

# **CURRICULUM VITAE**

## **BEVERLEY JOHNSTON, O.C.**

Website: [www.beverleyjohnston.com](http://www.beverleyjohnston.com)

### **EDUCATION**

- 1980**     **BACHELOR OF MUSIC in Music Education (honours)**  
**FACULTY OF MUSIC, UNIVERSITY OF TORONTO**  
Studied percussion with Dr. Russell Hartenberger
- 1976**     **DIPLOMA OF COLLEGIAL STUDIES in Music**  
**VANIER COLLEGE, Montreal, Quebec**  
Studied percussion with Lanny Levine.
- 1976**     **LAUREAT in piano (equivalent to Grade 10 RCM)**  
**LES SOEURS DE ST. CROIX, Montreal, Quebec**  
Studied with Madame Claire Durant Leduc.
- 1974**     **HIGH SCHOOL DIPLOMA LACHINE HIGH SCHOOL**  
Studied music with Iwan Edwards.

### **ADDITIONAL TRAINING**

- 2022**     Workshops with performance artists Meredith Monk and Ellen Fisher
- 1994**     Workshops with Burton Kaplan at the Royal Conservatory of Music (RCM), Toronto.
- 1992-95**   Workshops with theatre/opera director Richard Armstrong through the women's collective URGE, Toronto.
- 1987-95**   The Musical Edge (performance coaching). Lesley Huggett.

### **TEACHING**

- 2006-2015**  
**University of Toronto Percussion Ensemble Director**
- 2016-present**  
**Course 4606H: Special Topics in Performance practice. For Graduate students.**  
**Independent study course, University of Toronto.**
- 2009-present**  
**Instrumental Performance Class PMU 105-405Y, University of Toronto.**

**2016-Promoted to Adjunct Professor of Percussion**

**1996-present** Applied Music, University of Toronto

**1979-83**

**Music Education Percussion course.** Faculty of Music, University of Toronto.

**1979-83**

**Instructor of Percussion,** Royal Conservatory of Music, Toronto

**1992-present,**

Numerous masterclasses in Canada, United States, Europe and Asia

**2005-2008**

**Instructor of Percussion.** Classical Music Camp, Moncton, NB.

**1998**

**Instructor of Percussion.** Inter-provincial Music Camp

**1984-1986**

**Instructor of Percussion.** National Music Camp

**1981-83**

**Instructor of Percussion.** York Region Summer Music Camp

## **JURY DUTIES**

Luxembourg International Percussion Competition 2015

Southern California International Artist Competition 2019

Various Ontario Arts Council Juries

Various Canada Council Juries

Conservatoire de Musique et d'art dramatique de Quebec Percussion Juries 2021

2024 Shalom Ben-Uri DMA Recital Competition

## **MEMBERSHIPS**

**Percussive Arts Society**

**SOCAN** (Society of Composers, Authors and Publishers of Canada)

**Toronto Musicians' Association** (A. F. of M.)

## **SPONSORSHIPS – ENDORSEMENTS**

**PAISTE, MARIMBA ONE**

## **EMPLOYMENT HISTORY**

2016: Promoted to Adjunct Professor of Percussion, Faculty of Music, University of Toronto

1996: Instructor of Percussion, Faculty of Music, University of Toronto

1979-84: Instructor of Music Education Percussion Course, University of Toronto, Faculty of Music

1979-84: Instructor of Percussion, Royal Conservatory of Music  
1979-2006: Section percussionist with National Ballet Orchestra  
1979-present: Freelance musician with the following organizations: Esprit Orchestra, Toronto Symphony Orchestra, Canadian Opera Company Orchestra, Arraymusic, New Music Concerts, Soundstreams Canada, etc. (too many to mention in this CV)

1996- present: Soloist with the following organizations: Manitoba Chamber Orchestra, Kitchener Waterloo Symphony Orchestra, Sinfonia Toronto, CBC Vancouver Orchestra, Toronto Sinfonietta, London Symphonia, Peterborough Symphony Orchestra, Sudbury Orchestra, Huronia Symphony, Camerata Roman (Sweden), Kristiansand Orchestra (Norway), South Dakota Symphony Orchestra, Ford Centre Recital Hall, Music in the Morning (Vancouver), Stockholm International Percussion Event, Zeltsman Marimba Festival (United States), Percussive Arts Society International Convention 2006, 2009, 2014, 2022 (United States), (please see bio on website for further information [beverleyjohnston.com](http://beverleyjohnston.com)), 3 separate tours to China (2010, and 2 tours in 2014). Two separate tours with Debut Atlantic (1995, 2019). Elektra Women's Choir, 2015 (Vancouver), Residency with Tennessee Tech University (2018). Residency with Kwantlen Polytechnic University (2018). Nebojsa Jovan Zivkovic Summer Marimba Academy (2008), International Katarzyna Mycka Marimba Academy (2013, 2015, 2023), Winnipeg Symphony Orchestra (2008), Scotia Festival of Music (1997, 2007), Hannaford Street Silver Band (2001, 2011), Thirteen Strings (2022), Peterborough Symphony (2024), UofT New Music Festival (2025, 2026), NUMUS (2026)

## **AWARDS and NOMINATIONS**

Laureate of the *Oskar Morawetz Award for Excellence in Music Performance* 2025

Inducted into the Percussive Arts Society HALL OF FAME 2024

Appointed to the Order of Canada: Beverley Johnston O.C. (Officer) on June 27, 2024

Inducted into the *CBC In Concert Hall of Fame* 2022

*Canadian Music Centre Ambassador* 2009

(in honour of Beverley Johnston's exemplary commitment to the performance of the music of Canadian composers)

*Gemini Awards Nomination* 1997:

Best Performance in a Performing Arts Program or Series, "IMPACT!  
Beverley Johnston—Solo Percussionist"

*Juno Award Nomination* 1987

Best Solo-Chamber Music Recording IMPACT

## COMMISSIONS

\* The following works have been commissioned and premiered by Beverley Johnston:

### Contemporary Repertoire

<b>After the Crash*</b>	Andrew Staniland	solo multi-percussion	2004
<b>All too Consuming*</b>	Diana McIntosh	Dinner ware and audio playback	2007
<b>Alternate Currents*</b>	Ann Southam	Vibes and gongs	1989
<b>Angels*</b>	Gary Kulesha	Marimba and tape	1983
<b>Angels in Arches of Hildegard's Bingen*</b>	Julie Spencer	Vibraphone, cloud gongs/bowls	2024
<b>Approaching Kilimanjaro</b>	Diana McIntosh	Perc., piano, string quart.	2005
<b>Bathtub Music*</b>	Beverley Johnston	Percussion and tape	1994
<b>Beating*</b>	Henry Kucharzyk	Vibes and octapads	1985
<b>Bones*</b>	Harry Freedman	Marimba	1989
<b>Cadenzas*</b>	Alexina Louie	Clarinet and vibes	1985
<b>Calamity Jane*</b>	Quentin Doolittle	Percussion, piano	2005
<b>Centre*</b>	Beverley Johnston	Wind chimes	1994
<b>Cinnabar Heart*</b>	Chinary Ung	marimba and voice	2009
<b>Clockwork Cummings*</b>	David Occhipinti	marimba, vibraphone and voice	2020
<b>Cool Stream*</b>	Clark Ross	piano and percussion	1996
<b>Critical Bands*</b>	Chris Paul Harman	Multiple percussion	1992
<b>Eris*</b>	Christos Hatzis	vibraphone and audio playback	2021
<b>Everybody Talk about Freedom*</b>	Julie Spencer	marimba and voice	2011
<b>Evolving Elements*</b>	Alice Ho	marimba & string quartet	2005
<b>Exotikus*</b>	Beverley Johnston	Percussion and tape	1998
<b>Fertility Rites*</b>	Christos Hatzis	Marimba and tape	1997
<b>Flow Mingled Down*</b>	Bob Pritchard	piano and percussion	2002
<b>For Dean Primmer*</b>	Derek Tywoniuk	marimba	2008
<b>Grieving the Doubts of Angels*</b>	Micheline Roi	piano and percussion	2001
<b>Introduzione for B.E.S.T.*</b>	Michael Pepa	flute, piano, percussion	2023
<b>In the Fire of Conflict</b>	Christos Hatzis	marimba and audio playback	2009
<b>Lyrics for Marimba*</b>	David Jaeger	Marimba	1988
<b>Lyrics 2 in memory of Norma Beecroft</b>	David jaeger	Vibraphone, audio playback	2025
<b>Meditations*</b>	Beverley Johnston	Vibes, temple bowls	1995
<b>One Moon Circles*</b>	Randall Smith	Marimba and tape	2001
<b>Parlor Music</b>	Christos Hatzis	Vib., clar., cello, piano	2004
<b>Pavillons En l' Air</b>	Christos Hatzis	percussion, tuba and tape	1988
<b>Perspectives d'Hildegarde</b>	Quebec female composers	flute, piano, percussion, voice	2018
<b>Phosphorus*</b>	Christos Hatzis	marimba and audio playback	2015
<b>Prelude X*</b>	Larry Lake	Vibes and tape	1992
<b>Psionic Interference*</b>	Peter Hatch	Percussion solo	1998
<b>Quintet-Sonata*</b>	Gary Kulesha	Marimba and str. quartet	1996
<b>Rhythmic Voodoo*</b>	Lesley Barber	Percussion and tape	1991
<b>Se Creuser la Tete*</b>	Robert Rosen	piano and percussion	1996
<b>Sound of Sound*</b>	Chan Ka Nin	clarinet and perc.	2002
<b>Sticky*</b>	James Rolphe	marimba	2009

<b>Suite for Flutes, Strings and Percussion*</b>	Larysa Kuzmenko	fl, perc, str. Quartet	2003
<b>Te Tuma Te Papa *</b>	Michael Colgrass	Perc.+ prep. pno.	1994
<b>Tempest in a Teacup*</b>	Dean Burry	flute and percussion	2014
<b>That Damned, Elusive Muse of Mine*</b>	Diana McIntosh	Piano/percussion	2004
	Beverley Johnston	music theater piece	
<b>The Book of Mirrors*</b>	Gary Kulesha	Two pianos and perc.	1992
<b>The Spirit and the Dust*</b>	Dinuk Wijeratne	marimba	2016
<b>The Timeless Now*</b>	Jack Behrens	piano and marimba	1998
<b>The Well*</b>	Beverley Johnston	Dancer and perc.	1997
<b>Toccata*</b>	Gary Kulesha	Percussion and tape	1989
<b>Uhuru Kamili*</b>	Diana Macintosh	piano and percussion	2003
<b>When do they is not the same as why do they*</b>	Peter Hatch	Multiple percussion	1989
<b>Wild with the music of color*</b>	Holly Winter	vibraphone, voice and audio playback with paper costume	2021
<b>Witch on thin Ice*</b>	Alice Ho	multi percussion, voice, audio playback and video)	2019
<b>Woman Runs with Wolves*</b>	Alice Ping Yee Ho	multi-perc and CD	2011

## Solo Repertoire with Orchestra

<b>Chaconne for Marimba and Chamber Orchestra*</b> (15 mins.)	Patrick Cardy
<b>Concertino for Vibraphone and Marimba*</b> (15 mins.)	Larysa Kuzmenko
<b>Concerto for Marimba, Bass Clarinet and Small Orch.*</b> (20 mins)	Gary Kulesha
<b>Concerto for percussion, piano and Strings*</b> (15 mins)	Larysa Kuzmenko
<b>Everlasting Light for marimba, vocal soloists, choir*</b> (30 mins)	Christos Hatzis
<b>Evolving Elements for marimba and string orchestra*</b> (20 mins)	Alice Ho
<b>Perigrinatio for percussion soloist and Strings*</b> ( 20 mins)	Peter Togni
<b>Pyrrichean Dances*</b> (35 mins)	Christos Hatzis
<b>Radiantia*</b> (15 mins)	Alice Ho
<b>The Mechanical Advantage*</b> (20 mins.)	Omar Daniel
<b>Tongues of Fire*</b> (2007) (40 minutes)	Christos Hatzis
<b>Mirage</b> (2008) (14 minutes)	Christos Hatzis
<b>Veni Veni Emmanuel</b> (25 minutes )	James MacMillan

## Repertoire for flute and Percussion

<b>Arctic Dreams 1* (with tape)</b>	Christos Hatzis	2002
<b>Ariadne and Dionysus</b>	Lou Harrison	
<b>Histoire du Tango</b>	Astor Piazzolla	
<b>Kembang Suling</b>	Garreth Farr	
<b>Le Labyrinth du Sens*</b>	Denis Schingh	1993
<b>LIGHT (Arctic Dreams 2) (with children's choir and tape)*</b>	Christos Hatzis	2002
<b>Two Tigers*</b>	David Jaeger	1995
<b>Tempest in a Teacup*</b>	Dean Burry	2014
<b>Ice Woman*</b>	Alice Ping Yee Ho	2023

## RECORDINGS

### Solo recordings:

**FINDING HER VOICE (2026):** Beverley Johnston featured in works by Julie Spencer, Christos Hatzis Samuel Kerr, Frederic Rzewski, David Jaeger and Beverley Johnston. Navona Records NV6823

**THE SPIRIT AND THE DUST (2020):** Beverley Johnston featured in works by various Canadian composers. CMC CD 27920

**GARDEN OF DELIGHTS (2020):** Solo works for marimba and percussion with special guest artists, Susan Hoepfner (flutes) and Michael Arnowitt (piano). CD Baby

**WOMAN RUNS WITH WOLVES (2013):** Beverley Johnston featured in works by various Canadian composers CMC CD 18913

**MING (2009):** Beverley Johnston featured in works by Canadian composer Alice Ping Yee Ho CMC CD 14409

**ALTERNATE CURRENTS (1992):** solo percussion works by Canadian composers. Centrediscs CMC CD 4592

**MARIMBACH (1989):** Music of J.S. Bach arranged for marimba. CBC Musica Viva 2-1033

**IMPACT (1986):** Percussion with electronics (with James Campbell, clarinet). Centrediscs CMC CD 2786

### RECORDINGS - Guest spots:

**RECURRENCE: ICOT Chamber Orchestra (2023)**

**THIEVES OF DREAMS: LENKA LICHTENBERG (2022) (Juno award winner)**

**WHAT GOES AROUND (2019):** Music by Frank Horvat

**THESE OUT OF INFINITE (2019):** Works by David Occhipinti for chamber ensemble

**CAMERA (2012):** Works by David Occhipinti for chamber ensemble

**QUANTUM MECHANICS (2006):** Works by Jeffrey Ryan CMCCD 12206

**DANCING IN THE LIGHT: MUSIC OF CHRISTOS HATZIS (2005):**

*Pyrrhic Dances* for percussion, viola and string orchestra by composer Christos Hatzis. With Symphony Nova Scotia. CBC Records 5243.

**EVERLASTING LIGHT/FOOTPRINTS IN NEW SNOW (2003):**

*Fertility Rites* for marimba and tape and *Everlasting Light* for choir, 3 male voices and marimba by composer Christos Hatzis. CBC Records MVCD 1156-2.

**HEAVY METAL:** Canadian soloists with the Hannaford Street Silver Band. *Mechanical Advantage* by Omar Daniel for multiple percussion and brass band Opening Day Recordings 9319.

**PATRIA (1996):** R. Murray Schafer's *Amente Nufe*. Opening Day Recordings 9307.

**PERSUASION: THE CONTEMPORARY ACCORDION (1996):**  
Alexina Louie's *Refuge* for accordion, harp and vibraphone. CBC Records MVCD 1096.

**REGARDING STARLIGHT: NEW MUSIC FOR VIRTUOSOS (1993):**  
Peter Hatch's *Lagtime*. CBC Records MVCD 1055.

**CHROMA (1991):** Kevin Volans' *She who sleeps with a small blanket*. Artifact 004.

**STRANGE CITY (1988):** Henry Kucharzyk's *Beating*. Artifact 002.

(*Note:* several recordings in which Beverley Johnston has a smaller performing role are not listed here).

## BRIEF BIOGRAPHY

Canadian percussionist Beverley Johnston is internationally recognized for her dynamic performances on marimba and percussion. Her exciting performances have been distinguished as unconventional, effectively combining classical transcriptions, contemporary music, and a touch of theatre. She has captivated audiences across North America and overseas with her personal charm and her unique style. Her performances and recordings have been broadcast on radio networks all over the world. She has released eight solo albums: *Finding Her Voice* (2026, Navona Records); *The Spirit and the Dust* (2020, Centrediscs); *Woman Runs with Wolves* (2013, Centrediscs) *Ming* (2009, Centrediscs); *Garden of Delights* (2004, independent release); *Alternate Currents* (1992, Centrediscs); *Marimbach* (1989, CBC Records Musica Viva); and *Impact* (1986, Centrediscs, JUNO nominee). She can also be heard as soloist or chamber musician on numerous other recordings.

She has maintained an active schedule with her international travels performing at percussion festivals in the United States, Europe and Asia including the Ivana Bilic Marimba Week in Croatia (2017), The International Katarzyna Mycka Marimba Academy in Europe (2013, 2015 and 2023), the Shenyang International Percussion Festival in China (2010), The International Marimba Festival and Conference in Minneapolis, USA (2010), The Zeltsman Marimba Festival in USA (2005, 2009, 2013), the Percussive Arts Society International Convention (1988, 1995, 2006, 2009, 2014, 2022), the Stockholm International Percussion Event (1998) and the Journee de la Percussions in Paris, France (1999). The Banff Centre for Arts and Creativity invited her to be a faculty member in 2016. For years she has been performing at different Canadian summer music festivals including the Festival of the Sound, The Ottawa Chamber Music Festival, The Music and Beyond Festival, among others. She performed a 'Bev Johnston and Friends' recital with the Women's Musical Club of Toronto in November, 2021 and her latest solo production called 'Finding HER Voice' was premiered on International Women's Day in 2022. She was featured at the 2022 Sound Symposium in St. John's Newfoundland. She was a faculty member for the Banff 'Interplay: Chamber Music and Opera' residency in June of 2024 along with a guest appearance at the Agassiz Chamber Music Festival in Winnipeg, the Elora Festival and Festival of the Sound (2024 and 2025). NUMUS featured Bev in a solo recital in 2026.

In 2009 she was given the distinction of becoming an Ambassador of the Canadian Music Centre in honour of her exemplary commitment to the performance of Canadian composers.

In 2022 she was inducted into the CBC 'In Concert' hall of fame! In 2024 she was appointed as an Officer to the Order of Canada (June 27/24) and in the same year she was inducted into the Percussive Arts Society HALL OF FAME (the only other native Canadian with that distinction has been Neil Peart from the rock group 'Rush'). In 2025 she became the Laureate for the 'Oskar Morawetz Award for Excellence in Music Performance'. Past laureates have included Angela Hewitt, Russell Braun and Yannick Nezet-Seguin.

Beverley has enjoyed collaborating with other musicians including the Amici Chamber Ensemble, the Penderecki String Quartet, The Blue Rider Ensemble, The Art of Time Ensemble, violinist Marc Djokic, flautist Susan Hoepfner, NEXUS, TorQ Percussion Quartet and the Joint Venture Percussion Duo.

Ms. Johnston has been featured in several important interviews and documentaries. She was one of the guests for Vania Chan's podcast called 'When Music Meets Mindfulness' in 2025 and for the Canadian Music Centre's podcast called 'Musings' in 2026. She was one of the hosts for the CBC radio show "This is my Music" for two different programs in 2016 and 2025, featured guest for percussionist Casey Cangelosi's popular internet podcasts (2017) and has had feature articles in DRUM! Magazine (Beverley Johnston: A Champion of New, Genre-Busting Works by David A. Brensilver; March, 2015) and Percussive Notes (Finding Her Voice: An Interview with Beverley Johnston by Nathan Daughtrey; September, 2014). She was also the subject of an hour-long documentary on CBC Television's nationally broadcast Sunday Arts and Entertainment (1995). Her performance on this program was nominated for a GEMINI Award in the category of "Best Performance in a Performing Arts Program".

Beverley Johnston received her training at Vanier College in her native Montreal and studied with Russell Hartenberger at the University of Toronto, where she now teaches. She is a Marimba One and Paiste Artist. For more information, please visit her on Facebook and at [www.beverleyjohnston.com](http://www.beverleyjohnston.com)

## REVIEWS

### REVIEWS from 2020 for "Spirit and the Dust" Album

Earlier this year, the Canadian Music Centre released a recording that we strongly recommend: *The Spirit and the Dust*. It creates a psychedelic atmosphere with otherworldly sounds and features percussionist Beverley Johnston, violinist Marc Djokic and the Amici Chamber Ensemble. The sounds of the marimba and vibraphone occasionally transport us into a trance, making the music pleasant to hear despite the modern musical language.

These appealing and accessible works are by Dinuk Wijeratne, Christos Hatzis, Norbert Palej and Richard Mascall, four active composers in the contemporary field. Wijeratne's *The Spirit and the Dust* gives the album its title and is characterized by an ethereal, floating atmosphere that is sometimes met with anxiety and horror. Divided into three movements, Hatzis's *Vignette* cycle is a nice dialogue between the marimba and violin, whereas Palej's *Ser con Él* combines music with spoken texts. To end the album, Johnston and Djokic come together once again in Mascall's *Quantum Hologram*, a masterful work that lasts more than 17 minutes and never runs short of musical ideas. This album will appeal to people who are still reluctant to listen to contemporary music. - La Scena Musicale

This recent Centrediscs release finds percussionist Beverley Johnston in fine form — and excellent company — playing marimba and vibraphone, and in one piece singing, too. The album is a survey of pieces by Dinuk Wijeratne, Christos Hatzis, Norbert Palej and Richard Mascall, and they couldn't be more contrasting, one from the next. To borrow Johnston's expression, Wijeratne's four-movement suite, *The Spirit and the Dust*, is a "marimba masterpiece."

In *Ser con Él*, Palej requires Johnston to sing and narrate as well as play, and wow, does she commit! There are warm tango sounds in Hatzis's *Parlor Music*, while Mascall's *Quantum Hologram* is a hoe-down with expert fiddling from Marc Djokic. - CBC.ca

## REVIEWS from 2013 for "Woman Runs with Wolves" Album

Featured as "Disc of the Week" on CBC's "In Concert." "It's a fascinating journey through which Johnston says she is recapturing her "soul and expression in a fast-paced and sometimes incomprehensible world." Hop on. It's a wild, invigorating ride." - Denise Ball, CBC Music Producer of "In Concert"

"Johnston's deft instrumental mastery, power and virtuosity unite the collection in expressive clarity."  
- Jason van Eyk, Musicworks

"The sound engineering on this disc is fantastic. Each separate instrument and indeed each timbre is rich, balanced, and distinct from one other. This is attributed to very meticulous stereo placements, and also how well each instrument was recorded to maintain as much of its live timbre as possible. The CD begins with Christos Hatzis' Arctic Dreams, a shimmering arctic soundscape complete with Inuit throat singing, the wash of the northern lights, and bird calls, which achieve an overall icy, tranquil mood. Rant! by Tim Brady kicks up the energy—it's a piece based on an impassioned Rick Mercer waxing philosophic. It has the great tension building and release as a cutting argument would, and the overlapping of voices with text from Rick Mercer himself is arresting. Micheline Roi's Grieving the Doubts of Angels opens with Pärt-esque calmness, the character of each percussion instrument here used to great effect. Eventually the piece tumbles into an intricate dance and then a driving finale. In The Fire of Conflict is another soundscape by Christos Hatzis, this time featuring the unlikely timbre of a rapper sampled in the electronic backing. The title track, composed by Alice Ho, is half-piece-of-music, half-ritual, full of faux throat singing, barking, inhuman background singing, and ominous foreboding rhythms. It is perhaps the most evocative piece on the CD. Summit by David Occhipinti is a charming, melodic solo marimba piece that is a perfectly timed palette cleanser for the final piece, Up and Down Dubstep by Laura Silberberg. There are so many sounds in Silberberg's piece it would have taken a more focused listen to note them down after the first go.

The pieces by Silberberg, Ho, and Hatzis best illustrate what I think is the most remarkable feature of this CD: the great amount of variety across the repertoire but also within the pieces themselves. It is the work of no small force that has wrangled all of these sounds into a cohesive whole, thanks to some clever sequencing of well written pieces and stellar performances. A wonderful CD for those who have eclectic tastes!" - Jason Caron, Notations  
"This new release by Canadian superstar percussionist Beverley Johnston has everything a listener loves — stellar performances, strong compositions and clear sound quality.

The title track, Woman Runs With Wolves by Alice Ho, is based on the myth La Loba from Women Who Run with the Wolves by Clarissa Pinkola Estes. It is a dramatic work, with Johnston vocalizing a text of an invented language while playing hand-held percussion instruments. The work also involves acting and movement but Johnston's precise rhythmic patterns and surprising range of vocal colours make it moving even without the visuals.

Christos Hatzis' In the Fire of Conflict is a two-movement solo marimba and audio playback version of an earlier work also featuring cello. The marimba part adds a contrapuntal melodic line to the haunting rap tracks by Buggy H. (aka Steve Henry) and tape effects, while the rhythmic component breaks down the boundaries between classical and pop music. Hatzis' Arctic Dreams also features flutist Susan Hoepfner and soprano Lauren Margison in a soundscape of jazzy marimba, trilling flute and lush vocals against a wilderness-evoking tape part.

David Occhipinti's moving marimba solo Summit, and three duets with pianist Pamela Reimer — Tim Brady's rhythmically driven Rant! (based on a Rick Mercer "Rant"), Micheline Roi's Grieving the Doubts of Angels and the film score-like Up and Down Dubstep by Lauren Silberberg — add compositional contrast and colour.

Johnston's sense of phrase, tone colour and respect for the composers shine throughout this perfect release from a perfect musician." - Tiina Kiik, The WholeNote

"Anyone familiar with Beverley Johnston's outstanding solo CDs [...] will be thrilled by her latest CD, Woman Runs with Wolves. This collaborative CD brings forth her versatility, virtuosity and creativity as well as her dedication to commissioning and performing Canadian contemporary music. [...] this CD is a very worthwhile investment. I hold Johnston in even higher regard now than before and applaud her willingness to continue and stretch the limits of percussion performance with challenging works that she says "represent my journey of recapturing my soul and expression in a fast-paced and sometimes incomprehensible world." - Susan Martin Tariq, Percussive Notes

#### **OTHER SELECTED REVIEWS**

"I'm pleased to report that it [Garden of Delights] was worth the wait."

**Wholenote Magazine**

"Johnston has the rare ability to make a collective battery of percussion sing... Johnston's virtuosity delivered a celebration of the percussion family, but always as a part of an effective, perceptible musical structure."

**Winnipeg Free Press**

"...played with a subtlety that is not typical among percussionists."

**New York Times**

"Critically, the high point of the evening was the dazzling frequently virtuosic performance by percussionist Beverley Johnston."

**Guelph Mercury**

"...a whiz bang player with the soul of a poet... one of the most original and creative artists of our day."

**Chronicle-Herald** (Halifax)

"Rhythm and sweetness in a beautiful blend."

**Faedrelandsvennen** (Kristiansand, Norway)

"What a marimba player! And what a percussionist!"

**The Toronto Star**

"This beautifully recorded disc [Impact] makes a strong case for the expressive and technical abilities of Beverley Johnston."

**EAR Magazine**

"Dancing to the beat of her own drum...Johnston's like a panther on stage, moving from one instrument to the next in clean, fluid gestures so that every movement, including the ones that don't evoke the sounds, makes a difference."

**NOW Magazine**

"...one of the world's top contemporary percussionists..."

**MACLEAN'S Magazine**