José Ardévol (1911-1981) was born and educated in Barcelona, and then moved to Havana in 1930 at the age of 19. Shortly after witnessing two performances of Varèse’s *Ionisation* on a Pan-American Association of Composers concert in Havana in 1933, he composed *Study in the Form of a Prelude and Fugue*, for 37 instruments of percussion, friction and ringing or whistling (31 performers). The following year, he composed *Suite*, for 30 instruments of percussion, friction and ringing or whistling (15 performers), and then in 1942, at the request of John Cage for a percussion ensemble piece that did not include sirens, *Prelude a 11*, for eleven instruments of percussion (11 performers). The *Suite* was premiered on a concert organized by John Cage, Lou Harrison, and William Russell at Mills College in 1939; *Prelude a 11* was premiered by John Cage at the Museum of Modern Art in New York City in 1943, and the Manhattan School of Music claims the premiere of the *Estudio* by Paul Price in 1970. The *Suite* is in three movements: *Allegro Moderato*, in sonata form; the second movement, *Adagio*, in an ABA form with added introduction and coda; the third is a fugue in a bright tempo. As in the *Estudio*, the third movement’s fugue subject is in 6/8, with the countersubject in 2/4, and in the development, statements of the subject occur in both retrograde and augmentation. —William Moersch