



SCHOOL OF MUSIC

Presents

**Nick Travis, percussion**

Saturday, April 12<sup>th</sup>, 2025

7:00 pm

Van Cliburn Concert Hall at TCU

**Program**

Let There Be Peace on Earth

Sy Miller and Jill Jackson-Miller  
(1908-1971) (1913-1995)  
arr. Nick Travis

Open Window

Robert Chappell  
(b. 1949)

Jonathan Cotten, marimba

3 Episodes for Timpani

Paopun Amnatham  
(b. 1981)

*III. Rhythmic*

La Querendona

Juan Alamo  
(b. 1978)

Melody Tang, vibraphone

The Mermaid

Gene Koshinski  
(b. 1980)

Pauline Napier, percussion

Whispering Medley

Bob Becker  
(b. 1947)

Jonathan Cotten, marimba

Brandon Davidson, marimba

Josiah Fuentes, marimba

Caleb Perkey, marimba

Time Laps(e)

Mat Campbell  
(b. 1992)

Southwind

Greg Travis and Nick Travis  
(b. 1969) (b. 2003)

Greg Travis, guitar

Cocktail

Krystian Skubala  
(b. 1989)

This recital is given in partial fulfillment of the requirements for a Bachelor's  
in Music Education. Mr. Travis is a student of Joey Carter, Dr. Richard C.  
Gipson, Jeff Hodge, Dr. Brian A. West.

The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches, pagers, and phones.

## Program Notes

**Let There Be Peace on Earth** (2025) – Sy Miller and Jill Jackson-Miller arr. Nick Travis

*Let There Be Peace on Earth* is a song written by Jill Jackson-Miller and Sy Miller in 1955. It was initially written for and sung by the International Children's Choir created for the Granger Dance Academy in Long Beach, California. The song's composers led several rehearsals for the children's choir from 1955 to 1957, and the song continues to be the theme for this group of children who represent a host of nations and who sang in Washington, DC, next to the White House in 2002.

Jackson-Miller, who had been suicidal after the failure of her marriage to screenwriter Felix Jackson, later said that she wrote the song after discovering what she called the "life-saving joy of God's peace and unconditional love."

This is the piece I play at the end of every church service on piano. It is special to me because it reminds me of how fellowship community has impacted me. Whether it be the people I have met just for a short time or for have known for a long period, every laugh, smile, and kind word matters.

- Notes by the performer

**Open Window** (2006) – Robert Chappell

*Open Window* by Robert Chappell is a duet written for 4.5 octave (low F) marimba and tenor pan. The piece merges elements of jazz, classical, and Caribbean music. The interplay between the instruments evokes a sense of openness and possibility, making it a standout work in contemporary percussion repertoire. This duet was the winner of the 2006 Percussive Arts Society Composition Contest.

I have been playing steel pan for six years. It plays a massive role in my arsenal of percussion. I knew I wanted to include this instrument in my recital, and I think this piece demonstrates how effectively steel pan can be combined with more traditional percussion instruments.

- Notes from the performer

**3 Episodes for Timpani** (2017) – Paopun Amnatham

3 Episodes for Timpani Solo was composed for a timpani solo in 3 movements.

- Episode begins
- Dance
- Rhythmic (Timpani and Hi-hat)

Each movement is independent from the others. The performer can decide to perform each movement individually or all together. This music is suitable from college

to recital concert level. The music is designed to allow the performer to focus on the sound of the drums and to vary the velocity to suit the performance.

- Notes from the composer

All the pieces I am playing on this recital are important for different reasons. The one factor that stays the same is that I like the music I am playing. For this recital, I wanted to play music that is fun to play and fun to listen to.

- Notes by the performer

### **La Querendona (2017) – Juan Alamo**

*La Querendona* (The Beloved One) is a musical portrait of my mother Carmen G. Santos because of her jovial, humorous, and loving personality. The piece is written in the style of the Puerto Rican Danza. The origin of the Puerto Rican Danza began around the middle of the 19<sup>th</sup> century with musical influences from the Spaniard Contradanza and the Cuban Habanera. The Danza consists of four parts: an introduction or “paseo,” a first theme, a second theme, and a third theme – usually more energetic and virtuosic. Like the Cuban Habanera, the Puerto Rican Danza is characterized by lyrical melodies juxtaposed with syncopated bass lines known as Cinquillo and Tresillo.

- Notes from the composer

I had the unique opportunity to have a lesson with Juan Alamo during my time here at TCU. In the short time I was with him, he helped me transform the way I thought about presenting music to an audience. I was curious to see what music he had created and found this piece. It reminds me of the opportunities I was blessed with at this school. I am also grateful to be performing this with one of my greatest friends, whom I have known since childhood.

- Notes from the performer

### **The Mermaid (2010) – Gene Koshinski**

The silent film by French filmmaker Georges Melies was created in 1904, and the percussion duo accompaniment was composed by Gene Koshinski in 2010. "The Mermaid" was premiered by Quey Percussion Duo at the Performing Arts Institute Summer Music Festival on August 1, 2010.

- Notes from the composer

This piece reminds me to just have fun. Sometimes we put ourselves, our futures, and our abilities in a box. While learning this piece, I realized that limits are something we put on ourselves. I encourage everyone to think outside the box and try something new.

- Notes from the performer

### **Whispering Medley (1999) – Bob Becker**

*Whispering Medley* combines two songs, “Whispering” (1920) by John Schonberger and “When You’re Smiling” (1955) by Louis Armstrong and His Orchestra. The piece was later recorded by NEXUS Percussion in 2004.

I grew as a performer and teacher by programming this piece. In rehearsal, I focused on how to make the tunes shine and make each section memorable. I also played a rag in my senior recital in high school and knew I wanted to do another one.

- Notes from the performer

### **Time Laps(e) (2019) – Mat Campbell**

The concept of phasing is like a melody or rhythm running laps around itself. When it finally makes a return to unison, there is a “lap” as if the first-place competitor caught up to the last place, and so on.

By tying this into the theme of a time lapse, my goal was to fit as many notes as possible into four minutes of time while still being tasteful. All these musical ideas should be derivative of one musical idea. The piece is split into four sections. Each section uses different subdivisions of the half note to rhythmically expand the pacing of the piece while increasing the complexity of the rhythms on which these subdivisions are based. Section one uses eighth note triplets to the half note, section two uses eighth note quintuplets, section three uses eighth notes, and section four uses quarter note triplets to make returning material from the beginning feel more expansive. The idea of employing fixed media would also help the audience and performer experience the effect of time-lapse videos while still experiencing a “lap” to ultimately give the impression that time is standing still yet inevitably marching forward.

- Notes from the composer

To me, this piece represents how quickly adventures begin and end. It feels like I just arrived at this school, and now I am about to move on to something new. The familiar days will become memories to reflect on later.

- Notes from the performer

### **Southwind (2025) – Greg Travis and Nick Travis**

In Texas, the wind blows from the south due to moisture and warmth coming from the Gulf Coast. The mountains in Northern Mexico contribute to these winds from the southwest and push dry air into Texas. It is also said that prosperity draws near when these southern winds blow.

I have grown up listening to my dad playing guitar. It is one of my favorite instrumental sounds and can create a distinct atmosphere paired with the marimba. My dad perceives music best by creating stories in his mind. *Southwind* is best enjoyed when

imagining what story could be unfolding. I am grateful to be able to share this piece with the person who introduced me to music.

- Notes from the composer

**Cocktail** (2011) – Krystian Skubala

*Cocktail* is a virtuosic marimba solo originally written for Polish marimbist, Marianna Bednarska. The piece is full of life, allowing the performer to be expressive with phrasing. The ever-changing character of the piece enables the player to dynamically communicate with vibrancy and flair.

This solo has greatly contributed to my development as a musician. One of the biggest lessons from learning this piece was that I successfully took on a challenge that I didn't think I could do. I hope sharing this piece will encourage others to take a chance even in doubt.

- Notes from the performer