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## **Marimba & Percussion Solo Recital**

Nicholas Terry

*Chapman University*, [terry@chapman.edu](mailto:terry@chapman.edu)

Eric Guinivan

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**NICK  
TERRY**

**MARIMBA & PERCUSSION SOLO RECITAL**

**WITH GUEST ARTIST  
ERIC GUINIVAN, MARIMBA**

**JANUARY 31, 2009  
CONSERVATORY OF MUSIC  
CHAPMAN UNIVERSITY**

# PROGRAM

~ 60 MINUTES OF MUSIC, WITH NO PAUSE

FRENETIC FANTASY ETUDE\_\_\_\_\_

2001

EUGENE UGHETTI

MOI, JEU...\_\_\_\_\_

1998

BRUNO MANTOVANI (B. 1974)

STORMBRINGER\_\_\_\_\_

2004

JEFFREY HOLMES

II. (FROM *LES LIVRE DES CLAVIERS*)\_\_\_\_\_

1988

PHILIPPE MANOURY (B. 1952)

ERIC GUINIVAN, MARIMBA

REBONDS\_\_\_\_\_

1987-1989

IANNIS XENAKIS (1922 - 2001)

SEE 'YA THURSDAY\_\_\_\_\_

1993

STEVE MACKEY (B. 1956)

## PROGRAM NOTES

"Sound gestures are thrust recklessly and ruthlessly at and by the snare drum in a work requiring an assertive and dexterous performer. This jarring sonic journey exploits the snare drum's vast dynamic range, explosive qualities, exacting rhythmic capabilities and unique timbre. **Frenetic Fantasy Etude** is dedicated to Barry Quinn in honor of his work and quotes his "concert drum music," it was written during the period of his retirement as Head of Percussion at the Victorian College of the Arts, Melbourne. Eugene Ughetti composed this work as a reaction to the lack of quality music written for the snare drum, while studying at the VCA he was ready to let go of the snare drum as a recital instrument but wanted to do so by performing a work worthy of a final outing with this instrument."

- Eugene Ughetti

Bruno Mantovani offers no apologies for his composition, **Moi, Jeu...**, to exist primarily as a virtuosic display for the performer. As such, the work presents challenges in navigating nine minutes of highly demanding physical, technical, and interpretative challenges. Mantovani's progressive approach to composing for keyboard percussion can be viewed as a direct inheritance of several great 20<sup>th</sup> c. composers such as Messiaen, Boulez, Stockhausen, and Manoury.

"**Stormbringer**, for one percussion player, was written in May of 2004. While this work uses a relatively small number of mostly un-pitched instruments (2 Bongos, 3 Congas, Djembe, Bass Drum, and Crotales) it exists within a very carefully planned architecture that is propelled by developmental activity in parameters other than pitch. The piece is constructed of expanding and contracting symmetrical collections of compound rhythms dictated by numerological preferences that form longer rhythmic talas that often replicate their symmetries on two or three isomorphic levels. The few appearances of the Crotales indicate large formal divisions and the structures of the phrase shapes within. While there are numerous intellectual structures that exist in this work it is a primal, primitive, brutal, and only for a moment serene occurrence, and is intended too be enjoyed as an emotional prior to intellectual expression."

- Jeff Holmes

**Rebonds** features two highly contrasting movements (labeled *a* and *b*), and per the composer's instructions, performers can vary the order of performance as they wish (*a* then *b*, or *b* then *a*). In Movement *a*, we experience an evolution of rhythmic density, beginning quite sparse (with only two notes per beat), and progressing to reach the near-limits of the performer's movement & audience's perception (16 notes or more per beat!). Movement *b* features contrasting dialogs between drums and woodblocks (with each dialog's length composed/determined via mathematical processes), which ultimately fuse together in the final measures. Tonight's performance will be *b*, then *a*.

"I love to listen to stories. If the storyteller is good, it doesn't really matter what the story is; it could be an emotionally neutral personal anecdote. Yet, something about the storyteller's inflection, tone, rhythm, techniques for changing venue, techniques for quoting characters, accents, dialects etc. -- the music of the telling -- makes it an experience. I also love to listen to Thelonius Monk -- what a story teller he is! Any piece he plays is more about his playing than it is about the piece. He stumbles up and down the keyboard with a kind of intelligent incompetence that reminds me a little of the way the 70s comedian Norm Crosby stumbled through the English language. Or is that a "fig newton" of my imagination?

Believe it or not, I think that knowing those things about me will help prepare you to listen to **See Ya Thursday**. Another thing to keep in mind is that See Ya Thursday is written for a five-octave marimba. Just think, the lowest note is a piece of wood that makes the same pitch as the lowest note of the cello! The size of the instrument means that negotiating the contours of See Ya Thursday requires some subtle and moderately entertaining choreography from the marimbist.

You may be curious about the title. There is an anecdote that I tell (and listen to) frequently which has the phrase "see ya Thursday" as a sort of *idée fixe*. I didn't set out to chronicle the week (Thursday to Thursday) that is celebrated in the anecdote. It is more my intention to reflect the informal charm of the telling and listening."

- Steven Mackey

"Philippe Manoury's **Marimba Duo** is but one movement from a larger work titled "the Book of Keyboards". The piece explores a variety of techniques for chromatic pitched percussion instruments and variations on those instruments (Sixxen, tuned gongs, etc). Throughout the movement, Manoury juxtaposes streams of florid grace notes onto rather simple (by comparison) foundational rhythms. Bright *sFz* accents represent what the composer describes using a simple analogy involving two bouncing balls.

Standard rhythms represent clear trajectories (line drive, fast ball, etc). Grace notes resemble more ambiguous paths (curve balls, lobs, etc). The accents are clearly the points of impact (bounce!). For the performers, the task is to find a way to musically emulate those rare cases where two balls on different trajectories collide into each other; in this case, to execute a unison accented attack between the marimbas. At times, this means that one player may be flying through space with predictable regularity, aimed at a specific target, while the other player must arch through the air, guided only by the wind, gravity, and a haphazard throw. Nevertheless, they must strike these special accents in perfect unison, regardless of the musical trajectory that leads to or away from their coincidence. The exchange amongst the compositional materials and between the players yields a strikingly visceral response fueled by the virtuosity and tension of skillfully controlled forces of nature."

- Ross Karre

Good Evening & Welcome...

I invite you to position your chair towards whichever instrument(s) are being performed at the moment. For that matter, feel free to change seats between the performances, should you desire a 'perfect spot' for the upcoming work.

For those who are mindful of loud volumes, I have adjusted my performances to consider the acoustics of the hall and proximity of my audience to the instruments. Be forewarned, however, that the two 'drum' set-ups (Stormbringer and Rebond, respectively) will produce the most volume.

There will be a reception following the music.  
Please 'stick' around.

-NT

"On drums, tabla, marimba, and vibes is percussionist Nicholas Terry, whose multidimensional prowess is sure to amaze and inspire any student of the percussive arts." - drumpro.com

"Terry is an exceptional drummer..." - Percussive Notes

Nick Terry has achieved local and international acclaim as a performer, educator, composer, and conductor of wildly diverse genres of music. Based in Los Angeles, Nick performs with many of Southern California's eminent chamber ensembles, including Inauthentica, Ensemble Green, Eighteen Squared, and PARTCH, whose collective repertoire features many of the 20th and 21st centuries' most exotic and demanding scores.

In 2004-2008, Nick was one of nine percussionists chosen to perform in a summer residency at the Lucerne Festival Academy Orchestra, where he worked closely with Pierre Boulez, Harrison Birtwistle, Peter Eötvös, Sofia Gubaidulina, and members of the Ensemble Intercontemporain. During these years, Nick co-founded Ensemble XII, an international ensemble of 12 percussion virtuosi that was recently hailed by Pierre Boulez as "representing the next generation in the evolution of modern percussion". To date, Ensemble XII has performed throughout central Europe, premiering commissions from renowned composers Dai Fujikura, Philippe Schoeller, Liza Lim, Fritz Hauser, Yann Robin, Johannes Fischer, and Gary Berger.

Recent noteworthy performances include the Klangspuren Music Festival (Austria), Philharmonic Essen (Germany), Disney Hall, Ojai Music Festival, Los Angeles Master Chorale, Green Umbrella Concert Series, Monday Evening Concert Series, Music & Conversations, Jacaranda, Grand Performances, Stanford New Music Festival, and Los Angeles' Microfest. He can be heard on recordings from Capstone, New World, Innova, and Onigawara records.

Currently, Nick is an assistant professor in the Conservatory of Music at Chapman University's College of Performing Arts, where he lectures in world music, improvisation, directs the percussion ensemble, and teaches private lessons. He resides in Orange, California, with his wife Emily.

Additional information available at:

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