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Chapman Percussion Ensemble

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CHAPMAN PERCUSSION ENSEMBLE

NICHOLAS TERRY
Director

APRIL 23, 2022



CHAPMAN
UNIVERSITY

**College of
Performing Arts**
Hall-Musco Conservatory of Music

A MESSAGE FROM THE DEAN



Dear Friends:

We are absolutely thrilled to be back, ready to perform for you in person! And we know how happy you are to be able to see live performances again—there's really nothing quite like the experience.

As we enter this new performance season, I can tell you everyone is eager to showcase the hard work our faculty, staff, and talented students have done to produce this semester's concerts and shows—all of which are an extension of our curriculum.

If you were able to see one of our shows last season, you saw how much the pandemic altered the way we operate, requiring us to change protocols for audience, performer and crew safety. It also changed the way we deliver information, shifting from printed matter to digital content, a change that will likely remain permanent. I encourage you to [sign up for our e-mail list](#) or follow us on [Facebook](#) (@ChapmanCoPA) to ensure you don't miss any news.

And now, please sit back and enjoy the performance!

Giulio Ongaro, PhD
Dean and Professor
College of Performing Arts
Chapman University

**CHAPMAN UNIVERSITY
HALL-MUSCO CONSERVATORY OF MUSIC PRESENTS:**

CHAPMAN PERCUSSION ENSEMBLE

Nicholas Terry
Director

April 23, 2022
8 p.m.

SALMON RECITAL HALL

All federal, state, and local regulations and safety precautions regarding COVID-19 were considered in the creation of this production.

PROGRAM

Kyoto (2011) John Psathas

Suite for Percussion (1942) Lou Harrison

Metallurgy (2021) Bill Alves

Quartet (2003) Michael Burritt

INTERMISSION

Toward the Sea (1981) Toru Takemitsu

Four Faces (2014) Gordon Stout

Pegasus (2005) Ben Whalund

Grand Tarantella (1864) Louis-Moreau
Gottschalk arr. Matthew Coley

CHAPMAN PERCUSSION ENSEMBLE

Nathan Acupan

Taylor Carlson

Tyler Fraser

Daniel Hwang

Sawyer Livsey

Ian McFarland

Annie Okuhara

Bray Russell

Matthew Seals

Hannah Viquesney

FEATURED GUEST ARTISTS

Sara Andon



**College of
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Hall-Musco Conservatory of Music

PROGRAM NOTES

Kyoto was commissioned in 2011 by the famed Ju Percussion Group as part of that year's Taipei International Percussion Convention. The title references an improvisation from 1976 by pianist Keith Jarrett, and to which the composer credits as "more than anything, the piece that woke the composer in me, and set me on this journey of creating my own music for others."

Suite was composed in June of 1942, at the end of several years of active and fruitful collaboration between Harrison and another west coast "maverick" composer, John Cage. Based in the Bay Area (Mills College) at the time, many of their combined works written between 1936-1941 would become regarded as our earliest masterpieces for percussion ensemble, including Harrison's Concerto for Flute and Percussion, Concerto for Violin and Percussion, Canticle Nos. 1 and 3, and Fugue. And for Cage, works of this time include his three Constructions, Amores, Living Room Music, and many more. From Frederick D. Fairchild, written on behalf of the Percussive Arts Society's Hall of Fame remembrance of Lou Harrison: "Harrison is responsible not only for providing some of the most important work in the percussion repertoire, but for pioneering the expansion of percussion ensembles by the use of "found objects," the addition of non-Western instruments, the use of newly invented instrumental resources, and for introducing us to his sensitive, lyrical compositional style."

Throughout Nigeria, music ensembles comprised of double-bells (ogene), and clay pot drums (udu) perform repertoire that is, as one might expect, highly polyrhythmic, often with precise interlocking rhythms being layered by two, three, or more voices. On the island of Bali in Indonesia, pairs of small hand-held cymbals (kopyak) are played in

PROGRAM NOTES

groups of two or more, with their highly synchronized hocketing then integrated into ensemble textures of Gamelan music. Both of these musical traditions served as points of inspiration to composer Bill Alves as he composed **Metallurgy** in 2021. The score permits the players to select their own collection of eight metal instruments, four which are resonant, and four non-resonant.

Toward the Sea was commissioned in 1981 by Greenpeace as a part of their Save the Whales campaign. Titles of the individual movements come from Herman Melville's novel *Moby Dick, or The Whale*, with the composer quoting directly this passage: "meditation and water are wedded together". Upon a recurring motive of Eb – E – A (which, in German musical notation spells SEA), and with notes rising and falling organically, as one would observe the rising and falling of waves, *Toward the Sea* seduces our ear and imagination, challenging us to listen closely and ponder deeply.

Four Faces is scored for 5.0 marimba soloist, four percussionists, and electric bass. The percussion parts are written for all small, hand-held instruments (except for the cajon), with no drums, cymbals, tam tams, and other large and loud sounding percussion instruments. This was done so the marimbist wouldn't have to play with excessive force to balance with the quartet and bass. Rhythmically extremely interesting, and not at all like any other music for marimba solo and percussion quartet. (Gordon Stout)

GUEST ARTIST BIOGRAPHY

Flutist **Sara Andon** is an international soloist and recording artist known for her ravishing tone and deeply engaging musical interpretations. A versatile performer in many music genres including solo, chamber, symphonic, opera, ballet, new music, jazz and Broadway, she has performed all over the world in major concert venues, TV and radio broadcasts, as well as on many motion picture soundtracks, TV shows, documentaries, video game scores and for Disney.

She has performed with several orchestras such as the Los Angeles Philharmonic, LA Opera, Los Angeles Ballet Company, Los Angeles Chamber Orchestra, Hollywood Bowl Orchestra, New West Symphony, Pasadena Symphony, San Diego Symphony, Orqestra Sinfonico de Tenerife, Beethoven Academy Orchestra, and the Royal Scottish National Orchestra, as well as orchestras for Broadway shows Disney's Beauty and the Beast, Les Miserables, Wicked (Los Angeles Company) and Phantom of the Opera.

ABOUT THE DIRECTOR



Nick Terry is a percussionist and educator specializing in contemporary classical chamber music. Currently based in Los Angeles, since 2005 his multi-faceted creative output has received critical acclaim from the Recording Academy (winner in the 57th and 62nd Grammy Awards, official nominee in 55th Grammy Awards), Percussive Arts Society (invited performer 2013, 2016, 2017, 2018 International Conventions), iTunes (2014 Best of Classical Music), and National Public Radio (2017's Top 10 Classical Albums). His music has been called "mesmerizing, atmospheric, and supremely melodic" by *The New York Times*, and "representing the next generation in the evolution of modern percussion" by conductor Pierre Boulez.

Nick is a five-year alumnus of the Lucerne Festival Academy, where he apprenticed with members of Ensemble Intercontemporain, Pierre Boulez, Peter Eötvös, and Fritz Hauser. Terry received degrees in music performance from the University of Southern California, California Institute of the Arts, and Eastern Illinois University. Currently, he serves as Director of Percussion Studies and Associate Professor at Chapman University's Hall-Musco Conservatory of Music.

COMING UP NEXT...

Opera Chapman presents: "Florencia en el Amazonas" by Daniel Catán

Directed by Octavio Cárdenas

Conducted by Paul Floyd

In Spanish with English supertitles

April 22 & 24, 2022 | 7:30 p.m. & 2 p.m.

Musco Center for the Arts

Be transported through a sensual world of magical realism as passengers on an Amazon River steamboat experience a journey to transcendent love.

Chapman Big Band and Jazz Combo

Directed by Albert Alva

Tuesday, April 26, 2022 | 7:30 p.m.

Musco Center for the Arts

Chapman's Big Band and Jazz Combo fire up for an evening of jazz favorites and big-band swing, with a free post-show community reception!

University Wind Symphony Concert

Directed by Mathieu Girardet

Friday, April 29, 2022 | 7:30 p.m.

Chapman Auditorium, Memorial Hall

Dates, times, venues, and programs are subject to change.

[TICKETS.CHAPMAN.EDU](https://tickets.chapman.edu)

COMING UP NEXT...

University Treble Choir Concert

Directed by Kyla McCarrel

Friday, May 6, 2022 | 7:30 p.m.

Salmon Recital Hall, Berteau Hall

This concert features advanced treble-voice literature from around the world in various styles and languages, ranging from historical works to contemporary compositions.

46th Annual Sholund Scholarship Concert: a Tribute to William D. Hall

Conducted by Stephen Coker

Saturday, May 14, 2022 | 4 p.m.

Musco Center for the Arts

The annual grand finale fundraiser concert, featuring the combined forces of The Chapman Orchestra, Chapman Choirs and winners of Chapman's 2022 Concerto Competition, will also honor outgoing Musco Center Founding Dean and Artistic Director William D. Hall.

PLUS... many free small-ensemble performances!

Dates, times, venues, and programs are subject to change.

[TICKETS.CHAPMAN.EDU](https://tickets.chapman.edu)

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One of the best ways to help support CoPA students is to give to the Fund for Excellence. This invaluable program gives students access to a variety of high-caliber resources so they can create and perform their best work.

Every dollar donated to the Fund has an immediate impact on the performing arts student-experience. Donations are used exclusively to help CoPA students through enhancement of student productions, recruiting professional artists for master classes, and supporting touring student ensembles, to name a few. For example, last year the Fund allowed us to bring Complexions Contemporary Ballet to campus for a week-long intensive with our dance students, giving them a valuable opportunity to train with working professionals from an award-winning, internationally renowned company.

If you're already a CoPA supporter, THANK YOU! And if you haven't yet joined hands with others in supporting the performing arts at Chapman University, please, *consider making a gift today. Any amount helps!* Simply click on the support button above or contact Bobby Reade: reade@chapman.edu

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JUNE 20–24, 2022

[Chapman.edu/choral-camp](https://www.chapman.edu/choral-camp)