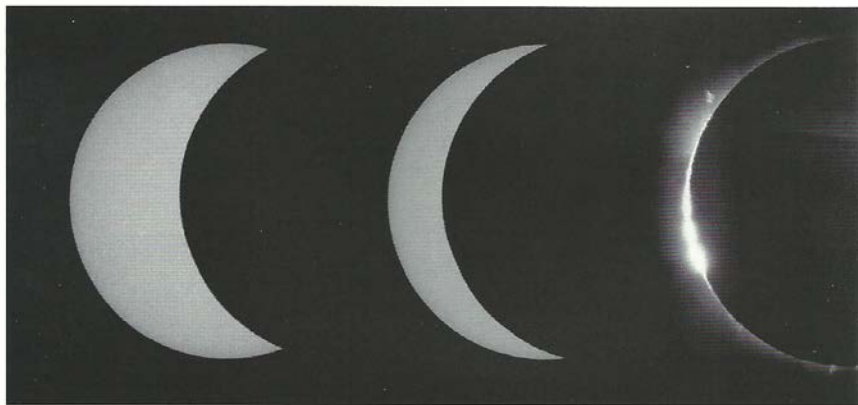


**Sole Nero**, based in Madison, Wisconsin, is committed to exploring and programming new and existing works for piano and percussion duo. In an effort to contribute to the repertoire of this diverse medium, we are engaged in an extensive commissioning project resulting in many new works composed expressly for this ensemble. This recording includes three Sole Nero commissions: *Musica per Due* by Joseph Koykkar, *Crunch!* by Joel Naumann, and a set of pieces by Dave Hollinden, *lead* and *Platinum*. We have also included the dynamic work, *Coil*, by Evan Hause.

Having the opportunity to interact with these composers has been a gratifying and inspiring endeavor. Each composer was present for the recording of his work, offering invaluable insight and contributing enormous energy to this process. We hope this recording will encourage more performances and commissions for this medium.



Shakespeare used the word "coil" to denote the body in reference to a conflict of the earth-bound self. His most famous usage is in Hamlet's well known "to be or not to be" soliloquy. "...when we shuffle off this mortal coil..." means, in short, "when we die." The Shakespearean metaphor describes the corporeal self as an eternal soul wrapped in mortal flesh and bones like a coil of material around a core.

*Coil* develops continually, spirals, and grows, like a life force. There is a dramatic increase in excitement throughout the 13-minute work. The gestural content consists of coarse, sloppy, rapidly changing scenery, which continually reaches for unity; in short, the imperative of the living to make sense of chaos. The deep-level machinations of the music consist of symmetrical chord formations of every ilk, but the surface of the work is very free and arranged in the manner of a "hero's journey." The last quarter of the work, a double cadenza, explores and exhausts a short passage from the first quarter of the work. This occurs over an oscillating ground figure that was used throughout the work, now confined to the middle register while a tempest of improvisatory material occurs around it.

*Coil* was premiered by Blair McMillen (piano) and Nathan Davis (percussion) on July 21, 2000 at the Yellow Barn Festival in Putney, Vermont. (EH)

**Evan Hause** (b. 1967) grew up in Greenville, North Carolina in a musical family and studied at the North Carolina School of the Arts, Oberlin Conservatory, abroad in Vienna, Austria and the University of Michigan. Currently residing in Brooklyn, New York, he performs as a percussionist, conductor, guitarist, pianist and singer. His composition teachers included William Albright, William Bolcom, Leslie Bassett, Randolph Coleman, Richard Hoffmann and Sherwood Shaffer. He studied percussion with Michael Rosen, Michael Udow and J. Massie Johnson, Jr. He has composed operas, songs, chamber works, and music for orchestra, chorus, big band and many other combinations. Hause's awards include several ASCAP Young Composer awards, the Regents and Dissertation Fellowships of the Rackham Graduate School at the University of Michigan, the Oberlin Conservatory Herbert Elwell Award and the Sanford Scholarship of NCSA. He has held residencies at the MacDowell Colony, Albee Center and Atlantic Center for the Arts.

## Musica per Due

Joseph Koykkar

Composed for Sole Nero, *Musica per Due* (Italian meaning "Music for Two") is a two-movement work with a brief, meditative interlude. I find the vast variety of percussion instruments culled from Latin America, Africa and Asia to be an inspiring addition to those instruments from the Western musical tradition. In *Musica per Due* I have integrated a small sampling of instruments from the domain of world percussion with the harmonic and melodic sonorities of the most ubiquitous instrument of Western music, the piano. The composition was premiered on the Summer Concert Series of the First Unitarian Society in Madison, WI on July 12, 2002. (JK)

**Joseph Koykkar** (b. 1951) has had his music performed nationally and internationally, including performances and commissions by many of the leading new music ensembles in the nation. His music can be heard on seven CDs, including an all-Koykkar CD released on Northeastern Records in 1992. He has composed in a variety of media including chamber music, orchestral scores, music for dance, film/video scores, and electronic/computer music. He has been the recipient of numerous awards and grants from such sources as the National Endowment of the Arts, the Wisconsin Arts Board, ASCAP, Meet the Composer, and the American Music Center. His music is published by MMB Music, SeeSaw Music, Belwin Mills, and his own company, JNK Music. As a professor at the University of Wisconsin-Madison, he teaches courses in electroacoustic music/sound design for the Interarts & Technology Program and is Music Director for the UW-Madison's Dance Program.



## Crunch!

Joel Naumann

"Crunch" is a term coined by friend and fellow composer Jens Joneleit to describe a piece of new music that has a "dissonant edge" or some "bite" to it. *Crunch!* should please him since almost all of the sonorities in it are dissonant. Tony, Jessica and I agreed upon a set of four pieces so that Tony could use four different groupings of some unusual percussion instruments he has collected over the years. Coupled with the piano, each movement focuses on one basic type of percussion timbre, with the addition of one or two instruments of contrasting timbre:

No. 1: *Cranial Crunch!* - vibraphone (the composer's request, for one of the pieces), with the contrasting sound of five tuned gongs.

No. 2: *Crystalline Crunch!* - bass drum, four boobams (small homemade PVC drums with resonators), three uchiwa-daiko (Japanese fan drums), and the contrasting sound of two Chinese opera gongs.

No. 3: *Cryptic Crunch!* - four Japanese rin (cup gongs), four bronze bells, one metal pipe, and a contrasting sound of one Chinese tom-tom.

No. 4: *Critical Crunch!* - three two-by-fours, slit drum, high and low wood blocks, and the contrasting sound of six Chinese cloud gongs. (JN)

**Joel Naumann** (b. 1941) studied composition at Manhattan School of Music, with Stefan Wolpe at Long Island University, and at the University of Utah. He taught at Eastern Illinois University, The Catholic University of America in Washington, D.C., the Victorian College of the Arts in Melbourne, Australia under a Fulbright Senior Scholar Grant, and at the University of Wisconsin-Madison for 23 years. While at The Catholic University of America he managed the Contemporary Music Forum and founded The Washington Sinfonia. His compositions have been performed, recorded and broadcast in the United States, Canada, Europe, England, Australia, and New Zealand. He founded The Wisconsin Alliance for Composers in 1984.

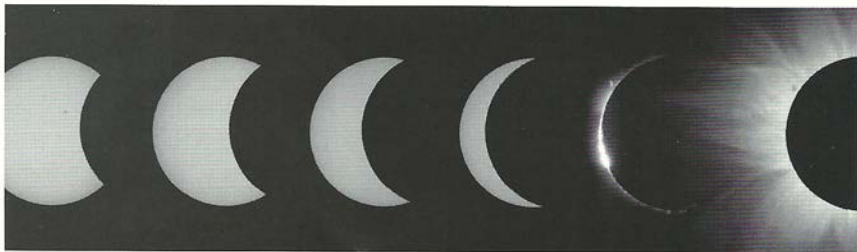
## lead & Platinum

Dave Hollinden

I began composing *lead* after having finished *Platinum*. I wanted it to provide a contrast to *Platinum's* rhythmic vitality, so I asked myself what would happen if I wrote music without relying on rhythm and counting as my primary devices. This led to a great deal of brooding and questioning, and resulted in music with an inert heaviness.

*Platinum*, on the other hand, was a breath of fresh air. It was the first piece I had written after working for two years on a concerto for percussion, and it came out as an extended burst of restless, rhythmic energy. The title represents images of bright, polished surfaces; hard, crisp edges; and the clear, ringing sound of metal that came to mind when reflecting on the music. (DH)

**Dave Hollinden** (b. 1958) has composed extensively for percussion, and his music is widely performed in the US and overseas. He has a unique voice that speaks not only of his training in composition but also of his background in rock music and his affinity for rhythm and number. His music appears on recordings by Equilibrium/Michael Udow *Border Crossing*, Michael Burritt *Shadow Chasers*, the Ethos Percussion Group *Ethos*, and Joseph Gramley *American-De-Construction*. His own CD, *Slender Beams*, was created in collaboration with percussionist Andrew Spencer and features both live and studio recordings of his music.





Executive Producers: Jessica Johnson and Anthony Di Sanza

Recorded at Audio, Ltd. Studio, Cross Plains, WI

Recorded, Edited and Mixed by Marv Nonn

Recorded, Edited and Mixed on SADiE PCM8 DPA,  
Neumann and Shure Microphones

Piano: Steinway 1919 A3

Piano Technician: Daniel Eberhardy

Mastered by Rob Martens at Solid Sound Studios, Ann Arbor, MI

Graphic Production and Audio Replication:  
World Class Tapes, Ann Arbor, MI

Eclipse Photography: ©1998 Fred Espenak, [www.MrEclipse.com](http://www.MrEclipse.com)

Sole Nero Photography: Jason Richins

Cover Design: Michael P. Tanner

**Special thanks** to Dave, Evan, Joe, and Joel for your wonderful music;  
to Marv for your artistic vision and tremendous patience; to Michael  
Udow for your amazing ears and insight; and to our parents for your  
love and support.

**For Maggie**

This recording was made possible in part by funding from  
a University of Wisconsin-Madison Graduate School Research Grant.



**Jessica Johnson** serves on the piano faculty at the University of Wisconsin-Madison as Assistant Professor of Piano and Director of Graduate Piano Pedagogy studies. Johnson has formerly been on the faculties of Augustana College (Illinois), and the Ann Arbor School for the Performing Arts. She received DMA and MM degrees in Piano Performance and Pedagogy from the University of Michigan, and holds the BM in Piano Performance, magna cum laude, from East Carolina University.

In addition to her love for the standard keyboard repertoire, Johnson frequently commissions and programs contemporary solo and chamber works.

An active clinician, she has given workshops and presentations at the World Piano Pedagogy Conference, MTNA – affiliated state and national conventions, as well as held residencies at major universities and colleges throughout the United States. Significant research topics include “Twentieth-Century Notation and Performance Techniques for the Developing Pianist”, “Artistic Listening Skills”, and “The Benefits of Collaborative Playing for the Pre-College Pianist.”

**Anthony Di Sanza**, an active international performer and educator, has performed, presented master classes, and held residencies in North America, Europe and Asia. Active in a wide variety of Western and non-Western percussive areas, Di Sanza can be heard on numerous recording labels. He currently holds the position of principal percussionist with the Madison Symphony Orchestra, and recent solo and chamber performances include appearances in Japan, Lithuania and China.

In addition to his orchestral, solo, and chamber performances, Di Sanza is regularly involved in the premiering of new works of numerous composers, including; Akira Nishimura, Maki Ishii, Kaoru Wada, Nebojsa Zivkovic, Keiko Abe, Michael Udow, Jonas Tamulionis, and Dennis Wilson. Anthony is currently Assistant Professor of Percussion at the University of Wisconsin-Madison, overseeing all aspects of the percussion program. He is an endorser of Sabian Cymbals, Encore Mallets and is an educational endorser for Pro-Mark Sticks and Mallets.

1.	<b>Coil</b> (2000), BMI	Evan Hause	11:45
	<b>Musica per Due</b> (2002), ASCAP	Joseph Koykkar	10:20
2.	Movimento Uno		3:38
3.	Interludio		2:57
4.	Movimento Due		3:45
	<b>Crunch!</b> (2003), BMI	Joel Naumann	18:17
5.	Cranial Crunch!		3:54
6.	Crystalline Crunch!		3:09
7.	Cryptic Crunch!		7:24
8.	Critical Crunch!		3:50
9.	<b>lead</b> (2003), BMI	Dave Hollinden	12:23
10.	<b>Platinum</b> (2001), BMI		6:56

Total Time: 59:41

Sole Nero  
Piano & Percussion Duo

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