Clapping Music
Clapping Music is a minimalist piece written by Steve Reich in 1972. It is written for two
performers and is performed entirely by clapping.

Reich and his ensemble were on tour in Europe in 1972. After a concert in Brussels, the
promoter asked him if they would like to go see some flamenco music. They ended in a
club and watched a pair of musicians who by Reich's account were terrible guitarists
and singers. However, when they started clapping very loudly, Reich and his group,
who were mainly percussionists, joined in. After the concert Reich realised that he could
use this as the basis for work, not least as it could be performed with only a few people
rather than taking two trucks of equipment.[1]

Wikipedia

Stubernic.
I dedicated Stubernic to Stefan and Mary K. Stuber. I went to college with both of these
individuals and we have been friends ever since. In 1988 the Stubers went to
Guatemala and Nicaragua for a year for humanitarian aid purposes. When they
returned they told me stories of their adventures and the many marimba bands they
heard, especially in Guatemala. I was writing a vibraphone/marimba duet at the time.
However I decided to make it a trio on one low A marimba in the style of the Latin
American marimba bands. Although I did not cite any music from Latin America in
Stubernic, I did hope to capture the spirit and energy of their music. The title Stubernic
comes from the Stuber's last name with the "Nic" coming from Nicaragua (which is
where they spent most of their time that year). For one marimba with three performers.
Should be memorized. Players should use medium to medium hard yarn mallets at the
beginning. Players 1 and 2 should use a slightly harder mallet after cadenza. Mark Ford

Pulse by Henry Cowell, dedicated to John Cage and his percussion group, is scored for
six players. Each player has two sets of three like instruments. Player one has
woodblocks and dragon's mouths, player two has Chinese tom-toms and drums, three,
rice bowls and cup gongs, four, cymbals and gongs, and five, pipe lengths and brake
drums. A sixth player moves back and forth between the others, assisting them by
dampening instruments or playing on one of the sets of instruments. The piece is in 7/8
time throughout.
Percussion Ensemble 2 – program notes

George Hamilton Green  George Hamilton Green Jr. (May 23, 1893 – September 11, 1970) was a xylophonist, composer, and cartoonist born in Omaha, Nebraska. He was born into a musical family, both his grandfather and his father being composers, arrangers, and conductors for bands in Omaha. From age four G.H. Green showed a prodigious talent as a pianist; he then took up the xylophone and by the age of eleven was being promoted as the “world’s greatest xylophonist” and was playing for crowds of 7,000-10,000.[1] In 1915, when Green was 22 years old, a review in the United States Musician stated: "He has begun where every other xylophone player left off. His touch, his attack, his technique, and his powers of interpretation in the rendition of his solos being far different than other performers. To say his work is marvelous and wonderful would not fully express it." George Hamilton Green wrote several pieces for solo ragtime xylophone with accompaniment, as well as a xylophone method book which continues to be used by percussion pedagogues across the country. Some of his compositions for xylophone include: "Ragtime Robin", "Cross Corners", "Charleston Capers", "Rainbow Ripples", "Log Cabin Blues", "The Whistler", and "Jovial Jasper"[2]

He was a popular recording artist starting in 1916 with the Edison Company and was employed, along with his two brothers, Joe and Lew Green, as the original sound music crew for Walt Disney’s first three cartoons.[3]

Wikipedia

Adagietto
The fourth movement of symphony number 5 may be Mahler's most famous composition and is the most frequently performed of his works. The British premiere of Symphony No. 5 came 36 years after that of the Adagietto, conducted by Henry Wood at a Proms concert in 1909.

It is said to represent Mahler's love song to his wife Alma. According to a letter she wrote to Willem Mengelberg, the composer left a small poem:[3]
In which way I love you, my sunbeam,
I cannot tell you with words.
Only my longing, my love and my bliss
can I with anguish declare.

Wikipedia