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Faculty Recital

Nick Terry

Chapman University, terry@chapman.edu

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Faculty Recital:
Nick Terry, percussion
September 29, 2012



fall 2012
CHAPMAN
UNIVERSITY
COLLEGE OF PERFORMING ARTS

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music

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FALL 2012 calendar highlights

september

September 27-29, October 4-6

Company, Book by George Furth, Music and Lyrics by Stephen Sondheim

Directed by Todd Nielsen, Music Direction by Bill Brown

october

October 19-21

Opera Chapman presents **"2012: An Opera Odyssey – The Journey Continues"**

Peter Atherton, Artistic Director, Carol Neblett, Associate Director

October 26

Chapman University Choir and Women's Choir in Concert

Stephen Coker and Angel Vázquez-Ramos, Conductors

november

November 2-3

American Celebration

Dale A. Merrill, Artistic Director and Producer

William Hall, Music Director and Conductor

November 7-11

If All the Sky Were Paper

By Andrew Carroll, Directed by John Benitz

November 10

Chapman University Wind Symphony

Paul Sherman, Music Director and Conductor

November 12

University Singers in Concert

Stephen Coker, Conductor

November 16

Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director and Conductor

November 28-December 1

Fall Dance Concert

Directed by Jennifer Backhaus

december

December 7-8

49th Annual Holiday Wassail - Banquet and Concert

Presented by the University Choir and University Singers, Stephen Coker, Conductor,

University Women's Choir, Angel Vázquez-Ramos, Conductor, and the Chapman University Chamber Orchestra, Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY

Conservatory of Music

presents a

Faculty Recital

Nick Terry, percussion

September 29, 2012 ■ 8:00 P.M.

Salmon Recital Hall



COLLEGE OF PERFORMING ARTS

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Program

Rain Tree (1981)

Toru Takemitsu

(1930–1996)

Eric Guinivan and Matthew Cook, marimbas

Cellorimbian Flights (2006)

Tom Flaherty

(b. 1950)

Mariel (1999)

Oswaldo Golijov

(b. 1960)

Roger Lebow, cello

~Brief Pause~

Drama, Trio Op. 23 (1995,)

Wenjing Guo

(b. 1956)

Justin DeHart and Matthew Cook, cymbals

Program Notes

Rain Tree:

“It is called the *Rain Tree* because it seems to make it rain. Whenever it rains at night, throughout the following morning the tree makes drops fall from all its richly growing leaves. While the other trees quickly dry out after the rain, the Rain Tree, because of its leaves (no bigger than fingertips) grow so closely together, can store up raindrops in its leaves. Truly an ingenious tree!” (quote from “Atama no ii Ame no Ki”, *The Ingenious Rain Tree*, by Kenzaburo Oe)

Cellorimbian Flights:

The combination of cello and marimba is one that has long interested me. The similar range and complementary sonic blend balance the obvious possibilities for contrast. When Roger Lebow requested a piece for cello and percussion, cello and marimba were all I needed. The resulting Cellorimbian Flights is in three movements: Tangoid, Recollections, and Marchuet. The piece might be heard as a song surrounded by dances.

Tangoid never uses the specific rhythms associated with the tango, but is infused with its sensual insinuations. Syncopations constantly challenge the steady pulse, playfully at first, with more determination as time passes. From sly, laid back beginnings the music moves forward in ever-increasing anxious tension, accelerating to a final explosive release. Recollections reflects on regrets, reconciliations, and inevitability. Inward improvisatory solos interspersed with flashes of light ultimately lead to a searching melody in the cello, which gives way to the marimba’s reassuringly steady conclusion. Marchuet combines aspects of the march, the minuet, and even a little mariachi in an increasingly giddy entanglement, bringing the piece to a rousing, if slightly loopy, close.

Cellorimbian Flights was written for Roger Lebow, David Johnson, and Xtet, all bright lights in the Los Angeles musical landscape. It was premiered in 2006 as part of the Monday Evening Concert series in Los Angeles. (Tom Flaherty)

Mariel:

I wrote this piece in memory of my friend Mariel Stubrin. I attempted to capture that short instant before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one’s memory, and which reverberates through the piece, among the waves and echoes of the Brazilian music that Mariel loved. The work was written for and premiered by Maya Beiser and Steve Schick. (Oswaldo Golijov)

Drama:

The six movements of Wenjing Guo’s Drama are scored for three pairs of Chinese hand cymbals and the performer’s own voices. A clear dramatic narrative is neither introduced nor explored throughout the 30-minute work. Rather, an abstract dramatic scene unfolds, inspired no doubt by Chinese opera, during which the full sonic palette of these six cymbals (two for each player) is laid bare.

Composers

Toru Takemitsu was a Japanese composer and writer on aesthetics and music theory. Largely self-taught, Takemitsu possessed consummate skill in the subtle manipulation of instrumental and orchestral timbre. He is famed for combing elements of oriental and occident philosophy to create a sound uniquely his own, and for fusing opposites together such as sound with silence and tradition with innovation. He scored several hundred independent works of music, composed more than ninety films and published twenty books. He was also a founding member of the Jikken Kobo (experimental workshop) in Japan, a group of avant-garde artists who distanced themselves from academia, and whose collaborative work is often regarded among the most influential of the 20th century.

Tom Flaherty has received grants, prizes, awards, and residencies from the National Endowment for the Arts, National Endowment for the Humanities, American Music Center, the Pasadena Arts Council, the Massachusetts Council for the Arts and Humanities, the Delius Society, the University of Southern California, "Meet the Composer", and Yaddo. Published by Margun Music, Inc. and American Composers Editions, his music has been performed throughout Europe and North America, by such new music ensembles as Dinosaur Annex in Boston, Speculum Musicae and Odyssey Chamber Players in New York, Earplay and Volti in San Francisco, Concorde in Dublin, Gallery Players in Toronto, XTet and Ensemble GREEN in Los Angeles; and by such performers as soprano Lucy Shelton, guitarists David Starobin, Peter Yates and Matthew Elgart, organist William Peterson, pianists Genevieve Lee, Susan Svercek, Charlotte Zelka, and Karl and Margaret Kohn.

His music is recorded on the Albany, Klavier, Bridge, SEAMUS, Capstone, and Advance labels. He earned degrees at Brandeis University, S.U.N.Y. Stony Brook, and the University of Southern California; his primary teachers in composition include Martin Boykan, Bülent Arel, Robert Linn, and Frederick Lesemann. He studied cello with Timothy Eddy and Bernard Greenhouse. A founding member of the Almont Ensemble, he currently holds the John P. and Magdalena R. Dexter Professorship in Music and is Director of the Electronic Studio at Pomona College. He is an active cellist in the Los Angeles area.

Oswaldo Golijov has become major figure in contemporary music by developing a polystylistic method, variously based on Western music of many centuries, on traditional Judeo-Christian liturgies, on folk traditions of several countries, and on Latin-American influences, paying particular attention to the tango as developed by Astor Piazzolla. Golijov transforms these diverse materials into entirely new forms and sounds without obvious references to their sources.

Composers

Born into an Eastern European Jewish family in La Plata, Argentina, Golijov first studied music with Gerardo Gandini, a pupil of Alberto Ginastera, whose music combined a nationalistic idiom with advanced European procedures, such as the twelve-tone system. In 1983, Golijov moved to Israel, where he took up studies with Ukraine-born musicologist and composer Mark Kopytman, whose pieces include graphic notation and chance elements. Golijov came to the United States in 1986, and earned his Ph.D. at the University of Pennsylvania, where he studied with George Crumb, then later continued his studies at Tanglewood with Lukas Foss and Oliver Knussen.

Guo Wenjing was born in 1956 in Chongqing, an ancient city of China's mountainous Sichuan province. In 1978, Guo was one of a hundred students admitted out of 17,000 applicants to Beijing's re-opened Central Conservatory of Music. Unlike many colleagues from this acclaimed class (Tan Dun, Chen Yi, Zhou Long), Guo remained in China after graduation except for a short stay in New York (on an Asian Cultural Council grant).

His music first became known in the West in 1983, when *Suspended Ancient Coffin on the Cliffs of Sichuan* was premiered in Berkeley, California. The piece clearly pays tribute to Bartók, highlighting two solo pianos with a battery of percussion instruments, but the strong imprint of Guo's own Sichuanese roots is unmistakable in the orchestral writing. *Shu Dao Nan* [Hard are the ways of Sichuan] (1987), a symphonic poem with voices, is a setting of Li Bai's poetry, which the official People's Music Publishing House selected as part of its series "Twentieth-Century Distinguished Chinese Classics". *Chou Kong Shan* [Sorrowful, Desolate Mountain] (1992, rev. 1995), a concerto for Chinese bamboo flute, was premiered by the Göteborg Symphony Orchestra in Sweden under the baton of Neeme Järvi. Guo's other orchestral works include concertos for violin, cello, and harp. One of his most recent works, written for soprano and orchestra, is *Journeys*, first performed by the Hong Kong Philharmonic conducted by Edo de Waart in October 2004. The text for *Journeys* was taken from epic poetry by contemporary Chinese poet Xi Chuan.

Apart from his chamber music for traditional western string quartets and percussion ensembles, Guo also has composed *Late Spring* (1995) for Chinese ensemble and *Sound from Tibet* (2001) combining instruments from China and the West. Among his most performed chamber works are *Drama* (1995, a trio for three percussionists who also speak and sing), *Inscriptions on Bone* (1996, for alto singer and 15 instruments), *She Huo* (1991, for eleven players) and *Parade* (2004, a sequel to *Drama*, for three percussionists). Guo has also composed music scores for 20 feature films and 25 television films in China.

At home, Guo has been honored among the Top 100 Living Artists of China. Abroad, his works have been featured at festivals in Amsterdam, Berlin, Glasgow, Paris, Edinburgh,

Composers

New York, Aspen, London, Turin, Perth, Huddersfield, Hong Kong and Warsaw, and at venues like Frankfurt Opera, the Berlin Konzerthaus, Amsterdam's Concertgebouw and New York's Lincoln Center. He has written works for internationally distinguished ensembles like the Nieuw Ensemble, Atlas Ensemble, Cincinnati Percussion Group, Kronos Quartet, Arditti String Quartet, Ensemble Modern, Hong Kong Chinese Orchestra, Göteborg Symphony Orchestra, China Philharmonic Orchestra, Guangzhou Symphony Orchestra, and Hong Kong Philharmonic Orchestra.

The former head of the composition department of the Central Conservatory, where he still remains on the faculty, Guo maintains a busy schedule as composer and educator. His forthcoming works include: a concerto for erhu (Chinese two-stringed fiddle) co-commissioned by the Singapore Symphony Orchestra (world premiered on 19 January 2007) and the Bavarian Radio's long standing concert series "Musica Viva"; the opera Poet Li Bai (upon the most famous Tang dynasty poet) the world premiere of which was on July 2007 in Denver (Colorado) during the Summer Festival of the Central City Opera. European premiere took place in Rome, May 2008.

Artists

Although cellist **Roger Lebow** began teaching at Chapman only in the fall of 2005, he is a longtime and familiar figure in Los Angeles's musical landscape. He was for a decade the Principal Cellist of the late and much-lamented LA Mozart Orchestra, though these days you'll most often run into him in recital, with his chamber group XTET (in 2011-2012 careening through its 27th season), hunkered down in the LA Opera pit, or browsing in Vroman's Book Store, where he is a threat to buy something in almost any section, as long as it doesn't have an embossed cover. Mr. Lebow was also the 4th cellist from the right, in the back near the cimbasso and string basses, on the soundtrack of your favorite movie, and spelunking pop enthusiasts can hear him on albums by such period acts as ELO, Kim Carnes and Alanis Morissette.

Lebow is also on the faculty at Pomona College and the Claremont Graduate University, and for many summers taught at the Henry Mancini Institute at UCLA. Formerly at Occidental College, he has also been on the guest faculty of CalArts, UC Irvine, and UC Bjoerling; and in his dotage regards teaching and other musical intervention as an increasingly central and fulfilling part of his life.

RL has appeared as soloist in such arcana as Heitor Villa-Lobos's Fantasia and the Cello Concerto by Arthur Honegger (as well as standard repertoire by The Usual Dead White Suspects). He gave the premiere, with the LA Mozart Orchestra, of a concerto by Byron

Artists

Adams, which he commissioned. A new-music advocate of too many years' standing, he's also commissioned solos by Leo Smit, Donald Davis, John Steinmetz, Leon Milo, Jean-Pierre Tibi, and David Ocker, and participated in dozens of chamber music premieres. His solo and chamber recordings appear on the Delos, New World, Albany, Water Lily Acoustics, and Spectral Harmonics labels. As is curiously so often the case with avant-gardistes, Roger is also an ardent player, on baroque cello and viola da gamba, of early music.

Back in what it pleases the kids to call "The Day," Lebow was the founding cellist of the Armadillo String Quartet and the Clarion Trio, and he spent several waterlogged years swaddled in Gore-Tex in Seattle with the Philadelphia String Quartet. He has appeared as soloist and chamber player at the Oregon Bach Festival and Cabrillo Music Festival. Other memorable and printable encounters include string quartet performances on a rafting trip through the Grand Canyon, his college rock group opening for the Jefferson Airplane in 1967, and participating in an original-pharmacology performance of Terry Riley's In C led by the composer.

Lebow has been a renegade classical music announcer on NPR stations in Santa Monica and Seattle, and still entertains radio dreams. The author of one good poem (and a number of sphincter-clenchingly bad ones), he toils over a hot Macintosh writing program notes and album liner notes (or whatever they're called these days).

RL dwells in a small cottage in Sierra Madre with librarian Wendy Schorr (who clandestinely brings home books with embossed covers for him) and the cat, Eudoxa. Their son Theo is a tenor in New York City.

Nicholas Terry is a percussionist presently working within the field of contemporary chamber music. Throughout the United States, Europe, and Asia, he has worked closely with renowned composers and ensembles, including Pierre Boulez, Peter Eötvös, Chinary Ung, Gavin Bryars, Steven Schick & red fish blue fish, Fritz Hauser, Eighth Blackbird, the California E.A.R. Unit, XTET, and the Los Angeles Master Chorale. He is a frequent guest artist in Los Angeles' celebrated new music series, including Music & Conversations, LA Philharmonic's Green Umbrella series, Jacaranda Music, Monday Evening Concerts, Ojai Festival, Grand Performances, and Microfest. He is an active collaborator within Southern California's vibrant new music community, having premiered dozens of solo and ensemble works to date.

In 2005, Terry cofounded Ensemble XII, an international percussion orchestra of which Pierre Boulez says, "...represents the next generation in the evolution of modern percussion." Since 2004, he is a member of PARTCH, an ensemble devoted to the music of American microtonal composer Harry Partch. He currently performs with and directs the

Artists

Los Angeles Percussion Quartet, exclusive recording artists for classical label Sono Luminus. In addition, his discography includes releases on Albany, Innova, New World, Capstone, and <541> Records (Stanford University).

He is a five-time alumnus of the Lucerne Festival Academy (Switzerland), where he worked alongside Sofia Gubaidulina, Liza Lim, Dai Fujikura, Harrison Birtwistle, and members of Ensemble Intercontemporain.

Terry holds degrees in music performance from the University of Southern California (DMA), the California Institute of the Arts (MFA), and Eastern Illinois University (BM). He is an assistant professor of music and Director of Percussion Studies in the Conservatory of Music at Chapman University's College of Performing Arts, where he additionally lectures in non-Western musical traditions and improvisation. He is an Artist Endorser for Sabian Cymbals. More information, including the most current projects and concerts, can be found at nickterrypercussion.com

The **Los Angeles Percussion Quartet** is an innovative and dynamic chamber music ensemble whose unique 20th and 21st century repertoire has been called “sublime, visceral, exotic...and aurally stunning”. Entering their fourth concert season, the LAPQ has pioneered a reputation for creating cutting-edge collaborative projects, commissioning award-winning compositions, recording groundbreaking albums, and delivering educational master classes at leading music conservatories. In 2012, *Rūpa-khandha* became the LAPQ’s first major label release by Sono Luminus records, and broke new ground as one of the first 7.1 surround-sound recordings of percussion chamber music. The LAPQ has appeared in many of California’s distinguished concert series, including Monday Evening Concerts, Music and Conversations, People Inside Electronics, Morrison Artists, April in Santa Cruz, and the L.A. Composers Project. The LAPQ’s four members (Matthew Cook, Justin DeHart, Eric Guinivan, and Nick Terry), have trained at leading music conservatories, including Indiana University – Bloomington, UC – San Diego, Oberlin Conservatory, University of Southern California, and the California Institute of the Arts.

Thank you

Nick wishes to thank:

Stacey Fraser, Andrew Crane, Jocelyn Chang, Roger Lebow,
Matthew Cook, Eric Guinivan and Justin DeHart
for their performances.

Rick Christophersen, Katie Silberman, Jeff Cogan
and Peter Westenhofer for production assistance.

His Friends, Family, and wife Emily for their
love and support.

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