

My sincere thanks to Zachary Lopes, Todd Sheehan, and Donald Speer for their extraordinary musical abilities, their sense of synergy, and their dedication to the performance and recording of the Bartok sonata. Special thanks also to recording engineers, Jeff "Smitty" Smith and Tom Wilhelm, for giving so much of their time and expertise.

Mark Berry, producer

Tom Wilhelm, engineer mastering (Track 1)

Jeff Smith, engineer and mastering all other tracks

Regarding all photography within, copyright is held by Mark Berry, 2014. All rights reserved.

This recording was made using two sets of Adams Philharmonic timpani. A newer set circa 2012, and a "Cloyd Duff" set circa 2000 (Track 1).

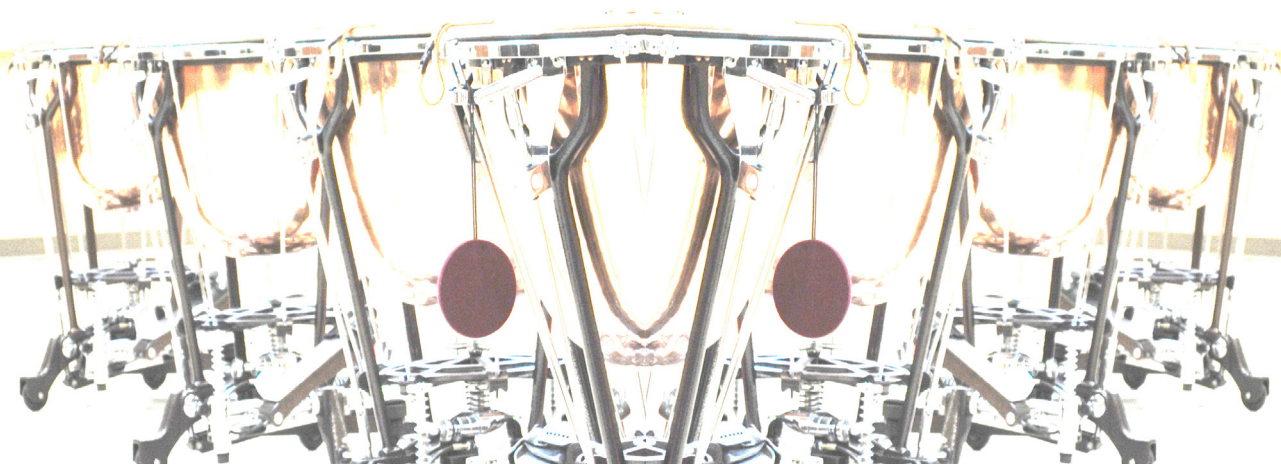
Instruments by Living Sound Triangles can be heard on tracks 9, 10, and 11.

<http://www.LivingSoundTriangles.com>

# Mark Berry

## *Music for Timpani*

*featuring Zachary Lopes • Todd Sheehan • Donald Speer*



As I began the process of post-production on the tracks for this compact disc, I was (naturally) focused on technical matters—the balance and blend of several microphones, the width of the stereo image, the EQ, and so forth. Soon however, I was struck by the way these recordings collectively revealed aspects of the *history of the timpani*—a history of military might, of cultural intrigue, and of mechanical development—a quest for musical legitimacy, and the impact of technology upon it all. The influence of *mehter* music, Bela Bartok's use of the pedals, and Jeffrey Peyton's use of computer technology, all inspired my own reflection on the centuries-long journey that music for timpani has taken. It is my hope that each listener finds enjoyment in the uniqueness of these works.

~Mark Berry

---

### **Jeffrey Peyton - *The Final Precipice for Five Timpani and Computer Generated Tape***

Jeffrey Peyton has written works on commission for orchestra, band, solo percussion, electronic media, and mixed chamber ensembles. His works have been performed throughout the United States, as well as in Taiwan, Sweden, Denmark, China, Belgium, Germany, and Mexico. He is currently instructor of percussion and electronic music at Pacific University. From 1994-2000, Mr. Peyton served as Artistic Director and conductor of the Third Angle New Music Ensemble in Portland, Oregon. He received his undergraduate degree from George Fox University, and holds a Masters Degree in performance from the Juilliard School in New York.

The electronic portion of *The Final Precipice* was realized at the University of Oregon Electronic Music studio (Future Music Oregon). It was chosen by juried competition for performance at the 1994 SEAMUS (Society for Electro-Acoustic Music in the United States) national conference. *The Final Precipice* also won second place in the 1995 Percussive Arts Society Percussion with Tape composition contest.

*The Final Precipice* is a tour-de-force for the modern timpanist. The opening flare, like the striking of a match, bursts and gives way to an explosive series of sweeping gestures across the five timpani. Syncopated punctuations add urgency to this phrase which the score designates to be played with unrelenting intensity. The work unfolds into contrasting textures as the timpani and computer-generated tape create a unified whole. The piece demands numerous pitch-changes from the timpanist via mechanical foot-pedals on the drums. The composer's skillful use of intervallic relationships, particularly the minor-ninth (arguably one of the most dissonant intervals); challenge the timpanist's control of intonation. Lastly, dissonances are resolved and the work concludes with a dramatic cadential roll.

of Cincinnati and Wittenberg University and served as Assistant Administrative Director for the CCM Prague International Piano Institute. Zachary was the reinstating founder of the CCM MTNA Collegiate Chapter and subsequently the Directing Planner and Coordinator of the 2nd MTNA Collegiate Chapter Piano Pedagogy Symposium. He has presented research at the MTNA National Conference, the National Group Piano and Piano Pedagogy Forum, and the Piano Pedagogy Symposium and has been published in *Clavier Companion*. Zachary received his master's and doctoral degrees in Piano Performance from the University of Cincinnati College-Conservatory of Music (CCM) and his bachelor's degree from the University of Colorado at Boulder. His principal teachers include Eugene and Elisabeth Pridonoff, Robert Spillman, and Doris Lehnert.

**Todd Sheehan** is Principal Timpanist/Drumset Performer of the Evansville Philharmonic (IN) and Owensboro Symphony (KY) Orchestras, Section Percussionist/Assistant Timpani of Orchestra Kentucky-Bowling Green (KY), and a percussionist and educator in the Southern Indiana region. He has also performed as timpanist/percussionist with the Fort Wayne Philharmonic (IN), Columbus Indiana Philharmonic (IN), and the Indiana University Festival and Camerata Orchestras. He has served on the music department faculties of the Indiana University Jacobs School of Music, The University of Evansville, and Illinois State University. Sheehan earned BM and MM degrees in Percussion Performance respectively from Illinois State University and the Indiana University Jacobs School of Music, where he was a recipient of the prestigious Performer's Certificate in Percussion. Sheehan has studied timpani and percussion with John Tafoya, Gerald Carlyss, William Roberts, Tom Stubbs, Dr. Jonathan Wacker, Dr. James Strain and Dr. David L. Collier. He is a member of the Percussive Arts Society, the Vic Firth Education Team, and is an endorser of Grover Pro Percussion products and Evans Drumheads.

**Donald Speer** has been a member of the music faculty at Western Kentucky University since 1991. As Professor of Piano, his responsibilities include applied lessons for college majors, pedagogy, accompanying, class piano, and director/teacher of the WKU Keyboard Development program for pre-college students. He is also a member of the summer faculty for the Kentucky Governor's School for the Arts. In addition to an extensive performance schedule in collaboration with WKU music faculty, Dr. Speer has appeared in recital with such renowned musicians as Steven Mead, Frank Morelli, Vince DiMartino and Paul Basler. He has also premiered and recorded numerous works by contemporary composers, including Michael Kallstrom, Susan Kander, Bev Lewis, Lewis Neilson, and Rodney Rogers. He has performed throughout the U.S. and Europe as a member of the Fiala/Speer duo. In 2009, the duo premiered "Postcards from America" and "Fundy Temperaments" for oboe and piano at the International Double Reed Society Conference in Birmingham, England. Dr. Speer has served as President of the Kentucky Music Teachers Association and Southern Division Coordinator of Collegiate and Chamber Music Competitions for the Music Teachers National Association. He was the recipient of Western's 2004 Award for Teaching in the Potter College of Arts and Letters, and was named the KMTA Teacher of the Year in 2005. He holds the Bachelor of Music in Piano Performance from Louisiana College, the Master of Music in Performance from Southern Illinois University-Edwardsville, and the Ph.D. in Music Education from Louisiana State University. Former piano teachers include Mary Ann Crump, Ruth Slenczynska, Linda Perry, and Jack Guerry.



**Mark Berry** is Associate Professor of Percussion at Western Kentucky University. He is Principal Timpanist with Orchestra Kentucky, a position he has held since 2002. As timpanist and percussionist, he has performed with the Fort Wayne Philharmonic, the Cleveland Baroque Ensemble, the Evansville Philharmonic Orchestra, the Owensboro Symphony, the Cantari Singers of Columbus, the Great Lakes Symphony Orchestra, the Westerville Symphony, the Jackson Symphony Orchestra, and the Adrian Symphony Orchestra. Prior to coming to Western Kentucky University, Dr. Berry taught percussion at West Virginia University and the University of Michigan, Flint. In a chamber music setting, Dr. Berry's percussion playing can be heard on several recordings on Equilibrium, Soundset, and Centaur record labels. His research has been published by Percussive Notes, the journal of the Percussive Arts Society in an article entitled, "Thirteen Drums,

Op. 66: Interpreting in Concurrence with Maki Ishii's "Space-Time" Concept." His percussion compositions are published by C-Alan Publications, Engine Room Publishing, HoneyRock Publishing, Living Sound Publications, and Tapspace Publications. Dr. Berry is a founding member of the cello / percussion duo, *Col Legno*. Col Legno has received grant funding through the Kentucky Arts Council, and is dedicated to exploring both existing and new repertoire for this unique combination. The duo has performed at public schools, universities, Spoleto Festival 2014, and the Hawaii International Conference on the Arts and Humanities. Dr. Berry's performance interests lie not only in symphonic genres, but in other areas as well including Caribbean styles (steel pan), jazz percussion, and electro-acoustic percussion. His steel band arrangements have been premiered at The Kennedy Center for the Performing Arts in Washington, D.C.. He was a member of the Steeldrum All-Stars performing at PASIC 2013 on his Ellie Manette Signature Series steelpan. He has played both drumset and steelpan with the Western Kentucky Faculty Jazz Quintet. An avid proponent of digital percussion music, Dr. Berry has written, programmed, and performed original works for both percussion ensemble and steelpan that explore electro-acoustic soundscapes. Through a grant award from the Kentucky Council on Post-Secondary Education, Dr. Berry founded the WKU Steelband in 2004. In 2008, he was recognized as the TDKMEA "College/University Teacher of Year." Dr. Berry has served as percussion writer, arranger, instructor, adjudicator, and consultant with many high school marching band programs throughout the Midwest. Dr. Berry has earned degrees from the University of Michigan (DMA, MM) as well as from The Ohio State University (BMusEd). His principal teachers include Michael Udow and Salvatore Rabbio, with additional studies with Julie Spencer, Ted Piltzecker, Fernando Meza, and James L. Moore.

**Dr. Zachary Lopes**, is Assistant Professor of Piano at Western Kentucky University. He is an active soloist and collaborative artist, and has given performances across the United States, Italy, and the Czech Republic. He was the winner of the University of Cincinnati College-Conservatory of Music (CCM) Piano Concerto Competition and has been a finalist in the Schlern International Music Competition, the MTNA Northwest Regional Young Artist Competition, and the University of Colorado College of Music Honors Competition. He was also featured with his trio on CBS Sunday Morning's "A Grand Plan for Pianos" in 2009. Zachary has held teaching positions at the University

### **Mark Berry - Mehterân for solo timpani**

Mehterân for solo timpani explores the history of the Janissary Corps. The Janissaries were infantry soldiers of the Ottoman empire. Their music is considered to be the oldest form of marching military music in the world. Their bands were known as Mehterân.

Mehterân for solo timpani draws influence from both the music of the Janissaries, and their life experience in a historical context. The menacing sounds of their percussion—the kös, the nakkares (nakers), the davul, and the cevgen (often referred to as the "Jingling Johnnie" by Europeans)—are all evoked from the timpanist. Loosely programmatic, the piece also musically portrays historic military conflicts fought by the Janissaries, and objectively explores both victory and defeat.

The music of the mehterân influenced European composers such as Ludwig van Beethoven, Josef Haydn, and Wolfgang Amadeus Mozart. The modern timpani used in Western music today are descended from instruments used by the Janissary Corps' mehterân.

#### **I. The Siege of Constantinople (1453)**

Constantinople was the capital city of the Byzantine Empire to which the Ottoman Turks laid siege to in 1453. The siege lasted from April 5, 1453 until May 29, 1453. Some sources cite over 20,000 elite Janissaries being involved in the siege of the city.

#### **II. Kös**

Along with nakkares (nakers), the kös were precursors to the modern timpani. These giant drums were a focal point of the mehterân. The drums were played in pairs in a grandiose style, sometimes on the backs of horses and camels.

#### **III. Nakkare**

Though not as large as the kös, these small paired kettledrums were an essential part of the mehterân and, along with the cevgen, provided the pulse for marching. This movement is based on one of the most famous pieces of Ottoman mehter music, *Ceddin Deden*.

#### **IV. The Fall of Constantinople (1453)**

Despite a noble defensive effort, Constantinople fell after a 53-day siege. The capture of the city, led by Sultan Mehmed II, marked the end of the Byzantine Empire. The sound of the mehterân was present.

#### **V. Solemne**

The mehterân served a military role and function. However, there were times of peace, and times for solemn reflection for its members, many of whom were devoutly religious.

## VI. The Night Attack (1462)

The Night Attack was considered an unsettling defeat for the Janissaries and the Ottoman Turks. The Night Attack was a skirmish involving Vlad Tepes (Vlad the Impaler) of Wallachia. Tepes attacked an Ottoman camp in the middle of the night, attempting to assassinate Mehmed II. The assassination failed and Mehmed pushed his troops on the city of Targoviste. However, in Targoviste he shockingly discovered Vlad Tepes had impaled 20,000 Turks. With severely weakened morale, Mehmed II and his troops retreated.

## VII. The Auspicious Incident (1826)

In 1826 the Janissary Corps had become both powerful and corrupt. Sultan Mahmud II saw a need to build a new army in a modern style. This change was a threat to the Janissaries who quickly revolted. However, Mahmud's forces greatly outnumbered the Janissaries and a massacre ensued. This became known as The Auspicious Incident and it marks the end of the centuries-old Janissary Corps. Though The Auspicious Incident marks the end of the Janissary Corps, this movement (musically speaking) does not focus on this closing chapter of history. Rather, the focus is on a new chapter of history—a new chapter for the timpani. In the final measures of Mehterân for solo timpani, one can hear a hint of Beethoven's timpani writing from his Seventh and Ninth Symphonies—a brief foreshadowing of the forthcoming musical evolution of the timpani.

3

### **Béla Bartók - *Sonata for Two Pianos and Percussion*, Sz. 110, BB 115**

Mark Berry, Timpani  
Zachary Lopes, Piano I  
Todd Sheehan, Percussion  
Donald Speer, Piano II

Béla Bartók (1881-1945) is considered one of the most significant composers of the twentieth century. His music reveals two developments that profoundly changed the sound of music: the avoidance of the diatonic system of harmony that had served composers for the previous two hundred years; and the revival of nationalism as a source for musical inspiration, a trend that began with Antonin Dvořák, Bedřich Smetana, and Mikhail Glinka in the late eighteenth century. A native Hungarian, Bartók explored new forms of tonality through the use of Hungarian folk songs. He is considered one of the founders of modern ethnomusicology. In 1936 Bartók travelled to Turkey to study and collect the folk music of the Ottoman Empire and of Anatolia (Asia minor).

Sonata for Two Pianos and Percussion, Sz. 110, BB 115 was commissioned by the Basel Chamber Orchestra. It received its premiere in Basel on January 16th, 1938 at the International Society for Contemporary Music conference. The piano parts were played by the composer himself and his second wife, Ditta Pásztory-Bartók. It has

since become one of the most significant chamber works of the twentieth century.

The score calls for two pianists and several percussion instruments including timpani, xylophone, two side drums, bass drum, cymbals, triangle, and tam-tam. Initially, Bartók was concerned that the percussion parts may need more than two percussionists in order to play all that was written. There are accounts of Bartók performing it with three or more players. In Bartók's own words, "... the final title, Sonata for Two Pianos and Percussion was given in case two percussionists are not enough, a third performer may perhaps also be needed ...". There are also accounts of performances where various percussionists were unable to perform the music to Bartók's satisfaction. Finally, after several performances with skilled percussionists, Bartók became assured that the piece was indeed possible for two percussionists to perform. The music was then published as a quartet—two pianos and two percussionists—although the original title remained. After a few revisions, Bartók later wrote, "...these two percussion parts are fully equal in rank to the piano parts..."

The ominous first movement Assai lento – Allegro troppo starts with a quiet and brooding introduction, interrupted by several explosive musical moments. This opens up into a large-scale sonata structure with three distinct themes: the first one emphatic and open; the second, mysterious; and the third, fugue-like. The thematic development is so incessant, that the movement seems to defy the customary division into sections. The second movement Lento, ma non troppo belongs to a musical style created by Bartók, known as "night music": eerie dissonances, colors, and textures evoking the nature-sounds and atmosphere of night. The finale Allegro non troppo is in a rondo-sonata form. Its character is a stark contrast with the first and second movements having a sweeping, unpretentious energy, and a robust drive throughout. Canon and fugue-like themes are developed, ultimately leading to a whimsical ending in C Major.

The continuous interaction between all parts, along with Bartók's rich harmonic sonorities, makes Sonata for Two Pianos and Percussion exciting and dramatic. The work is also a masterpiece in musical construction: an intricate web of interval and key-relationships, canonic devices, and thematic transformations creates musical cohesiveness, making it one of Bartók's most formidable works.

1. The Final Precipice  
*for Five Timpani and Computer Generated Tape*  
Jeffrey Peyton (*Cascadia Publications*) 10:25

*Mehterân for solo timpani*

Mark Berry 12:40

2. The Seige of Constantinople (1453)
3. Kös
4. Nakkare
5. The Fall of Constantinople (1453)
6. Solemne
7. The Night Attack (1462)
8. The Auspicious Incident (1826)

*Sonata for Two Pianos and Percussion*

Béla Bartók (*Boosey and Hawkes*) 27:53

9. I
10. II
11. III

Mark Berry, Timpani  
Zachary Lopes, Piano I  
Todd Sheehan, Percussion  
Donald Speer, Piano II

# Mark Berry

## *Music for Timpani*