

Shared Spaces (2000) Lynn Glasscock

Leslie Norton and Lynn Beck, horns;
 Christopher Norton and John R. Beck, percussion
 Percussion Instrumentation: marimba, vibes,
 6 tom toms, 2 bass drums, congas, bongos,
 temple blocks, suspended cymbal
 Available through: Composer
 Recorded 2002 Heartdance Music/Studio Ed,
 Nashville, TN, Eddie Bedford, Recording Engineer
 Mixed by Rick Dior, Acoustic Barn Studios

Shared Spaces was commissioned by Bob and Barbara Adamcik, John and Lynn Beck, Robert and Julie Bridge, Christopher and Leslie Norton, William Manley and Alyssa Coffey, and D. Thomas and Christina Toner.

The rather unique instrumentation for this chamber piece was selected by the six couples who commissioned its creation. They are horn/percussion duos who not only share their musical and personal lives as couples, but also as friends and colleagues of the larger group. The inspiration for the piece came from the perceived and imagined interactions of this community of performers and was then reformulated into how each instrument would manifest itself individually, as one of a pair of instruments, and within the group as a whole.

Lynn Glasscock has received several awards for his compositions including winner of the Southwestern States composition contest in 1973; winner of the Festival of New American Music sponsored by California State University, Sacramento in 1987;

and the Percussive Arts Society first place awards in 1994, 1997, 1998 and 2000. Among his winning compositions are *Lydeka* for solo marimba, *Five Songs for Voice and Marimba*, *Concerto for Percussion and Wind Ensemble*, and *No Exit* for percussion ensemble. He is Professor of Music at the University of North Carolina at Chapel Hill where he teaches percussion, Introduction to Music Technology and conducts the UNC Percussion Ensemble.
 —Lynn Glasscock

Ancient Methods (1998) Nick Rissman

Lynn Beck, horn and John R. Beck, chimes
 Available through: Composer
 Recorded 1999, Crawford Hall, NC School of the Arts, Media Production Associates, Frank Martin, Recording Engineer

Ancient Methods was commissioned by John and Lynn Beck.

Ancient Methods was composed, in part, using the concept of change ringing developed in England around 1715. Unlike carillons or church chimes, the large bells used in change ringing do not produce "tunes," but rather note sets, which are played in mathematically derived sequences. A set of five bells, played by five ringers, each pulling the rope of one bell, will allow for 120 changes, by shifting the starting note of each sequence. Ex. 12345, 23451, 34512 etc. Groups of changes can be played without breaks or repetition in peals, which can last up to three hours.
 —John R. Beck

Maurice Nick Rissman holds degrees from Peabody Conservatory and the Doctor of Musical Arts from Temple University. Currently coordinator of Music Theory and co-director of the Computer Music Lab at Lamar University, Dr. Rissman teaches composition and theory courses, both graduate and undergraduate. His compositions have been performed internationally, most recently by members of the Philadelphia Orchestra at the Kyoto Chamber Festival. Other performances include those at the Saratoga Chamber Music Festival (1996), the Philadelphia Network for New Music (1998), and the College Music Society National Conference (1992). Notable commissions include those by Montreal violinist Chantal Juillet, Philadelphia Orchestra timpanist Donald Liuzzi and Boston Symphony Orchestra percussionist Will Hudgens. Recent commissions include Raul Ornelas and the Lamar Trumpet Ensemble, and percussionist and hornist John and Lynn Beck. Dr. Rissman served as music director and arranger for productions at the MGM hotel, Las Vegas, and Super Summer Theatre. He is a 1998–1999 Nevada Arts Council Fellow.

Windhorse (1990) Peter Hatch

John R. Beck, vibraphone
North Carolina School of the Arts Wind Ensemble
James Kaly, conductor
Available through: Canadian Music Centre
Recorded 1999, NCSA Film Scoring Stage,
Media Production Associates,
Frank Martin, Recording Engineer

Vibraphone and wind ensemble (Solo vibraphone, 4 flutes, 4 clarinets, 2 saxophones, 2 horns, 2 trumpets and 2 percussion.)

Windhorse was commissioned by percussionist Douglas Walter through the assistance of the Canada Council.

Windhorse is a term I came across in the book 'The Sacred Path of the Warrior' by Buddhist Chogyam Trungpa. It refers to the feeling of great energy and power which we can feel when, for example, we are engaged in sports or other exhilarating activities. At these times we experience a wonderful sense of well being and energy, as if 'harnessing the wind'. I tried to capture this feeling in the virtuosity of the solo vibraphone part as well as in the accompanying ensemble.

—Peter Hatch

Composer, concert organizer and teacher, **Peter Hatch's** works are in a large number of genres, from orchestral and chamber music to instrumental theatre, electroacoustics and installations. Peter was Composer-in-Residence with the Kitchener-Waterloo Symphony from 1999–2003 and is currently Artistic Director of the Open Ears Festival of Music and Sound. Peter is also Professor and coordinator of the composition programme at The Faculty of Music, Wilfrid Laurier University. His works have been recorded on numerous compact discs under the CBC Musica Viva, CMC Centrediscs, Conaccord, CBC and Artifact labels.



Divertimento for Wind Quintet and Percussion (1997) Verne Reynolds

Sierra Winds: Richard Soule, flute;
 Stephen Caplan, oboe; Felix Viscuglia, clarinet;
 Janis McKay, bassoon; Lynn Huntzinger Beck,
 horn; John R. Beck, percussion
 Percussion Instrumentation: xylophone,
 vibes, bells, tenor drum, bongos, 2 tom toms,
 temple blocks, claves
 Available through: Composer
 Recorded: 1998 Lee Pepper Sound Studios,
 Las Vegas, Nevada, USA,
 George Elliot Safire, Recording Engineer,
 Stephen Caplan/Sierra Winds editors

Divertimento for Wind Quintet and Percussion was commissioned by the Sierra Winds.

Verne Reynolds was horn professor at the Eastman School of Music for 36 years. He performed as a member of the Cincinnati Symphony, the American Woodwind Quintet, and from 1959–68 was principal horn of the Rochester Philharmonic. As a composer, he has published over 60 works and has received many awards and commissions. His publication, *The Horn Handbook*, was released by Amadeus Press in 1996.

Verne Reynolds' *Divertimento for Wind Quintet and Percussion* composed for the Sierra Winds in 1997, demonstrates the extensive timbral palette and rhythmic flexibility afforded by the combination of winds and percussion.

The *Overture*, which unfolds in three large sections, suggests both the color and organicism that mark the entire work, as accelerating ribbons of notes unfurl themselves upwards in the winds, connected by elaborate chromatic passages in the vibraphone. In the middle section, frenetic solo lines punctuated by percussive interjections introduce an evocative duet between oboe and horn. The flute languorously recalls its opening melody before summoning the remaining instruments into a united sweep to the end of the movement. The rhythmic energy of the *Intermezzo* transports the listener from the percussive end of the first movement to the sustained lyricism of the third movement. In *Arias*, winds and percussion effect a subtly shaded accompaniment to four lyrical solo reflections on melodic gestures reminiscent of the *Overture*. The only member of the quintet not to "sing" an aria, the horn demonstrates its own tremendous lyric ability in an extensive solo *Recitative* that introduces the *Finale*. The bassoon interrupts the reverie with a rhythmically insistent line quickly assumed by the xylophone. Throughout the remainder of the work, the percussion gradually corrals the quintet into rhythmic and melodic focus.

—Andrea Kalyan



***A Command Performance for the King of Tonga* (1998) J. Mark Searce**

David Jolley, horn and John R. Beck, percussion

Available through: Composer

Recorded 2004 Acoustic Barn, Charlotte, NC,

Rick Dior, Recording Engineer

Assisted by Bob Rydel

Percussion Instrumentation: marimba,

3 tom toms, 2 congas, 23" timpano,

2 slit drums, slide whistle,

bass drum with pedal,

rolled mat with glass bottles inside

A Command Performance was commissioned by percussionist Leigh Saito for performance at the North Carolina School of the Arts. The work is written for horn and a battery of percussion.

The title comes from an occurrence at the University of Hawaii in early 1994, just before I arrived there. Apparently, the King of Tonga paid a visit to the Music Department, whereupon the gathered forces performed a lakalaka, a prestigious multi-artistic celebration of what it means to be Tongan. I only heard of it afterwards, but loved the title and the whole idea of it.

As much of Tongan music is, when not sung, either drummed or blown, I chose two modern equivalents of its more common instruments, the conch shell (kele'a) and the slit drum (nafa) for my own work. Sprinkled throughout the work are references to aspects of this multimedia art form,

including the concept of raising the pitch with successive repetitions (hikihikito), the different hand positions for conch shell, or horn (mono and velo, inserting and thrusting, echo and stopped), and the general Tongan practice of sliding between pitches (fakahehe).

Additionally, I utilize the Tongan practices of duple and triple rhythmic shifts, Tongan harmonic models of I-vi-I, and even quote a fragment by Tongan song master Pekipaki. But this piece is no more Tongan than I am; only a lighthearted recreation of a moment which I arrived too late to witness for myself. Still, even with all this, I can do little better than simply quoting the royal Tongan poet Malukava: "the lakalaka must make the blood surge and the heart glad. It is like rubbing two sticks together, faster and faster, and suddenly there bursts forth a flame. It must begin in majesty and end in ecstasy. You must perform to the limits of your ability. Fatigue is no excuse for sloppiness."

—J. Mark Searce

J. Mark Searce is the Director of the School of Music at North Carolina State University. The composer of sixty instrumental works and over a hundred text settings, he is the author of ten orchestral works, seven choral, two band, two operas and two ballets. Published and recorded by Delos, Capstone, Centaur, and Warner Bros., his music has won four national competitions and

been performed across North America as well as in Europe, Asia, and the Pacific. Among his many honors and awards are those from the National Association of Composers, the National Conference of the Society of Composers, the North Carolina Arts Council, the Hawaii State Foundation on Culture and the Arts, and the American Music Center. He has been named Composer-in-Residence for the Nashville Chamber Orchestra for the 2002–2005 seasons.

Ashfall (1995) Mark Schultz

Kelly Burke, clarinet; Lynn Beck, horn;
Wiley Sykes and John R. Beck, percussion
Percussion Instrumentation: marimba, vibes,
chimes, 2 gongs, congas, bongos, 4 tom toms,
4 timbales, 4 suspended cymbals, crotales
Available through: JOMAR Press
Recorded 2003 Acoustic Barn, Charlotte, NC,
Rick Dior, Recording Engineer

Ashfall (1995) was commissioned by Robert Spring and Thomas Bacon for premiere at ClarinetFest '95 in Tempe.

Ashfall is a result of my ongoing fascination with our perception of boundless, raw energy as it exists within the framework of time and the natural world. Most of us consider the normal functions of getting up in the morning, grabbing that first bite of granola or jelly donut with some coffee or juice, and proceeding with whatever agenda for the day, as commonplace and ordinary occurrences.

Rarely do we step aside to think of these very unique events as incredibly tiny pinpoints of raw energy that make up the constant flow of energy that has existed since before our planet congealed and began spinning in its cosmic slow dance around the sun in our solar system. Or that billions of people are simultaneously enacting their own little pinpoints at any given moment during the 24 hour day. If you're like me, its much too taxing to consider, first thing in the morning, the possible past/present/future ramifications of several billions of people dutifully brushing their collective teeth. And yet, everything that happens in our now came from somewhere in the past and will, in all probability, affect all of everyone's future, even if it is considered ordinary in the present.

The impetus for the title and the music of *Ashfall* originated in one of those pinpoints of energy in the past. Some 10 million years ago, a massive volcanic eruption occurred somewhere in southwestern Idaho. Sweeping across the plains of North America like a gray blizzard, a sudden fall of volcanic ash devastated the landscape surrounding what is now the Ashfall Fossil Beds State Historical Park in my home state of Nebraska. As this great cloud of abrasive dust settled, it entombed thousands of paleo-creatures in poses of ordinary, everyday life, and preserved their impressions in near pristine condition within the ash bed. This is just one small snapshot of boundless, raw energy that occurred in the



chronology of our planet that went completely undiscovered and undisturbed by modern people-kind until very recently. But it affected me enough to compose some music when I read about and saw the fossil beds. I might also venture to say that the boundless, raw energy of the superb performers for whom the music was composed, Robert Spring and Thomas Bacon, had a little to do with the style and character of *Ashfall*. Then again, it might have been too much caffeine with my jelly donut...

—Mark Schultz

Mark Schultz was born in 1957 in Seattle, and is a freelance composer and coeditor of the music publishing company JOMAR Press in Austin, Texas. He has received degrees in Music Composition and Theory from The University of Nebraska at Omaha and The University of Texas at Austin where he subsequently was Professor of Composition. Schultz is an extremely active composer and his music has been performed all over the world. Mark Schultz's music has been programmed consistently and frequently on national and international festivals and conferences. His music has been recorded on Summit Records, Centaur, Hard Cor Music, and Sunset Music Australia.



Performer Bios

John R. Beck is a faculty member at the North Carolina School of the Arts, and a percussionist with the Winston-Salem and Greensboro Symphony Orchestras, Brass Band of Battle Creek, and the Philidor Percussion Group. A former member of the United States Marine Band, he also performed regularly with the National and Baltimore Symphonies, and has toured the United States as a xylophone soloist with the Marine Band, Jack Daniel's Silver Cornet Band, and the New Sousa Band. As a teacher, he has served on the faculties of Florida State University, the Universities of Utah, Colorado, Nevada, and Shenandoah Conservatory. Beck holds degrees from Oberlin College and the Eastman School of Music, and presents clinics representing Innovative Mallets, Yamaha Percussion, and Zildjian Cymbals. His compositions, arrangements, and instructional video are published by HoneyRock.

Lynn Huntzinger Beck served as Horn Professor at the University of Nevada, Las Vegas for twelve years prior to moving to North Carolina. As a member of the Sierra Wind Quintet, she toured extensively and was involved with many commission and recording projects. Formerly Principal Horn with the Nevada Symphony, she now plays with the Greensboro and Winston-Salem Symphonies, and performs occasionally with the Knoxville and North Carolina Symphonies. She has served as Education Director for the Greensboro Symphony and is a member of the Music Theory faculty at the North Carolina School of the Arts and Salem College. She holds performance and education degrees from the Eastman School of Music and the University of Southern California.

Kelly Burke is currently the principal clarinetist of the Greensboro Symphony Orchestra, bass clarinetist of the Eastern Music Festival Orchestra, and Clarinet Professor at the University of North Carolina at Greensboro. Equally at home playing Baroque to Bebop, she has appeared in recitals and as a soloist with symphony orchestras throughout the United States, Canada, Germany, New Zealand, Australia, and Russia. An avid chamber musician, Burke is frequently heard in concert with the Mallarmé Chamber Players, for whom she plays both clarinet and bass clarinet, the EastWind Trio d'Anches, and the Cascade Wind Quintet. Burke is an artist/clinician for Rico International and Buffet Clarinets.

David Jolley has been acclaimed as one of his generation's most notable horn soloists. His performances have taken him all over North and South America, Europe, East Asia, and Japan. A chamber artist of unusual sensitivity and range, Mr. Jolley has frequently collaborated with such groups as the Kalichstein-Laredo-Robinson Trio, the Guarneri Quartet, the American String Quartet, the Beaux Arts Trio, Musicians from Marlboro, and the Chamber Music Society of Lincoln Center. A former member of the Orpheus Chamber Orchestra, Mr. Jolley is currently a member of the virtuoso woodwind quintet, Windscape, and a newly formed trio with violinist Michael Tree and pianist Leon Fleischer. Mr. Jolley's keen interest in enlarging the solo horn literature has also led to the composition for him of many new works, including Ellen Taaffe Zwilich's *Concerto for Horn and String Orchestra*, *Twilight Music* by George Tzontakis, and George Perl's *Duo for Horn and String Quartet*. Mr. Jolley is a faculty member at the North Carolina School of the Arts.

James Kalyn is both Saxophone Professor and Wind Ensemble Director at the North Carolina School of the Arts. Previous appointments were at the University of Western Ontario, Wilfrid Laurier University, the Eastman School of Music and Ithaca College. His CD *Brilliance: Virtuoso French Music for Saxophone and Piano* was released to critical acclaim in 2001. In addition to his career as a concert saxophonist, James Kalyn is well known as a performer on clarinet. He is a member of the Greensboro Symphony Orchestra, and frequently appears with the Winston-Salem Symphony and Carolina Chamber Symphony.

Christopher Norton is a Professor of Music and Director of Percussion Studies at Belmont University in Nashville, Tennessee. He performs regularly with the Nashville Symphony, the Nashville Chamber Orchestra, the Bob Becker Ensemble, the Jack Daniel's Original Silver Cornet Band, the Eastern Music Festival Orchestra, and the Peninsula Music Festival Orchestra. He received his doctorate from Louisiana State University and his Master's and Bachelor's degrees from the Eastman School of Music.

Leslie Norton is Principal Horn of the Nashville Symphony and Assistant Professor at the Blair School of Music of Vanderbilt University. Formerly Principal Horn of the New Orleans Symphony, Ms. Norton has performed with the Atlanta Symphony, Rochester Philharmonic, Grant Park Orchestra, Eastern Music Festival, Peninsula Music Festival, OK Mozart Festival, and Virginia Waterfront Festival. She is an alumna of the Eastman School of Music.

Wiley Arnold Sykes is versed in the drumming traditions of India, West Africa, American jazz and Western classical music. He performs on tabla, mrdangam, jembe, drum set, mallet instruments and symphonic percussion, in both traditional settings and his own transcultural creations. A founding member of the Philidor Percussion Group, Mr. Sykes has presented chamber ensemble concerts, workshops and educational programs throughout the US. He is currently the principal percussionist of the Greensboro Symphony Orchestra, a member of the Grand Teton Music Festival and has served the on the faculties of UNC Greensboro, Appalachian State University, and Guilford College.

The Sierra Winds are a woodwind quintet (flute, oboe, clarinet, bassoon, and horn) and a non-profit independent chamber music group founded in 1982. Recognized as a leading wind quintet in the country, the Sierra Winds contribute to cultural life in Nevada through its performances and recordings which promote Nevada as a state rich in fine arts. All five members of the Sierra Winds serve on the faculty for the Department of Music at UNLV.

Stephen Caplan Acclaimed performances throughout the United States and Europe have established Stephen Caplan as a first-rate oboist and passionate advocate of new music. For over a decade, Caplan has resided in Las Vegas, Nevada, where he is recognized as an arts leader, performing music which "discourages the usual image of Las Vegas" (New York Times). Caplan is the principal oboist with the Las Vegas Philharmonic, and also plays in orchestras accompanying popular "superstars" on the Las Vegas Strip. The Nevada Arts Council recently awarded him their prestigious Artist Fellowship for the third time. Professor of Music at the University of Nevada, Las Vegas, he is director of the Sierra Winds, one of the nation's leading wind quintets. With this ensemble, Caplan has been featured on three critically acclaimed recordings and has been the recipient of numerous grants and awards including the Nevada Governor's Award for Excellence in the Arts.

Janis McKay is the principal bassoon of the Las Vegas Philharmonic Orchestra, a member of the Sierra Winds, and an Assistant Professor of Music at the University of Nevada, Las Vegas. She is also a member of the Pro Musica Chamber Orchestra of Columbus and performs frequently with the Reno Philharmonic Orchestra. In addition, Dr. McKay has performed with the Columbus Symphony

Orchestra, the Chautauqua Symphony Orchestra, the Wheeling Symphony Orchestra, the Charleston (WV) Symphony Orchestra, the Springfield (IL) Orchestra, the Fort Wayne Philharmonic, and the Louisville Orchestra, among others.

Richard Soule is Principal Flutist of the Las Vegas Philharmonic, a founding member of the Sierra Winds, and Professor of Flute at the University of Nevada, Las Vegas. He is the recipient of the 2002 UNLV Distinguished Teaching Award and currently serves as President of the National Flute Association. Dr. Soule is a former member of the Baltimore Symphony Orchestra and the U.S. Naval Academy Band.

Felix Viscuglia is a founding member of the Sierra Winds. He is a former member of the Boston Symphony Orchestra (1966–78), Boston Pops (1953–78), and the Utah Symphony (1985–87). He is recognized as a master performer/teacher of the clarinet and has taught at the New England Conservatory of Music, Boston University, Tanglewood Institute, University of Nevada at Las Vegas, and the Massachusetts Institute of Technology.



1	Shared Spaces (2000) Lynn Glasscock	11:07
2	Ancient Methods (1998) Nick Rissman	5:59
3	Windhorse (1990) Peter Hatch [ASCAP]	12:59
	Divertimento for Wind Quintet and Percussion (1997) Verne Reynolds	20:53
4	Overture	5:26
5	Intermezzo	3:38
6	Arias	6:39
7	Recitative and Finale	5:10
8	A Command Performance for the King of Tonga (1998) J. Mark Searce	4:44
9	Ashfall (1995) Mark Schultz [ASCAP]	10:24

TOTAL TIME: 66:11

*It is the responsibility of the performing artist not only to recreate and interpret music written in the past, but to encourage and foster the creation of new music. **Shared Spaces** is the cumulative effort of many musicians toward this goal. These recordings were made over the course of seven years in three states. All of the music was the result of performers commissioning composers to write chamber music. To continue the theme of artists helping to create new art, the painting on the cover of the CD was a commission based solely on the title of one of the recorded works. It is my hope that musicians will always continue to collaborate with, and actively commission artists of all disciplines to create new art.*

—John R. Beck