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Faculty Recital:
Nick Terry, percussion
September 28, 2012



fall 2012

 **CHAPMAN**
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COLLEGE OF PERFORMING ARTS

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music

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



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CHAPMAN UNIVERSITY

Conservatory of Music

presents a

Faculty Recital

Nick Terry, percussion

September 28, 2012 ■ 8:00 P.M.

Salmon Recital Hall

Program

Moi...Jeu (1999)

-12:15

Bruno Mantovani
(B. 1974)

Loops II (2002)

13:20 - 23:30

Philippe Hurel
(b. 1955)

Etude in e Minor (2006)

24:00 - 29:21

Pius Cheung
(b.1982)

Two Mexican Dances (1974)

34:19 - 37:50

Gordon Stout
(b. 1952)

~Intermission~

Am I a Particle or a Wave? (2011)
for two percussionists and imaginary pianist

43:50 - 2:04:1

Ben Hackbarth
(b. 1982)

Justin DeHart, percussion

night-breath (2010)

2:09:40 - 16:7

Sean Heim
(b. 1967)

Stacey Fraser, soprano

On Clear Mind (2012)

19:25 - 30 -

Chih-Chen Wei
(b. 1975)

Andrew Crane, tenor
Stacey Fraser, soprano
Jocelyn Chang, piano

Program Notes

Loops II:

In this Loops, I have added an extra level to the principle of looping. The piece is so constructed that the process of cell transformation always brings you back to the motif announced at the outset. Although the music may seem to be undergoing perpetual transformation because of the morphing process, the listener will nevertheless feel it is going round in circles, since each long procedure brings you back to the starting point, like the little local loops that you can hear throughout the piece.

As the work was intended to be used for an advanced-level vibraphone competition, I thought about introducing more difficult playing techniques than in Loops I for flute. Although I had no desire to use the instrument in ways not intended for it, I did want the performer to get to grips with a variety of techniques in a virtuoso context. For example, the piece ends with a long section in chords, which cannot be justified only on a compositional level. This section – like other, very different sections in the work – acts as a “study” and involves the performer in specific technical study.

Despite this, Loops II remains a very playful piece full of rhythmic energy, and I wrote it in a spirit of great pleasure and jubilation. It constitutes another stage of my work on percussion, and on the vibraphone in particular, which was begun in 1996 with ... à mesure, where the vibraphone plays a dominant role, and continued in 1999 and 2000 with the Tombeau in memoriam Gérard Grisey and the Four variations for percussion and ensemble, in which the vibraphone takes on the role of a concerto soloist. (Philippe Hurel)

Two Mexican Dances:

1974. The first Mexican Dance was originally the ninth etude from Etudes for Marimba, Book 2. Warren Benson thought that the character of the music of the first dance was very different from the rest of the etudes of Book 2. He suggested that I remove it from that collection, write a second piece in a similar style, and call them Two Mexican Dances. Thus the dedication of the two pieces to Warren Benson. So I didn't think of the first dance as being Mexican. I had never been to Mexico at that point in my life. Warren Benson however, heard something that made him think that. The first dance was composed in one day, with no revisions or changes. The second dance was begun on vibes, and took much longer to compose. (Gordon Stout)

Program Notes

night-breath:

night-breath, for soprano and metal percussion, uses as its primary text a late 16th century meditation by the enigmatic Taoist figure Huanchu Daoren. In keeping with the contemplative and atmospheric nature of the meditation's poetry, the work seeks to not only reveal this text in a linear sense, but to also generate fertile sound environments in which this evocative, serene, and often potent verse may contentedly reside. (Sean Heim

Lying in the snow, sleeping in the clouds,
under a reed-flower quilt,
I keep a room of night-breath whole.

In a cup of wine I sing with the breeze,
enjoying the moon,
having sidestepped tidal waves of red dust.

On Clear Mind:

On Clear Mind describes the method of Chan (Zen) practice from the state of self to the state of no-self. The poem was written by Chan Master Han Shan (1546-1623) for beginning students' guidance, and was translated by Chan Master Sheng-yen (1931-2009). Han Shan compared the mind to muddy water – in order to calm our mind we have to keep it perfectly still so that the mud will settle to the bottom, leaving the water clear. The important thing is not to allow waves of vexation to stir up the mud again. If there is a self, the turbulence in the outer realm will cause your mind to move. The mind emptied of self will naturally be calm and peaceful, impervious to any obstruction. You will feel free and independent, and as far as you are concerned, nothing can transcend it. (Chih-Chen Wei)

True nature is pure and deep
Like clear still water.
If beaten with hate or love
Waves of vexation arise.
Arising without cease
Self-nature becomes turbid.
Vexations and ignorance
Ever increase unconsciously.

Program Notes

Self grasping another
Is like mud entering water.
Self moved by another
Is like throwing fat on the fire.
While the outer realm is chaos, self is true.

When chaos is taken to be real, self is born.
If self is not born
Vexations, burning for eons, turn to ice.

Thus perfected ones
First empty the defilement of self.
When the defilement of self is emptied
How can the outer realm be an obstruction?
Resilience is the function
Of the self forgotten.
As soon as idiosyncrasies appear
You recognize them immediately.

The point of recognitions is enlightenment.
The instant one thought returns to brightness
All traces are swept away.
That moment is refreshing.
Refreshing, quiescent,
Peerless, independent,
Tranquil, harmonious.
Nothing can match it.

Composers

Bruno Mantovani was born on October 8, 1974. After receiving five first-prizes from the Paris Conservatory (analysis, aesthetics, orchestration, composition, music history), and attending the computer music courses at IRCAM, he began an international career. His works have been performed at the Concertgebouw in Amsterdam, the Philharmonie in Cologne, the KKL in Lucerne, La Scala in Milan, Carnegie Hall and Lincoln Centre in New York, the Cité de la Musique and the Salle Pleyel in Paris. Faithful to his preferred performers, he collaborates with prestigious soloists (Jean-Efflam Bavouzet, Alain Billard, Jean-Guihen Queyras, Antoine Tamestit, Tabea Zimmermann), conductors (Pierre Boulez, Sir Andrew Davis, Peter Eötvös, Laurence Equilbey, Gunter Herbig, Emmanuel Krivine, Susanna Mälkki, Jonathan Nott, Pascal Rophé François-Xavier Roth), ensembles (Accentus, Intercontemporain, TM+) and orchestras (Bamberg Symphony, BBC Cardiff, Chicago Symphony, WDR Cologne, La Chambre Philharmonique, Frankfurt Radio Orchestra, Liège Philharmonic, BBC London, Lucerne Academy, Orchestre de Paris, Paris Opera Orchestra, Philharmonic Orchestra of Radio France, Sarrebrücken Radio Orchestra, Czech Philharmonic, NHK Tokyo, RAI Turin, Sinfonia Varsovia, RSO Vienna). He is the headmaster of the Paris Conservatory since September 2010.

Philippe Hurel, was born in 1955. French composer of mostly orchestral and chamber works that have been performed throughout Europe and elsewhere. Philippe Hurel studied musicology at the Université de Toulouse from 1974-79 and composition with Betsy Jolas and Ivo Malec at the Conservatoire National Supérieur de Musique de Paris from 1980-83. He also had private studies in musical computer science with Tristan Murail in Paris in 1983. His honors include the Pensionnaire à la Villa Médicis à Rome (1986-88), the Förderpreis der Siemens-Stiftung in Munich 1995, for Six miniatures en trompe l'œil, the Prix des Compositeurs from SACEM (2002), and the Prix de la Meilleure Création de l'Année from SACEM 2003, for Aura. Mr. Hurel is also active in other positions. He worked as a music researcher at IRCAM in 1985-86 and 1988-89. He taught composition at IRCAM from 1997-2001.

Pius Cheung is a marimbist and composer, hailed as "a young Chinese-Canadian virtuoso," by the New York Times. He received his Bachelor of Music from the Curtis Institute in Philadelphia, his Artist Diploma from The Boston Conservatory, and his Doctorate from the University of Michigan. He currently directs the percussion program at the University of Oregon.

Gordon Stout is currently Professor of Percussion at the School of Music, Ithaca College, Ithaca, N.Y., where he has taught percussion since 1980. A composer as well as percussionist who specializes on marimba, he has studied composition with Joseph Schwantner, Samuel Adler and Warren Benson, and percussion with James Salmon and John Beck.

Composers

As a composer-recitalist he has premiered a number of his original compositions and works by other contemporary composers. Many of his compositions for marimba are published, and have already become standard repertoire for marimbists world-wide. A frequent lecture-recitalist for the Percussive Arts Society, he has appeared at twelve International PAS Conventions to date, as featured marimbist, as well as throughout the United States and Canada, Europe, Japan, Taiwan, Thailand, Singapore, Hungary, Mexico, Denmark, Puerto Rico, and Spain.. In May of 1983 he performed clinics and recitals in France, Germany, Holland and Belgium with "transcendental virtuosity", being described as "the Rubinstein of all aspects of the marimba".

Gordon will be inducted into the PAS Hall of Fame in November of 2012 at PASIC 2-12/ Austin, TX. Gordon is a clinician/recitalist for Mallettech, and performs on and owns their M5.0 Roadster five-octave marimba. Gordon Stout is represented by the Percussion Events Registry Company. For information about having Gordon appear at your school or music festival, etc., please contact Lauren Vogel Weiss (See "Contact"). Gordon is also an endorser of Dream Cymbals and Gongs.

The music of **Ben Hackbarth** is focused on combining instruments and electronic sound in new and unexpected ways. His electro-acoustic compositions revolve around the timbres, gestures and acoustical properties of western instruments. Through mapping notions of instrumental identity, tradition, technique and virtuosity onto electronic sound, he seeks to engage and enlarge our semantic understanding of instruments, emphasizing the perception of boundaries and limitations to create friction and form.

He is currently a Ph.D. candidate at the University of California, San Diego where he studies composition with Roger Reynolds. At UCSD he has also worked with Philippe Manoury, Miller Puckette and obtained a master's degree while studying with Chaya Czernowin. He has a bachelor's in composition from the Eastman School of Music where he studied with Allan Schindler, Bob Morris, Martin Bresnick, Steven Stucky and Christopher Rouse. Ben is also a composer and researcher at the Center for Research and Computing in the Arts. At CRCA, he has collaborated with other artists to create multimedia installations with realtime graphics, sound, computer vision and motion tracking.

He has had performances by the Arditti String Quartet, Ensemble InterContemporain, Ensemble SurPlus, the Collage New Music Ensemble, the Kenners and the Wet Ink Ensemble. His music has been presented at Cité de la Musique , Akademie Schloss Solitude , the SEAMUS festival , SIGGRAPH , the Florida Electro-acoustic Music

Composers

Festival , the Santa Fe Chamber Music Festival , E-Werk , the Pelt Gallery , the Festival of New American Music , the San Diego Museum of Art , the Ingenuity Festival , the Los Angeles Municipal Art Gallery , and the Roulette Concert Space . Ben's music can be heard on CD releases by SEAMUS, UCSD and Carrier Records.

The primary focus of **Sean Heim's** work as a composer has been to develop an imaginative personal language that strongly reflects the compositional techniques and aesthetic of his own western tradition as well as the distillation and infusion of philosophical ideas and musical elements found in numerous cultures. His music also reflects a deep interest in physics and the natural world, and it is out of these collective curiosities that he has created unique fusions that continually evolve by means of increased conceptual and technical abstraction.

Heim has received numerous prizes, awards, honors, and commissions from such prestigious institutions as the Fromm Music Foundation, the National Endowment for the Arts, Meet the Composer, the American Music Center, the Atlantic Center for the Arts, the American Composers Forum, and the ASCAP Foundation - including the Rudolf Nissim Prize. His music has been performed to critical acclaim throughout Asia, Australia, Europe, and the United States by many distinguished performers, ensembles and, concert series including: Vicki Ray, Susan Ung, Joseph Wytko, the California E.A.R. Unit, Topology, the Los Angeles Percussion Quartet, the Auros Group for New Music, the Eclipse Quartet, Ensemble Green, the New York Miniaturist Ensemble, Interpretations, Piano Spheres, Hear Now, the Focus Festival at Juilliard, and the Thailand International Composition Festival.

Born in Taiwan, **Chih-Chen Wei** completed her Doctor of Musical Arts from the University of Southern California. Her composition mentors include Chinariy Ung, Stephen Hartke, Donald Crockett, Paul Chihara, Ian Krouse, Shyh-ji Chew, and Ting-Lien Wu.

Chih-Chen Wei was awarded Subito Grant from the American Composers Forum (2010), Chamber Music Award from National Taiwan Symphony Orchestra (2010). She also served as resident composers for Los Angeles Chamber Singers (2002), and National Taiwan Symphony Orchestra (2010). Her works have been selected and performed in the concert of Society of Composers, Inc., Region VI Conference at Oklahoma City University, Kansas State University, UCM New Music Festival (University of Central Missouri), 7th Annual Festival of Contemporary Music in San Francisco, Asian Composers League in Korea, National Association of Composers/USA in Los Angeles, and among others.

Artists

Dr. Andrew Crane serves as Director of Choral Activities at East Carolina University, where he conducts the Chamber Singers, University Chorale, and heads the graduate program in choral conducting. Prior to coming to ECU in 2011, Crane held a similar position at California State University, San Bernardino, where he received the College of Arts and Letters Outstanding Teaching Faculty award. He also is the former choral director at Provo High School (UT).

Choirs under his direction have appeared by invitation at conferences of the American Choral Directors Association, California Music Educators Association and the Southern California Vocal Association; and have performed in major concert venues throughout Europe. He is active as a guest conductor, clinician, presenter, and adjudicator of choirs throughout the country. Additionally, Crane enjoys a career as a professional solo and ensemble tenor, having appeared with such groups as the Los Angeles Bach Festival, Santa Fe Desert Chorale, Yale Choral Artists, Lansing Symphony Orchestra, Carnegie Hall Festival Chorus, Utah Valley Symphony, and many more.

During the 2012-2013 season, Crane's engagements as a guest conductor and singer will take him to North Carolina, Virginia, Michigan, California, New Mexico, and Kentucky. He will conduct the ECU Chamber Singers in performances at the North Carolina conferences of the American Choral Directors Association and Music Educators Association.

Canadian soprano **Stacey Fraser's** eclectic musical interests have led her to sing on international operatic, concert and theatre stages across the United States, Canada, Asia and Europe. She has appeared as a soloist for the San Diego Opera, the Tony Award winning La Jolla Playhouse, the Kennedy Center in Washington D.C., Taipei National Concert Hall in Taiwan, the Musicasa Concert Hall in Tokyo, Japan, the Thailand Composition Festival, the Americké Jaro Festival in Prednasek, Czech Republic, Red Square Gallery in Hong Kong, Vancouver Symphony, South Dakota Symphony, La Jolla Symphony, San Bernardino Symphony, Banff Centre, Tanglewood Music Center, Asia Society NYC, Alice Tully Hall at Lincoln Center and the world renowned La MaMa Experimental Theatre in New York City.

Pianist **Jocelyn Hua-Chen Chang**, an award winning pianist, is consistently praised as "a pianist of virtuoso caliber" whose "artistry is very unique and communicative with wonderful attention to detail, texture, color, and style." Her performances are "filled with energy, flair and conviction"; her "performance ability is first-rate while still playing with charm and sensibility."

Artists

Chang holds a Doctor of Musical Arts degree in Piano Performance with Distinction from the University of Southern California Thornton School of Music, where she majored in Piano Performance with concentrations in Keyboard Collaborative Arts, Double Bass Performance, and Music Education. She received her Master of Music degree in Piano Performance from the Peabody Conservatory of Johns Hopkins University; and a Bachelor of Fine Arts degree from the National Taiwan Normal University, where she majored in Piano Performance with a minor in Double Bass Performance. Chang was enrolled in Taiwan's prestigious government program for musically gifted children in the city of Taipei beginning in elementary school and through high school. Additionally, she has also studied at the Belarusian State Academy of Music in Minsk, Belarus.

Dr. Justin DeHart is an avid performer and dedicated teacher of a wide variety of musical styles - from classical to pop, and from world to electronic. DeHart's musical resume includes performances with the San Diego symphony, Grammy-nominated pipa master Wu Man, and various pop legends, including Cheap Trick. As a California native, he holds a B.M. from CSU Sacramento, a M.F.A. from California Institute of the Arts, and a D.M.A. from UC San Diego. DeHart is a member of the Los Angeles Percussion Quartet (LAPQ) who recently released their Surround Sound debut album with the classical recording label Sono Luminous. DeHart was awarded a Fulbright Scholarship for percussion studies in India (2001) and his talents have been featured at concerts and festivals throughout the United States, Canada and Asia. Dr. DeHart currently teaches percussion and improvisation classes at Chapman University Conservatory of Music.

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, Chinariy 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 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

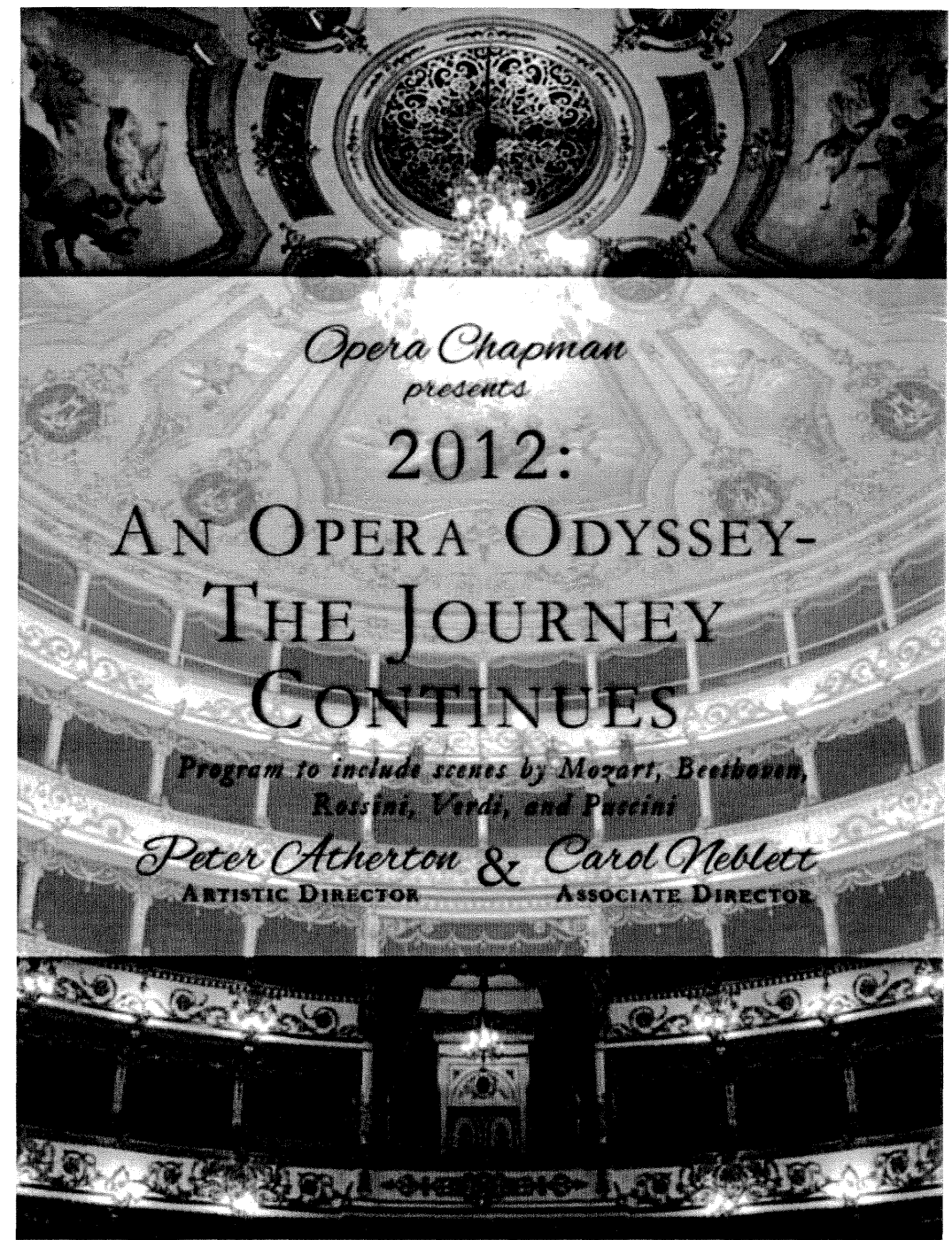
Thank You

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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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