

Atmospheres

- I. The Wakening (3:55)
- II. One Sunday, Long Ago (3:20)
- III. On-the-Edge (3:15)
- Total Duration: @10:30

About the Composer

Howard J. Buss (b. 1951) is recognized internationally as an outstanding composer of contemporary classical music. His compositions have received critical acclaim and have been performed in more than 50 countries. His music is widely performed and frequently featured at national and international music conventions and festivals. They have been performed by faculty musicians from major universities as well as current and former members of prestigious organizations such as The Boston Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic, Israel Philharmonic, Berlin Philharmonic, Vancouver Symphony, Atlanta Symphony, New York Philharmonic, Chicago Symphony, etc. A copy of his patriotic composition Fanfares is included in the Presidential Collection of Ronald Reagan. Buss' more than 100 published works include instrumental solos, chamber music, symphonic, choral, and band works. They are fast becoming part of the standard repertoire in concert halls.

The legendary Leon Russianoff described Dr. Buss' style as "imaginative, sincere, rewarding to both performers and audiences, and without the gimmickry which is so prevalent in contemporary music today." Upon hearing his music critics have written: "By far the night's most memorable piece" - The Los Angeles Times, "This is truly one of the finest works in our idiom" - Robert McCormick in the Florida Percussive News, and "The evening's highlight" - The Maine Sunday Telegram.

Buss has received numerous awards and his commissioned works include original compositions as well as arrangements. He is a sought after guest composer, clinician, and contest adjudicator. His works are frequently selected to be included and analyzed in doctoral dissertations, lectures, professional music journals, and music literature bibliographies, and his compositions have been recorded on the Crystal, Capstone, Equilibrium, HoneyRock, PL Productions, and C.Alan Publications labels.

Howard Buss received his B.A. in Applied Music from West Chester University, M.M. in Performance and M.M. in Composition from Michigan State University, and D.M.A. in Composition

Percussion Set-up

The diagram illustrates the percussion set-up for the piece, organized into three horizontal staves of musical notation. Each staff begins with a treble clef and a common time signature (C). The instruments and their positions are as follows:

- Staff 1:** marimba (to low A) [represented by a rectangle], suspended cymbals (large) [represented by a circle], (medium) [represented by a circle], bongos (mounted on stand) [represented by diamonds], and tambourine on table [represented by a circle with a dot].
- Staff 2:** temple blocks [represented by 'x' marks], maracas (wooden) [represented by 'x' marks], and wood block (mounted) [represented by a square].
- Staff 3:** tam-tam (large) [represented by a circle], cowbell (large, mounted) [represented by a circle], and triangle (medium) [represented by a circle].

Mallets: Wire brushes (2), medium yarn (4), triangle beater

Cover design and graphics by Judy E. Buss