

the next step
jarrod cagwin
bacchanal

the next step

The ambitious percussionists from the next step have been livening up the music scene for more than nine years now and work a variety of different stages with equal professionalism. The field of percussion has seen great advances over the past decade and the scene has become increasingly diverse and interesting. the next step has, and continues to, put a great deal into this development and has breathed new life into the European scene. Variety and an open mind for new styles, combined with a commitment to quality, contribute towards the success of the ensemble, whose repertoire features some of the most important works of the 20th century. the next step is particularly committed to performing contemporary works and has gained a lot from playing with internationally renowned musicians, as well as working closely with eminent composers. the next step seeks challenge and confrontation with new ideas, meaning taking up more and more tours abroad. Working on rhythm with non-professionals within the ambit of their own projects is another area within the ensemble's sphere of activity. In addition, the next step puts on effective shows at social events (the next step show and

trance4mation), where they demonstrate their enthusiasm and considerable skill. Their first three CDs (first steps, point of view, infusion) give an impression of the diversity characteristic of the group and a further CD (werksmusik) gives an idea of the work that they have done with students and their acoustic environment. Encouraging fresh young talent is also one of the next step's concerns. A percussion ensemble called 'Backbeat Boys' (CD back attack) has been formed at Telfs Musikschule as a result of the group's teaching work there and is now enjoying considerable success.

Performances: Klangspuren Schwarz, Transart Festival Bozen, Donaufestwochen Amstetten, TIPC Taiwan, Mahler Festwochen Toblach, Percussionfestival Telfs etc. Work with musicians and composers such as Helmut Lachenmann, György Kurtág, Steve Reich, DJ Spooky, Jarrod Cagwin, Terje Rypdal, Christian Lindberg, Wolfgang Mitterer, Latvian Radio Choir, Nydd Ensemble, Ensemble Modern, Kroumata. Winner of the ORF (Austrian broadcasting corporation) „Artist of the Year 2007“ prize awarded on the occasion of 40 years of Ö1 radio.



jarrod cagwin

Jarrold Cagwin was born and raised in rural Iowa, in the central United States. He began playing drums at a very early age, and was inspired by the late 70s funk, soul, and blues bands of the time. He participated in various regional and national music contests through his adolescence, ranging from rudimentary solo competitions, to high school jazz, symphonic, and field ensemble formations. In 1992 he received a scholarship to attend the Berklee College of Music in Boston, Massachusetts. There he was exposed to a very cosmopolitan musical atmosphere, with students coming from all corners of the globe. He studied percussion and drums under professor Jamey Haddad and was exposed to various hand drumming techniques from India, the Middle East, Northern Africa, and Brazil. In 1995 he received a grant to study South Indian drumming techniques with Tricky Sankaran at York University in Toronto, Ontario. Upon graduation from Berklee in 1996, he moved to New York City. There he was part of the avant-garde music scene, performing regularly in such venues as the Knitting Factory, Tonic, and the Blue Note Jazz clubs, as well as working in the studio

scene. He also began performing often throughout Europe in the contemporary music scene. In 1999 he began working with the Rabi'h Abou-Khalil Group, and shortly thereafter he relocated to Paris, France. In the last years he has also lived in Istanbul, Barcelona, Frankfurt, and Vienna. He works closely with Eckermann Drums in Vienna, designing frame drums and drum sets. He has traveled and done extensive field studies the Middle East, North Africa, and West Africa, which had produced a unique percussion & drum set playing style. Other performing and recording credits include collaborations with Joachim Kühn, Gvork Dabaghyan, Charlie Mariano, Michel Godard, Gabriele Mirabassi, Luciano Biondini, Dusko Goykovich, Emmanuelle Somer, Mehmet Emin Bitmez, Kudsi Erguner, Ferenc Snetberger, Dave Barger, Ellery Eskelin, Antonio Hart, Howard Levy, Joe Beck, & Dave Samuels. He is also a guest artist with the Ensemble Modern, and has been a featured soloist with the BBC Orchestra. He also conducts rhythmic training workshops for musicians and dancers, as well as frame drum and drum set clinics across Europe.



Jarrold Cagwin

amadinda

01

Amadinda 15

Instruments:

Custom Amadinda
Eckermann Drumset
Senegalise Dun-Duns
Brazilian Surdos
Ghananian Kpanlogos
Eckermann Kanjira
Malian Djembe
Shelled Splash Cymbals

The xylophone instrument Amadinda traditionally comes from the East African nation of Buganda. It is typically played by up to four players simultaneously, with syncopated, interlocking rhythmic patterns. This composition was written for two Amadinda players, accompanied by the ensemble.

02

Indonesian

Instruments:

Marimba
Bass Marimba
Vibraphone
Kpanlogo
Sogo
Caxixi
Cymbals
Crotales
Finger Cymbals
Bamboo Claves
Philippine Buzz Sticks

03

Bagdat Cadessi

Instrument:

Eckermann 60cm
Conductor Mizhar



04

The Presence of the Other

Instruments:

Calabash
Caxixi
Marimba
Vibraphone
Surdos

Multi Percussion Improvisation

05

Le Cadeau Berbère

Instruments:

Burmese Gongs
Eckermann Mizhars
Vibraphone
Steel Drums
Caxixi
Surdo
Sizzle Cymbal

06

Jnane Mogador II

Instruments:

Moroccan Bendirs
Eckermann Bendir
Quarkabeb

The Mogador composition is written for percussion instruments from Morocco. The Quarkabeb, metal hand castanets, are traditionally found within the music of the Gnaoua Brotherhood. Bendirs are hand drums, traditionally lined with gut string snares across a single framed goat skin. They are typically found all across the Maghreb.

07

Amadinda 15 Reprise



Charly Mair

riad numéro 10

08

The Gorgon from the Mariana

Bowed Cymbals
Water Effects
Rain Maker
Burmese Gongs
Bass Marimba
Hackbrett
Vibraphone
Ahatsi
Crotales

09

Erae 4GV

Eckermann Mizhar
Eckermann Kanjira
Darbukka
Brazilian Caxixi
Surdos
Trini Steel Drums
Indian Foot Jingles
Snare Drums
Panderio

10

The Bush Canteen *

Kpanlogos
Accra Gome
Bass Steel Drum
Shakers
Tambourim
Ghanaian V-Bell
Djembe
Tuned Claves
Marimba
Vibraphone

11

For a Few Dirhams Less

Eckermann Bendirs
Quarkabeb
Hand Claps
Ocean Drums
Riqq
Bass Djembe
Kagan
Bass Steel Drum
Marimba
Hackbrett

This piece was composed during a period of intense traveling, and is reflective in the mixture of styles and instruments. It contains influences from Turkey, India, Trinidad, Brazil, Ghana, and Morocco.

* Featuring Klaus Gesing, soprano saxophone and bass clarinet.



Stefan Schwarzenberger

12

1 Star, 2 Pusher

Instruments:

V-Bells
Eckermann Brekete
Bass Drum
Ahatsi
Kpanlogos
Kagan
Bongos

A piece inspired by Ashanti music from Kumasi, in central Ghana. It is comprised of patterns that change depending on particular rhythmic cues from the master drum, the Brekete.

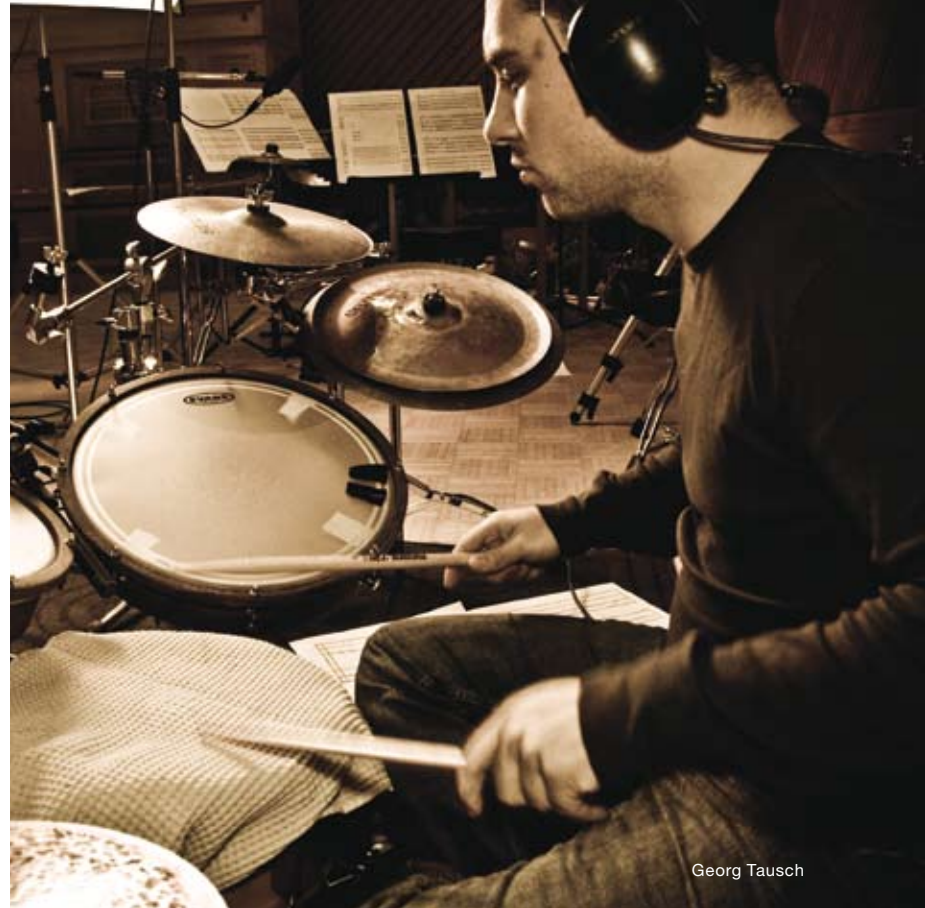
13

A Passage to Sogakopé

Instruments:

Gonkogui
V-Bells
Tuned Tubes
Prepared Marimba
Kagan
Sogo
Kpanlogos
Steel Drums
Brekete
Ahatsi

Sogakope is a village in the Southeastern part of Ghana, in the Volta region. This piece was inspired by the rhythms of the Ewe tribe from this area, and by the intense, "white-knuckle", journey to reach the village.



Jarrold Cagwin
Franz Köhle
Charly Mair
Stefan Schwarzenberger
Georg Tausch
Christian Tschuggnall

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All compositions (except #4) by Jarrold Cagwin
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Christian Tschuggnall

