

The Artists:

Formed in 2005, the RoseWind Duo consists of **Scott Herring**, percussion and **Clifford Leaman**, saxophones. They have given numerous performances and clinics at Universities across the country, including appearances at Northwestern University, Central Michigan University, Eastern Michigan University, the University of Tennessee, and the University of Southern Mississippi. They have been invited to perform at many professional conferences, including the 2007 NASA Region 7 Conference in Greensboro, NC, the 2007 South Carolina Music Teachers Association State Conference, the 2007 International Navy Band Saxophone Symposium and the 2008 Biennial Conference of the North American Saxophone Alliance.

Scott Herring currently holds the position of Associate Professor of Percussion at the University of South Carolina. At USC, Dr. Herring directs the Percussion Ensemble and the Palmetto Pans Steel Band. Previously he served as Assistant Professor of Percussion and Assistant Director of Bands at Emporia State University in Emporia, Kansas. He holds a Bachelor of Music degree from East Carolina University and a Masters degree and Doctor of Music degree from Northwestern University. While residing in Chicago, Herring performed with the Civic Orchestra of Chicago under the batons of Daniel Barenboim, John Adams and Pierre Boulez. He has presented clinics and concerts in North Carolina, South Carolina, Illinois, Ohio, Kansas, Michigan and Texas as well as a clinic at the 2002 Percussive Arts Society International Convention in Columbus, Ohio. Herring is an endorser of Dynasty Percussion Instruments, Innovative Percussion mallets and sticks, and Grover Pro Percussion products. He performs exclusively on the Dynasty Mark Ford signature 5.0 octave marimba with mallets by Innovative Percussion.

Herring, in collaboration with Susan Powell and Joseph Krygier, also performs with the Shiraz Percussion Trio. The group is dedicated to performing contemporary works for percussion ensemble as well as music created by members of the group. The Shiraz Trio has performed at numerous universities, music festivals, and Percussive Arts Society Days of Percussion throughout the U.S.

Critics have hailed **Clifford Leaman** “an artist of the first order...intuitive, exciting, and enthralling.” (Paul Wagner, *The Saxophone Journal*) Leaman reveals himself to be {an} artist of technical brilliance and emotional commitment.” “The range of colors is impressive...” (Jack Sullivan, *American Record Guide*) Professor of saxophone at the University of South Carolina, Dr. Leaman received the Bachelor of Science degree in music education from Lebanon Valley College, and the Master of Music and Doctor of Musical Arts degrees in performance from the University of Michigan where he was a student of Donald Sinta. He served on the faculties of Furman University, Eastern Michigan University, and The University of Michigan prior to his appointment at the University of South Carolina. Leaman is in great demand as a soloist and clinician and has performed and taught throughout the United States, Canada, Italy, Spain and China, where he was a featured guest artist for the 2004, 2005 and 2006 Yantai International Winds Art Festival and the 2005 Xi'an International Arts Festival.

Leaman, in collaboration with pianist Derek Parsons, formed the Ambassador Duo in 1990; and they have released three critically acclaimed compact discs on the Equilibrium label. Leaman is also featured on a variety of recordings of solo and chamber works for Redwood Records, CRS, and the University of Arizona Recordings. An avid supporter of contemporary music, he has commissioned and given the world premiere performances of numerous works, including concertos by Pulitzer Prize-winning composers, Leslie Bassett and Michael Colgrass. His recording of the Bassett with the University of Michigan Symphony Orchestra is also available through Equilibrium Records (EQ-63). Leaman is an artist-clinician for the Conn-Selmer Company, Inc. and performs exclusively on Selmer saxophones.

The RoseWind Duo performs music in a wide variety of musical styles, and is highly sought-after for performances and masterclasses throughout the United States.

For more info:
www.music.sc.edu/RoseWindDuo



Eckhard Kopetzki was born 1956 in Hannover/ Germany. In 1975 he finished his academic high school and he studied to teach music and physics at Osnabrueck University. This was followed by a course of study with Prof. Siegfried Fink at Wuerzburg Music College.

Since 1985, he has taught percussion instruments and music theory at the Vocational College of Music in Sulzbach - Rosenberg/Bavaria. He has produced compositions for both the elementary education sector and for concerts, as well as various chamber compositions. Many of his pieces were commissioned by various institutes and he also works as a juror in competitions.

In 2002 he won the 1st prize in the "Percussion solo" category of the "Percussive Arts Society" composition contest with his piece "Canned Heat". To this competition he added 1st prize in the "Marimba solo" category ("Three Movements for a Solo Dancer") and 3rd prize in the "Percussion Ensemble" category 2003. In 2004 he composed the piece "Night of Moon Dances" for Marimba solo and Percussion Ensemble for the "International Marimba Competition" in Belgium.



Reginald Bain (b. 1963, Denver) teaches composition, theory and computer music at the University of South Carolina. He is a graduate of Northwestern University and the University of Notre Dame where he studied music, mathematics and computer science. He studied composition with Paul Johnson, M. William Karlins, Robert Linn, and Alan Stout, and has written over fifty works for various instrumental, choral and vocal ensembles, as well as music for theatre and electroacoustic medium. His music has been performed by leading artists across the U.S. and Europe.

Commissioned by the Herring/Leaman Duo, ***Luminescent* (2007)** for alto saxophone and marimba was inspired by noctilucous clouds, night-shining clouds that hover 50-60 miles above the earth's surface. Made of ice crystals, these thin, wispy clouds live at the edge of space and glow a beautiful electric blue after sunset, and before sunrise, when the earth is bathed in darkness. In recent years, they have mysteriously become brighter and more numerous.



Braxton Blake (1954-) studied at the Eastman School of Music (Ph.D., M.M.), the Aspen Music Festival, the Bayreuth Festival, the Dartington Festival, the Staatliche Musikhochschule, Stuttgart, and the University of Houston. Blake's commissions include those from the Sønderjyllands Symfoniorkester, Denmark, the Philharmonic Brass, Stuttgart, the Vail Valley Foundation, the City of Mannheim, Ensemble GelberKlang, the Stuttgart Philharmonic, the City of Stuttgart, the West German Radio, Cologne, the Stuttgart Ballet, and the John Cranko School of the Stuttgart Ballet. Recently, seven works of his have been recorded for CD and broadcast by the Südwest Rundfunk, Baden-Baden and his music can be heard on the labels Ars-Musici, Albany, and Equilibrium. His music is published by Theodore Presser and Columbia University Music Press. Blake is a recent recipient of the Wladimir and Rhoda Lakond Award from the American Academy of Arts and Letters. As conductor, Blake served as music director for the Erick Hawkins Dance Company, and appeared with such ensembles as Ensemble Modern, MusikFabrik, the Stuttgart Philharmonic, the San Francisco Contemporary Music Players, Ensemble GelberKlang, the South German Radio Choir, and the Stuttgart Ballet. He has recorded extensively for the South German Radio and has recorded for Muza and for Col Legno recordings.

The *Nine Etudes* were composed in the summer of 1997 for the saxophonist Jürgen Demmler and the percussionist Franz Lang, who premiered the work on April 19, 1998 in Offenburg, Germany. The end of each etude offers a descriptive, somewhat cryptic postscript that refers to images, experiences, or factual events.

Certain Birds - This etude is rhythmically driven, with the saxophone and marimba playing in a statement / answer form that alternates with rhythmic unison. The "certain" of the postscript refer to the idea of conviction, not selection.

Two Stories - Two protagonists (saxophone and marimba, rarely playing together) with each relaying a "story" that is unrelated to the other.

Red Trees - This rapid etude covers the extreme ranges of both instruments. One of the more difficult of the etudes, its energy and span relate to the image of a large, broad-branched tree with bright-foliage and scurrying activity of animal life within the boughs.

Constrained Freedom - Simply put, this etude consists of a slow, ceaseless pulse played by the marimba and the very free lines played by the saxophone. Thus, the marimba's steady material tethers the saxophone's restless, writhing music.

Lost Exits - An aggressive and relentless search for resolution. The saxophone and marimba are often rhythmically bound together, with individual accents pushing against one another.

Reluctant Procession - A straightforward image of starting, stopping, and starting again. In the middle of this etude is a solo declamation played by the marimba.

Surfacing - A depiction of activity that rises to and recedes from the water's surface, such as schools of aquatic animals.

Sparkle's Song - This etude is an elegy for a dog I had read of in the *New York Times*. Sparkle was killed by its teenage owner in the most indescribably cruel and torturous way. Though Sparkle's mention was a painful detail to the story (the very disturbed high-school student thereafter murdered several classmates), I was so touched by poor Sparkle that this movement welled up within me in one immediate, musical response.

Red Tide - I always relished seeing at night the lights in the waves in the Gulf of Mexico, caused by bioluminescent phytoplankton, associated with red tides. - Braxton Blake



Paul Siskind's music encompasses many genres, and has been performed across the country and abroad by renowned ensembles such as the Minnesota Orchestra, Omaha Symphony, Arditti String Quartet, Dale Warland Singers, Continuum, Burklyn Ballet Theatre, and mezzo-soprano Stephanie Blythe. He has received awards and grants from ASCAP, Meet The Composer, the American Music Center, the National Federation of Music Clubs, the New York State Music Fund, and the McKnight, Jerome, Puffin, and Dodge foundations. His work is published by G. Schirmer Inc., Cantando Musikkforlag, and Sweet Child Music, and has been recorded on the Innova, New Ariel, and ERM Media labels, among others. He has worked as a composer-in-residence for the Education Department of Minnesota Opera, as Twin Cities Chapter Coordinator for the American Composers Forum, as Music Director of One Voice Mixed Chorus, and as an Auditor for the New York State Council on the Arts. Dr. Siskind is on the faculty of the Crane School of Music, SUNY-Potsdam; he resides in Norwood, NY.

As the title suggests, *Memoriale* is a somber, lyrical piece. It was written in memory of percussionist Michael Hooley, a colleague who passed away in 2000 at a tragically young age. The main melodic and harmonic motifs of the piece are loosely based on a musical spelling of the letters in Mike's name. *Memoriale* was co-commissioned by saxophonists Matthew Patnode and Randall Smith, and was premiered at the World Saxophone Congress in 2003.



Composer and percussionist **Nathan Daughtrey** (b. 1975) has distinguished himself in recent years as an artist of great range. Described as “fresh and imaginative” (Percussive Notes) and “evocatively crafted” (IU Herald Times), his works have been performed by individuals and ensembles of all levels at festivals and venues around the world, including the Percussive Arts Society International Convention, the International Double Reed Society Conference, and the Midwest Band & Orchestra Clinic. With several awards to his credit, Dr. Daughtrey is the only composer to win 2nd and 3rd Place the same year in the Percussive Arts Society Composition Contest. He was also the recipient of a 2007 ASCAP Plus Award. With over 50 publications for percussion, concert band, and orchestra, he is in great demand for commissions and clinics. All of his works are available from C. Alan Publications.

Dr. Daughtrey is also extremely active and sought after as a solo marimba artist and clinician. His performances have taken him throughout the United States and overseas to Eastern Europe and Japan, appearing as featured soloist with orchestras such as the North Carolina Symphony and the Slovak Radio Symphony Orchestra. His first CD, “Spiral Passages,” was released in 2001 and features original and adapted works for solo and accompanied marimba. Dr. Daughtrey is a performing artist and clinician for Yamaha Corporation and Vic Firth, Inc. sticks and mallets.

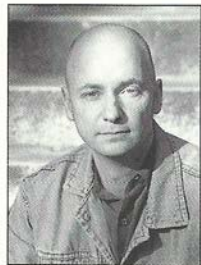
Strange Dreams (2001) is made up of four vignettes for alto saxophone and marimba, based on short stories by artist/writer Brian Andreas. The four stories were extracted from two of his books - *Still Mostly True* and *Strange Dreams*, from which the title is derived.

Unheard Music – Don’t you hear it? She asked & I shook my head no & then she started to dance & suddenly there was music everywhere & it went on for a very long time & when I finally found words all I could say was thank you.

Ballerina Mom – Whenever she stood in line at the bank or while waiting for the bus, I noticed her feet. The right always in front & perpendicular to the left just so, Even after 2 children she still dreamed of being a dancer.

Mermaid Song – Once she told me she was an ocean person & when she combed her fingers through the seaweed she heard the songs of the mermaids & it was easy to believe all the old stories.

Pools of Light – My favorite time of day is just at dark when all thoughts of what must get done stop & small pools of light come alive on tired faces everywhere.



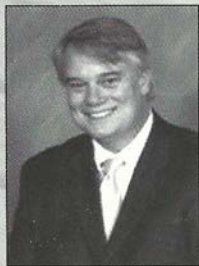
Composer **John Fitz Rogers's** music has been performed in venues such as Carnegie Hall, Bang on a Can Marathon, and the Los Angeles County Museum of Art, and programmed and performed by festivals and orchestras such as by the American Composers Orchestra, the Albany, Louisville, Charleston, and Tulsa Symphony Orchestras, the New York Youth Symphony, Eastman Wind Ensemble, the MATA, Rockport, Bumbershoot, Bowling Green, and Keys To The Future festivals, the World Saxophone Congress, and by individuals and chamber ensembles such as Antares, New Century Saxophone Quartet, Lionheart, Composers, Inc., Opus Two, Meehan/Perkins Duo, Bent Frequency, and the Ambassador Duo. Rogers has received many commissions, fellowships, and awards, including those from ASCAP, the

American Composers Forum, American Music Center, Music at the Anthology and the Mary Flagler Cary Trust, National Flute Association, MacDowell Colony, and the Massachusetts Cultural Council, as well as the Heckscher Foundation International Composition Prize for his orchestral work "Symphony of Cities."

A dedicated advocate for contemporary music, Rogers founded and is Artistic Director of the Southern Exposure New Music Series, which received the 2005-06 Chamber Music America / ASCAP Award for Adventurous Programming. He holds degrees in music from Cornell University, the Yale School of Music, and Oberlin College, and is currently an Associate Professor of Composition at the University of South Carolina School of Music.

"Release" is a kind of companion piece to an earlier work titled "Push." The previous piece, scored for solo electric guitar, consists of unrelentingly fast lines and repeated notes played at loud volume and with distortion. Those fast lines move headlong into guitar power chords and blues-like passages, only to return to the repeated notes of the beginning. In "Release," I took a similar approach in that there are fast lines as well as repeated notes and chromatic figures articulated by both the saxophone and marimba. Though the form of both works is similar, in "Release" the music is much quieter and gentler, and rather than "pushing" forward into distorted chords and heightened energy, the momentum and tension of the repeated notes "releases" into a somewhat more playful, dance-like section.

"Release" was commissioned by the South Carolina Music Teachers Association in 2006 for Clifford Leaman and Scott Herring, and the work is dedicated to them.



Tayloe Harding is Dean of the School of Music at University of South Carolina. He has previously occupied faculty and administrative positions at the state universities of Georgia, North Dakota, and Valdosta (GA), and at Virginia Commonwealth University, and the University of Wisconsin-Madison.

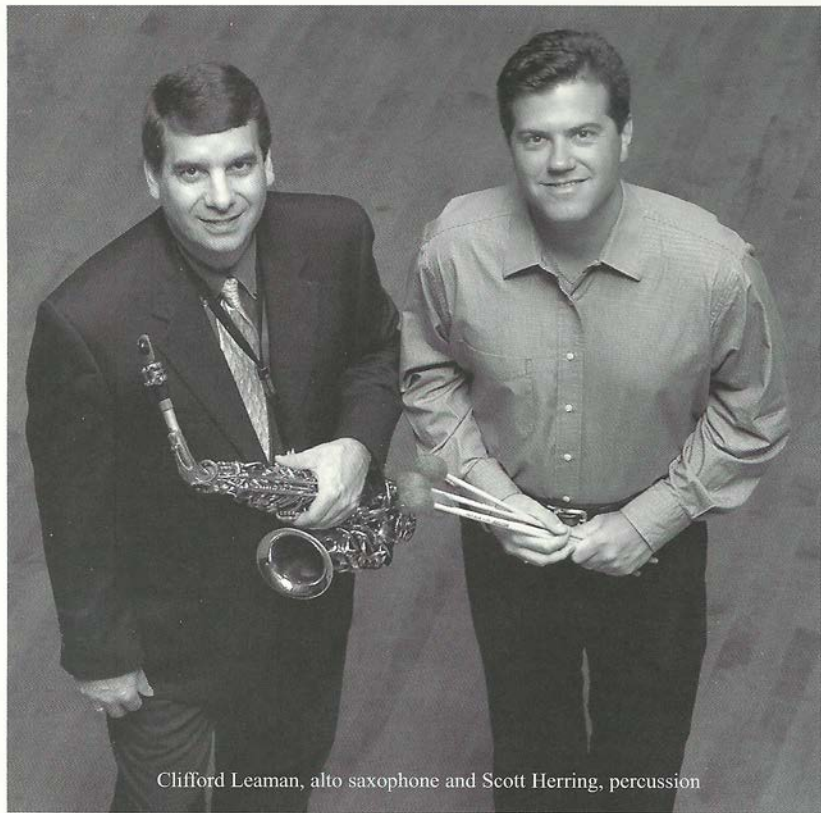
Dr. Harding served from 2003-5 as Composer-in-Residence for the Valdosta (GA) Symphony Orchestra. He has received awards and recognitions from Phi Beta Kappa, Southeastern Composers Symposium, International Horn Society, MTNA and others. Grants for new works and premiers have come from Meet the Composer, the National Endowment for the Arts, Lila Wallace-Readers' Digest Foundation, Philip Morris, Inc., and a variety of state and local agencies in 10 states. Commissions for his new works have been received from the Amherst, Anciana, and Chicago Saxophone Quartets, Thamyris, the Atlanta Winds, and from numerous individuals, ensembles and universities. He is a Past President of the College Music Society.

A brief encounter with scalar phrygian lines, *A Mile...* is conceived as the tip of a duo iceberg that has nothing yet below the surface.

Recorded at the University of South Carolina School of Music Recital Hall
by Jeff Francis, recording engineer.

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Audio replication by World Class Tapes, Ann Arbor, MI





Clifford Leaman, alto saxophone and Scott Herring, percussion

	<i>Shadows of Wood</i> (2000)	Eckhard Kopetzki	8:31
1.	Chestnut Dance	2:54	
2.	Weeping Willow	2:34	
3.	Limes in the Wind	3:03	
4.	<i>Luminescent</i> (2007)	Reginald Bain	7:37
	<i>Nine Etudes</i> (1997)	Braxton Blake	15:06
5.	Certain Birds	1:06	
6.	Two Stories	2:31	
7.	Red Trees	1:14	
8.	Contained Freedom	2:21	
9.	Lost Exits	1:18	
10.	Reluctant Procession	1:20	
11.	Surfacing	1:50	
12.	Sparkle's Song	1:32	
13.	Red Tide	1:54	
14.	<i>Memoriale</i> (2003)	Paul Siskind	6:58
	<i>Strange Dreams</i> (2002)	Nathan Daughtrey	10:22
15.	Unheard Music	3:34	
16.	Ballerina Mom	1:23	
17.	Mermaid Song	3:31	
18.	Pools of Light	1:54	
19.	<i>Release</i> (2006)	John Fitz Rogers	8:04
20.	<i>A Mile of Phrygian at 60</i> (2007)	Tayloe Harding	1:09