

Grand Duo (1985 revised 2001) BMI

Maurice Wright 12:01

- | | | |
|----|---------------|------|
| 1. | Hurried | 1:39 |
| 2. | Brisk, strong | 2:07 |
| 3. | Uneasily | 2:17 |
| 4. | Lyrical | 3:34 |
| 5. | Deliberate | 2:24 |

Hirono Oka: violin • Don Liuzzi: marimba, percussion

Recorded at Widener University, October 2007 • Engineer: John Vanore, Accoustical Concepts

Editing, mixing: John Vanore, Accoustical Concepts

McCoy's Mountain (1979) BMI

Nick Rissman 11:23

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|----|-------------------------|------|
| 6. | Arrival at the Mountain | 3:08 |
| 7. | Soft Creek | 4:26 |
| 8. | Wild Ride | 3:49 |

Nick Rissman: piano • Angela Zator Nelson & Don Liuzzi: marimba

Recorded March 2004 at Widener University

Engineer: John Vanore • Co-producer: Rodney Whittenberg, MelodyVision

Editing: Rodney Whittenberg • Mixing: John Vanore

9. **Movement In Time** for percussion and electronic sound (1993) BMI Maurice Wright 12:30

Anthony Orlando & Don Liuzzi: percussion

Recorded March of 2008 at Widener University • Engineer: John Vanore, Accoustical Concepts

Edited and mixed: John Vanore, Acc Concepts

10. **Scherzo** for violin, piano, and vibraphone (1996) BMI Nick Rissman 10:49

Chantal Juillet: violin • Nick Rissman: piano • Don Liuzzi: vibraphone

Recorded March 2004 at Widener University • Engineer: John Vanore, Acc. Concepts

Co-producer: Rodney Whittenberg, Melodyvision

Edited: Rodney Whittenberg, Melodyvision • Mixed: John Vanore, Acc Concepts

Suite for Percussion and Electronic Sound (1982) BMI Maurice Wright 22:56

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|-----|----------------------------|-------|
| 11. | Marimba Music -- Interlude | 10:29 |
| 12. | Set-up Music | 12:27 |

Don Liuzzi, marimba, and percussion

Recorded at Widener University, February, 2008 and October 2008

Engineer: John Vanore, Acc Concepts

Edited and Mixed: John Vanore, Acc. Concepts

13. **Encounters IX** for alto saxophone and percussion (1982) ASCAP William Kraft 9:52

Marshall Taylor, alto saxophone • Don Liuzzi, percussion

Recorded February of 2000 at Settlement School of Music, Germantown Branch

Engineer and Edited: George Blood • Mixed: John Vanore

- Post mix and Pre-glass mastering: John Vanore, Accoustical Concepts
 - Glass Mastering: Worldclass Tapes
- Don Liuzzi, Maurice Wright and Rodney Whittenberg, Co-producers
 - Michael Udow, Executive Producer

~ *This album is dedicated to the memory of the lives of Charles and Charlotte Owen* ~

I came to love the music of Maurice Wright when I first took his graduate seminar at Temple University called 'The New Consonance'. After hearing his entrancing computer generated adaptation of Monteverdi's Coronation of Poppea, I mentally made note that I would commission him for something someday. With the untimely passing of my undergraduate teacher, Charles Owen (former principal percussion with The Philadelphia Orchestra, founder of the modern percussion major program at Temple University, and long-time professor of percussion at the University of Michigan) I wanted to honor the wonderful life of Mr. Owen with a significant percussion chamber work. *Movement In Time*, this CD's **Philadelphia Percussion Project's Volume I** title, shows the beauty, inventiveness, and wonderful sound colors of the percussion family, expressed so well in the life of Charles Owen. Charlie's musical life was a real song, filled with joy, wonder, and inventiveness of creating sounds. Wright captured this spirit, mixing live orchestral percussion sounds with electronic samples of percussion, echoes of orchestral sounds, and even the mixing of electronic distant choirs with gentle rolling timpani melodies! I find Wright's music to be both intellectually intriguing, humanly very witty at times (check out the laughter and animal noises in the "Set-up Music" of the *Percussion Suite*), yet a very serious exploration of sounds and moods. His *Grand Duo* and *Suite for Percussion and Electronic Sound* also reveal this juxtaposition of humor and driving seriousness.

I cannot say enough of my dear friend and colleague, Nick Rissman's music. The technical demands on the players, individually and collectively, have a deep reward, both for the player and listener. His music is flat out fun (and hard) to play, and the effect for the listener, simply thrilling. His programmatic writing in McCoy's Mountain is so vivid. *Arrival at the Mountain* has the grandeur of leaping octaves in both piano and marimba insinuating jagged mountain peaks, with haunting echo-chords one imagines in the silence and presence of mountain forest views. *Soft Creek* is the mesmeric experience of encountering a high mountain creek. And, in *Wild Ride*, Nick's musical description of riding down a mountain road in a 75' Chevy Vega at 80 miles an hour as trees and scenes whiz past, is as gripping as the picture he describes. His "absolute" music in the commissioned "*Scherzo*", has all the intelligence and thrill of a Brahms or Beethoven scherzo... and I happen to think Brahms and Beethoven would have admired Nick's *Scherzo*!

My interactions with William Kraft were quite focused in 1998-2000. Between his timpani concerto #1 and his Encounters IX for percussion and alto sax, we worked closely together on his music with workshops at both Temple University and the Curtis Institute of Music. Encounters IX was recorded in late January of 2000, (George Blood, producer, engineer, and editor) and the inclusion of this work in this recording project for Equilibrium is made possible with the permission of William Kraft and Albany Records.

- Don. S. Liuzzi.

~ COMPOSERS NOTES~

Grand Duo, originally composed for viola and percussion (primarily marimba), was commissioned by Barbara Westphal and Harvey Price, who premiered it in New York City's Merkin Hall. It was subsequently recomposed for violin and percussion for Hirono Oka and Don Liuzzi. In five movements, the two instruments take turns as principal and accompanist, but more often play as equals. Accordingly, the percussive qualities of the violin and the sustaining possibilities of the marimba are displayed in multiple guises. *Wright*

McCoy's Mountain was written in 1979, when the composer was attending the Peabody Conservatory (and where he met Don Liuzzi). The work capitalizes on a variety of harmonic languages, textures, gesture-types, and instrumental techniques. However, it is held together by exuberance (the third movement, for example, while not necessarily the fastest piece ever written for this combination of instruments, must surely utilize some of the fastest, most intricate ensemble unisons); drama (use of silences, abrupt changes of color); extended techniques (large, rolled diatonic clusters requiring two marimbists; use of the rattan-ends of mallets on the bars; and xylophone-like articulation); counterpoint; and form. The work's title and movements recall the character and qualities of California's Mammoth Mountain and environs, and their legendary proponent, Dave McCoy. *Rissman*

Don Liuzzi commissioned *Movement in Time* in memory of his teacher, Charles Owen (1912-1985), former principal percussionist of the Philadelphia Orchestra and faculty member at the University of Michigan. The piece offers a whimsical view of the orchestra as seen (and heard) from the percussionist's point of view. The two performers share a symmetrical battery of pitched instruments plus a single snare drum.

The title has several meanings, one of which alludes to the 12 different tempos in the work. Each section calls for a different pairing of instruments, so that by the end of the piece both players will have played each instrument, another "movement" over the duration of the work. Liuzzi and Brian Precht premiered the work at the Painted Bride Arts Center in Philadelphia in 1985. Most recently, Liuzzi and Anthony Orlando performed it on the Philadelphia Orchestra Chamber Music Series. *Wright*

Scherzo was commissioned by Don Liuzzi in 1996, and was premiered that same year at the Saratoga Chamber Music Festival by Chantal Juillet, Liuzzi and the composer. Using the Brahms trio-scherzo as a model, the work is based on a two-note, syncopated rhythmic motive heard at the beginning that is abstracted, distorted, and transformed throughout the entire principle section. In keeping with the traditional form, a short trio is heard, followed by a da capo. *Rissman*

Suite for Percussion combines two separate solo works, *Marimba Music* and *Set-Up Music*, which are linked by an interlude extracted from the latter. *Marimba Music* was composed for Nancy Zeltsman, who premiered the work in McMillen Theater (New York City) in 1981. The composer's first electronic work after leaving the Columbia-Princeton Electronic Music Center, it was realized using multi-track analog recording, an analog synthesizer, and recorded voices and instruments. *Set-Up Music* was composed for Will Hudgins, who performed it at Temple University, and presented its professional premiere at Tanglewood in 1982. The title refers to the obvious arrangement of multiple percussion instruments but also to the pervasive humor of the piece, in which brief, recorded sounds inject an element of surprise into the musical texture at structural points. Again employing multi-track recording, the intricate synthesizer portions were recorded by Hudgins, whose voice, as well as the voice of Liuzzi and several others is heard blended into the fabric of the electronic sound. *Wright*

Encounters IX (1982) was commissioned by Baylor University for David Hastings and Larry Vanlandingham. It was premiered July 9, 1982 at the International Saxophone Congress in Nuremberg, Germany by that duo. The work is in one continuous movement with a variety of sections within. As with the other works in my Encounters series, particularly those involving solo percussion and an instrument, the attempt is made to draw out the relationships as well as the differences between the two soloists. This means that sometimes the percussion will be melodic and sometimes and saxophone will be percussive. The rest of the time they will be doing their own thing. *Encounters IX* has undergone a substantial revision for the performance by Don Liuzzi and Marshall Taylor. I thank Marshall and Don for their insights and suggestions. This was the first recording in this new version. — *William Kraft*.





Chantal Juillet

Winning all major Canadian music competitions by the age of 16, Montréal-born violinist Chantal Juillet first came to international attention when she received First Prize at the Young Concert Artists Competition (NY). Recognised as one of Canada's most brilliant musicians, she appears frequently with the world's most renowned orchestras, including the Amsterdam Concertgebouw, the Leipzig Gewandhaus, the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra, the Orchestre de Paris, the Filarmonica della Scala, the BBC Symphony Orchestra, the Sydney Symphony and the Hong Kong Philharmonic. She has toured Europe, North and South America with the Montréal Symphony, Spain with The Philharmonia, Italy with the Orchestre National de France and Japan with the NHK Symphony.

Her recordings of Stravinsky's Violin Concerto and the two Szymanowski concerti were released to outstanding critical acclaim. Subsequent recordings include an all-Ravel disc (Gramophone Award). This is but the tip of the iceberg of Chantal Juillet's recording credentials. Chantal Juillet is an active proponent of première performances, associated with some of today's foremost composers including violin concerti by Berthold Goldschmidt, Krzysztof Penderecki, André Prévest, Richard Danielpour, Lowell Liebermann and Denys Bouliane.

Chantal Juillet recently celebrated her 20th anniversary as Music Director of the Saratoga International Chamber Music Festival (NY) and combined the positions of Artistic Associate and Director of Chamber Music at the Canton International Summer Music Academy (CISMA), as well as Head of the Chamber Music Department at the PMF (Pacific Music Festival) in Japan for several years. She is now Artistic Director of the the Lindenbaum Festival in Seoul, Korea. Awards include: Chevalier de l'Ordre des Arts et des Lettres de France, Opus Prize - Conseil Québécois de la Musique, Chevalier de l'Ordre National du Québec and "Officer of the Order of Canada".





Don S. Liuzzi

Joined The Philadelphia Orchestra as Principal Timpanist in 1989, and was a percussionist with Pittsburgh Symphony for seven years prior to that appointment. Having done his Masters at Temple University, he has had close contact with the music of Maurice Wright for over 30 years. Don met Nick Rissman when they were both freshmen at the Peabody Conservatory, and was fascinated with Nick's compositional voice from the start. Rissman's McCoy's Mountain came about an unofficial commission and urging by Liuzzi. He performed the work with Rissman at the piano for his undergraduate (University of Michigan) recital and oversaw the performance of his masters recitals.

Don's interaction with William Kraft dates back to the mid 1980's when he performed under Kraft's baton for the Pittsburgh New Music Ensemble. He performed the Philadelphia premier of his Concerto #1 for timpani and orchestra, in 1998. He also performed the work with the orchestras of Beijing and Guangzhou in 2007. Don is a Yamaha Performing Artist, having helped develop the Yamaha 9000 series professional timpani model. Liuzzi's other musical activities include teaching timpani and percussion at the Curtis Institute, conducting the Philadelphia All City High School Orchestra, and performing/managing the DePue Brothers Band.



Hirono Oka

Is a member of the first violin section of The Philadelphia Orchestra. She made her debut in her native Japan at the age of eleven with the Tokyo Symphony Orchestra. After winning numerous competitions and awards in Japan, she came to The United States to continue her studies at The San Francisco Conservatory and The Curtis Institute of Music in Philadelphia.

Ms. Oka has appeared as soloist with The San Francisco Chamber Ensemble, The Utica Symphony Orchestra and numerous other orchestras in the Philadelphia area. As a busy chamber musician she has appeared with The Marlboro Music Festival, "Chamber Music West" in San Francisco, The Theatre Chamber Players of The Kennedy Center, Network for New Music, the Delaware Chamber Music Festival and The Philadelphia Chamber Music

Society. She has also toured throughout the United States with The Brandenburg Ensemble and Music from Marlboro.

She has performed and collaborated with world-renowned artists such as Jaime Laredo, Alexander Schneider, Leon Fleischer, Yefim Bronfman and Murray Perahia. In addition to her own private teaching studio, Ms. Oka is a faculty member of Temple University and its Music Preparatory Division.

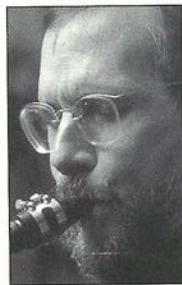


Anthony Orlando, Associate Principal Percussionist with The Philadelphia Orchestra, began percussion training at age 8 and also had three years of cello lessons (ages 9 thru 11). Mr. Orlando received his Bachelor of Music Degree from The Philadelphia Musical Academy – 1969 and was an Associate Fellow, Berkshire Music Festival at Tanglewood – 1968. While at PMA, student of Michael Bookspan (deceased), Principal Percussion, Philadelphia Orchestra and continued post grad studies with Fred D. Hinger (deceased), Principal Timpanist with the Philadelphia Orchestra, and the Metropolitan Opera Orchestra.

After serving as Principal Percussion and/or Timpani with The Pennsylvania Ballet Orchestra, the Opera Company of Philadelphia Orchestra, The Grand Teton Music Festival Orchestra, The Lancaster Symphony and

the Trenton Symphony Orchestra, Mr. Orlando was appointed to The Philadelphia Orchestra by Eugene Ormandy in 1972.

Anthony Orlando teaches privately and also presents a series of annual Master Classes at Rowan University. He was faculty member of the University of the Arts and New School of Music and has presented Clinics/Master classes in percussion performance at many colleges and universities. He is active in new music performance in Philadelphia, member of The Network for New Music.



Marshall Taylor

Studied at Wheaton College, Northwestern University (with Frederick L. Hemke), and the Paris Conservatoire (with Marcel Mule and on a Fulbright grant), coached with flautist Marcel Moise, oboist Henry Schuman and Bach specialist, conductor Ifor Jones. He has played and recorded in New York with Parnassus, The Group for Contemporary Music and the players of the League/ISCM, and in Philadelphia with Network for New Music, Orchestra 2001, the Philadelphia Orchestra and the Pennsylvania Ballet. He has worked with some of the world's best known composers, including Milton Babbitt, Luciano Berio, Lukas Foss, Matthew Greenbaum, Karel Husa, William Kraft, Ursula Mamlok, Pauline Oliveros, Raoul Pleskow, and Terry Riley, playing and recording their compositions, some of which were written for him.



Angela Zator Nelson, associate principal timpani and section percussion, joined The Philadelphia Orchestra in 1999 as the first female percussionist ever hired by the Orchestra. A native of the Chicago area, Ms. Nelson graduated from Northwestern University's School of Music where she studied with Patricia Dash, James Ross, and Michael Burritt. She was also principal percussion of the Civic Orchestra for three years. In 2001, she obtained a masters degree from Temple University, where she studied with Alan Abel.

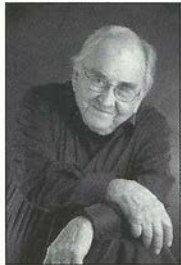
Ms. Nelson premiered and recorded the first five George Crumb American Songbooks with Philadelphia's Orchestra 2001. She performs regularly with Network for New Music and has participated in numerous music festivals including Tanglewood, PMF, and the National Repertory Orchestra. As a

marimba soloist, Ms. Nelson has performed with Temple University's Symphony, the Bay-Atlantic Symphony, the Main Line Symphony, and the Philadelphia Classical Symphony.

Ms. Nelson joined the faculty at Temple University as adjunct professor in 2001. She has given master classes to educational students of all levels and at the Percussive Arts Society International Convention.

Ms. Nelson and her husband, percussionist David Nelson, enjoy working as a percussion duo performing recitals and educational concerts for both children and adults. Ms. Nelson is a Zildjian Performing Artist and endorses their cymbals.

~ THE COMPOSERS ~
in alphabetical order



William Kraft (b. 1923, Chicago) has had a long and active career as composer, conductor, percussionist, and teacher. In 2002, he retired as chairman of the composition department and holder of the Corwin Chair at the University of California, Santa Barbara. From 1981-1985, Kraft was the Los Angeles Philharmonic's Composer-in-Residence. During his residency, he was founder and director of the orchestra's performing arm for contemporary music, the Philharmonic New Music Group. Kraft had been a performing member of the Los Angeles Philharmonic for 26 years – eight years as percussionist, and the last 18 as Principal Timpanist. For three seasons, he was also assistant conductor of the Philharmonic.

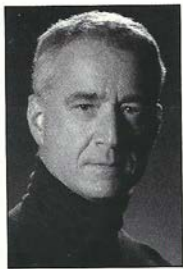
During his early years, Kraft organized and directed the Los Angeles Percussion Ensemble, a group which played a vital part in premieres and

recordings of works by such renowned composers as Ginastera, Harrison, Krenek, Stravinsky,

Varèse, and many others. As percussion soloist, he performed the American premieres of Stockhausen's *Zyklus* and Boulez's *Le Marteau sans Maître*, in addition to recording *Histoire du soldat* under Stravinsky's direction.

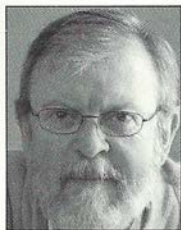
Kraft has received numerous commissions and awards, including two Kennedy Center Friedheim Awards. His works have been performed throughout the United States and around the world. He was inducted into the Percussive Arts Society's Hall of Fame in 1990. His extensive discography is available on Harmonia Mundi, CRI, Cambria, Crystal, Albany, and Nonesuch, as well as GM, Crystal, London Decca, Townhall, EMI, and Neuma.

Kraft earned his bachelor's (*cum laude*, 1951) and master's (1954) degrees from Columbia University. His principal instructors were Jack Beeson, Seth Bingham, Henry Brant, Henry Cowell, Erich Hertzmann, Paul Henry Lang, Otto Luening and Vladimir Ussachevsky. He studied percussion with Morris Goldenberg, timpani with Saul Goodman, and conducting with Rudolph Thomas and Fritz Zweig.



Nick Rissman has received numerous commissions and performances by such outstanding artists as violinist Chantal Juillet, baritone Hector Vasquez, soprano Laura Heimes, percussionists John Beck and Will Hudgins (Boston Symphony Orchestra), timpanist Don Liuzzi (Philadelphia Orchestra) and the Network for New Music. Performance venues have included the Saratoga Chamber Music Festival, the Pacific Music Festival in Sapporo, Japan, and the Curtis Institute of Music. "Bell Hop," an electronic work installed in the lobby of the MGM Grand Hotel in Las Vegas, received thousands of performances in the years 1996-1998. Most recently, "Double Concerto," written for trombone, timpani and wind ensemble, was given its premiere by Philadelphia Orchestra principals Matthew Vaughn and Don Liuzzi at the Western International Band Association's annual conference in Seattle. Rissman's work is

included on the recently recorded "Shared Spaces" produced by John Beck (Equilibrium). Awards and grants include the 1998 Nevada Arts Council Artist Fellowship, as well as several Meet the Composer appearances. Born in Los Angeles and raised in Las Vegas, Rissman's teachers included Jean Eichelberger Ivey and Vladimir Ussachevsky (Peabody Conservatory), and Maurice Wright (Temple University). Rissman is Associate Professor of Music at Lamar University, where he coordinates Composition Studies and directs Industrial Carillon, Lamar's new-music ensemble



Maurice Wright's work is a synthesis of his diverse interests—old music, acoustics, and arts technology. Outstanding ensembles, including the Boston Symphony Orchestra, the Emerson String Quartet, and the American Brass Quintet have commissioned works from Wright. The American Academy of Arts and Letters, the Guggenheim Foundation, the Fromm Music Foundation, the National Endowment for the Arts, the Philadelphia Music Project, and the Pennsylvania Council on the Arts have recognized his work with awards. Recordings on New World, Innova and CRI include his compositions.

Wright was born in 1949 in Front Royal, Virginia, a small town situated between the forks of the Shenandoah River and near the Blue Ridge Mountains; he began composing at age 10. He attended Duke University and Columbia University, where he explored diverse interests that included music composition, computer science and film, receiving a doctoral degree in 1988.

His interests in image were incorporated into two electronic operas: *The Trojan Conflict* (1989), and *Dr. Franklin*, an opera about Benjamin Franklin, produced in Philadelphia in 1990 as part of the Electrical Matter Festival. Recent work with sound and image has been presented in festivals across the United States and around the world, most recently at the American Philosophical Society Museum in Philadelphia.

Wright is Laura H. Carnell Professor of Music and chair of the Music Studies department at Temple University. He is founder and curator of the electroacoustic music and video series **CYBERSOUNDS**, which presents concerts at Temple University's Rock Hall. Read more at www.mauricewright.org



Thanks go to: Temple University for a grant to record and edit the works of Maurice Wright. For support of the recording and editing of the Rissman works, thanks go to Lamar University, and an artist grant from the State of Texas. The recording and editing of *Kraft's Encounters IX* was made possible from a grant from the University of California – Santa Barbara.

Special Thanks to: Network for New Music, Linda Reichart, for the opportunities to perform and in some cases, world premier these works (from 1985-2005).

Also a *special thanks* to Saratoga Chamber Music Festival, and Chantal Juillet for the commissioning and world premier support for Rissman's *Scherzo*.

A *special thanks* to Will Hudgins whose example of performing as a colleague at Peabody and Temple inspired all of my percussion work.

Special Thanks to my wife, Gretchen, daughters Ana and Cara, and neighbors in Jenkintown who put up with my late night practicing.



*beat the drum
entertainment*

