and quality of rosewood.”

At the same time, the *marimba one* tradition of excellent service and personal response is untouched--and unmatched.

For instance, if you need a bar replaced, we keep detailed records of all the marimbas we build, including keyboard voicing information.

Or, if you want your keyboard retuned, we offer a free retuning of the entire keyboard during the first two years.

That’s why Peter Thomas, principal marimba player of Disney’s ‘The Lion King,’ says: “For me, there’s no alternative to *marimba one* marimbas. The tuning is perfect and the shape is great.”

New prices go into effect January 1. Place your order before December 31 to enjoy 2011 pricing: email percussion@marimbaone.com.



Photo Competition

Your *marimba one* is the original designer and trademark owner of the distinctive s-curve resonator shape. The beauty of the S-curve shape mirrors the beauty of the marimba sound.

Now there’s a way for you to participate in a competition that combines your photographic skill with the beauty of the instrument.

Submit your photo of a *marimba one* marimba showing the unique S-curve shape of the resonators.

Photo must be 300 dpi high-resolution, at least 5”x7”. The copyright must be released to us. But you will get a credit.

The winning photo will be published next year, which will be our 25th Anniversary, plus you will receive our all-new mallet bag for free!

Email photos to nicoler@marimbaone.com. Deadline is January 30, 2012.



In This Issue

Samuels on Sound.....	2
Katarzyna Mycka on IKMMA and Cordoba...	2
Lynn Vartan.....	3
Jack Of All Trades.....	3
PASIC: Nancy Zeltsman.....	4



Samuels on Sound

The way we use rosewood is similar to the way a winemaker makes wine. All wine makers know that you can ruin the best grapes and turn them into vinegar. Likewise, even with the best rosewood, you can still make an unmusical bar.

Here at *marimba one*, our master tuners tune each and every bar by hand, with the goal of maximizing the potential of each piece of wood. This takes longer to do. But it is worth it.

Because of our tuning process, our bars are more resonant and durable. As a result, the marimba's signature sound is warm, deep and evenly balanced across the keyboard.

We have effectively relieved the internal stresses in each piece of wood so that when it is struck it rings freely and clearly, without any unwanted or dissonant harmonics.

Together with our customers, we discuss how their marimba should sound. That's what we call 'voicing.' Each keyboard is individually selected to meet your preferences.



Judging the Cordoba Percussion Competition... and IKMMA by Katarzyna Mycka

I was honored to judge the first international percussion competition whose first prize was a performance as a Soloist with the Cordoba Orchestra (as well as 3,000 euros in cash and mallets).

Playing before 800 people, first prize winner Conrado Moya performed a Concert for marimba and string orchestra by the French composer Emmanuel Séjourné.

According to the organizer, Carolina Alcaraz, 21 people from 13 countries applied, all young performers between the age of 18 and 24.

She said that the contestants, at this young age, do not know if they want to be professional musicians, because they haven't had a chance to perform in real life. So imagine standing up on the stage, in front of an orchestra, 'making conscious decisions based on experience.'

By the way, there was a clinic the next day with Ron Samuels who spoke about the history of *marimba one*, his ideas on sound, mallet mak-

ing and much more.

The previous month, I myself hosted the International Katarzyna Mycka Marimba Academy (IKMMA) in Nuremberg, Germany.

There, 32 percussion students from all over the world received lessons from high-profile guest lecturers and played many concerts with the teachers.

The show began with a premiere of marimba quartet by Simon Scharf and played by Shoko Sakai, Svet Stoyanov, Prof. Hermann Schwander and myself.

This was followed by original compositions of Keiko Abe, a funny '2nd Flight of the Bumblebee' for two marimbas by Tobias Brostrom and a version of Saint-Saens 'Carnival of the Animals.'



Top, Cordoba Competition. Above, Conrado Moya, Katarzyna Mycka, Shoko Sakai and Svet Stoyanov at IKMMA 2011 in Nuremberg.

For me, the marimba has always been one of the greatest ways to express myself. The physicality of the instrument is a draw, as well as the fact that it is the main solo instrument as a percussionist. I love the idea of interpreting great pieces on the marimba. And of course, the sound is so special, I fell in love with it!

My advise to students considering a path in music is: ask yourself if you are really passionate about it. If this is your passion, then it's important to learn not only musical skills, but also all the tools needed to make a living out of your passion – the business tools, the career tools, the personal tools. Music is a path that can be pursued in so many ways, and whether or not it becomes your profession, it is important to advocate for music in your life and the life of others as a vital creative art form for the complete person.

I like to think about where the marimba can situate itself in the future. In a way, the marimba has a dual personality – on the one hand, it's a folk instrument in some parts of the world. On the other hand, it's an orchestral instrument



playing a modern repertoire in the 'developed' world.

I am very interested in exploring the possibility of bridging the gap between these two personalities. I believe that the concert marimba, with its beautiful construction, would make the folk repertoire sound wonderful. My hope is to bring to life a body of music so that

the marimba can be universally loved and respected.

I am very passionate about collaboration with composers, music creators, and also with other artists. For example, I run a twice-yearly Satellite Salon where I collaborate with artists in various media – poets, painters, and so on. I would encourage marimba players to ask themselves: where can we push the envelope? What new collaboration can we think of? In this way, the ripple in the water keeps spreading and spreading....

For more on Lynn Vartan, go to her artist page at <http://www.marimbaone.com/community/artists/lynn-vartan>.

The Jack of All Trades

Davis, who described his duties at *marimba one* as “virtually everything,” has something in common with almost everyone who works here. He is a former woodworker.

In fact, this local product--he grew up a few miles from *marimba one's* world headquarters--started early on in high school, where he assisted the shop teacher in his own projects.

Now this hand-craftsman tunes and assembles the resonators, felts the straps, helps with sanding and almost everything else, always with a smile on his face. His favorite task is tuning the bars because “you have to be meticulous. Every bar has to be perfect.”

Davis, 25, adds, “When there's a nick in the bars, it's on me, because we always have to push out the highest quality products.”

He says he has a special relationship with each individual craftsman at *marimba one*, and that leads him to say what he loves about the job. “Each of us ultimately is putting music out into the world, and we're connected by that.”

David adds, “If all the people we made a marimba for would play simultaneously, it would be epic.”



Nancy Zeltsman On the Percussive Arts Society International Convention (PASIC)

The feeling about PASIC 2011 was best summarized by Nancy Zeltsman, renowned teacher and *marimba one* artist:

“PASIC is always a wonderful opportunity to reconnect with good friends, connect faces to names you’ve heard, and begin to form new associations.

“Many people come away inspired for new projects, and with a range of stimulating new ideas. The international aspect is great too. It’s tremendous to work day-to-day with people who share their learning experiences from other teachers, as well as different musical experiences and approaches.

“As the years go by and everyone travels more internationally, there are many more styles of playing, and blending of styles. The music world is much richer for this.”



PASIC 2011

The *marimba one* booth was the place to be!

Clockwise from top right: Laurent Warnier and Rachel Zhang; Nancy Zeltsman and Eriko Daimo; Tim Palmer; Matthew Coley and Ronni Kot Wenzell; HS Keyboard Winner Michael Jopling; Ron Samuels shows John McKinney, from Glenville State College in W. Virginia, the height adjustment system on a 3000 series.



marimba one

follow us
on facebook

Marimba One • PO Box 786 • Arcata CA 95518 • +1(707) 822-9570 • www.marimbaone.com