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4-27-2006

## Faculty Recital

Nicholas Terry

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### Recommended Citation

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Chapman University  
School of Music  
presents a

## Faculty Recital

**Nicholas Terry**

percussion

with guest musicians:  
Aniela Perry, cello  
T.J. Troy, piano

April 27, 2006  
Salmon Recital Hall

## PROGRAM

**Temazcal**

maracas & tape

**Javier Alvarez**

**Ilijas**

marimba

**Nebojsa Zivkovic**

**Dark Wing**

marimba & cello

Aniela Perry, cello

**David Johnson**

**Knocking Piece**

piano interior (two players)

T.J. Troy, piano

**Ben Johnston**

**Trenchcoat Dances**

large drumset, marimba & electronics

**Shaun Naidoo**

*there will be no intermission*

*70 minutes - approximate performance time*

Nick would like to thank...

**Aniela & T.J.** for their performances tonight

**Shaun Naidoo** for his music

**Rick C., Judy L. & Chapman University** for helping to  
make tonight happen...literally

**Emily** for everything else

**Temazcal** comes from the Nahuatl (ancient Aztec) word literally meaning “water that burns”. The composition uses traditional rhythms from many Latin & South American countries, and radically transfigured sounds of harp, folk guitar, double bass, and bamboo rods.

Commissioned in 1996, **Ilijas**, is beautiful rhapsody for solo marimba. Ilijas is a canton of Sarajevo, in Bosnia & Herzegovina. A mixture of joy and sadness is found in the music, as it expresses the composer’s fond memories of time spent there and a sense of mourning as the pain of war has lingered in this area only until recent years. Ilijas is noted in the repertoire, as it was performed in the prestigious New York Concert Artist Guild’s solo competition, where in 1999 Nanae Mimura was the first marimbist ever to take first place.

**Dark Wing** was written for the excellent cellist Roger Lebow. I cannot think of two instruments that blend better than the cello and the marimba. I have made no attempt to contrast the registers and timbres of the two instruments, but rather to bask in the exotic and warm sounds of the tenor register in which these instruments resonate. I have attempted to do this by contrasting slow and freely flowing ideas with tight rhythmic ideas using diminished scales and modes of the harmonic minor. Some of these ideas are inspired by the music of Persia, but mostly they are inspired by my good friend and excellent cellist Roger Lebow and my love for the marimba.

-David Johnson

**Knocking Piece** was originally composed in 1962 for a dream sequence in a dramatic production where in a sleeping WWII soldier dreams of returning home only to discover his town deserted, family gone, and house abandoned. In vain, with no response, he knocks on the walls trying to get in...

**Trenchcoat Dances** was originally conceived as a work for percussion and chamber ensemble. This manifestation of *Trenchcoat* replaces the ensemble with an electronic part that utilizes sounds highly reminiscent of the analog synthesizers of the 1960s and 70s, a combination that very effectively highlights my lifelong interest in rock music, cabaret and African rhythmic techniques, infused now and then with the language of contemporary chamber music.

*Trenchcoat Dances* can be viewed a percussion concerto - but with a difference – the percussionist, playing a large drumset is both the rhythmic foundation and the source of much foreground interest. This is a delicate balancing act for the performer – to be the rhythm section and the star all at once is not an easy task.

A few words about the individual movements:

***Skin and Bone*** – A simple melody (the bare “bones”) decorated by increasingly elaborate percussion licks mainly on the toms (the “skin”).

***Skunk Hour*** – The title of a poem by confessional poet Robert Lowell describing his obsessive and desperately lonely voyeurism (“I myself am hell, nobody’s here” ) counter pointed by the paranoid conviction that he is being followed by “skunks.” Pleasant stuff.

***Snakeheads and Coyotes*** – Coyotes lead immigrants across the US border from Mexico. Snakeheads are their counterparts in Europe.

***Torched*** – A torch song from hell, with occasional key changes to a sleazy cocktail bar near you. (The drinks are cheap, but they’re not free.)

***Trenchcoat Dance*** – the title track of the piece – A friend of mine once told me that she wanted to play my music wearing a trenchcoat. Here the music wears a trenchcoat and frequently flashes bits and pieces of the other movements at the audience.

-Shaun Naidoo

**Nicholas Terry**, M.F.A., is a freelance percussionist in Los Angeles. With a dual emphasis on mallet percussion and drum set, Nick has distinguished himself as a recitalist, studio musician, and ensemble member of 20<sup>th</sup> century, classical, popular, jazz/improvisatory, and world music. Nick has performed and collaborated with Pierre Boulez, Harrison Birtwistle, Gavin Bryars, Morton Subotnick, James Tenney, Fairouz, Miroslav Tadic, Maurizio Pollini, Roger Williams, Just Strings/Partch, Eighteen<sup>2</sup>, and the Elvis Schoenberg Orchestre Surreal at such concerts and events as the Lucerne Festival, Ojai Music Festival, Green Umbrella Concerts Series, Los Angeles' Microfest, and the Stanford New Music Festival. Mr. Terry is a graduate of the California Institute of the Arts.