

9-17-2011

Elective Recital: Marco Schirripa, percussion

Marco Schirripa

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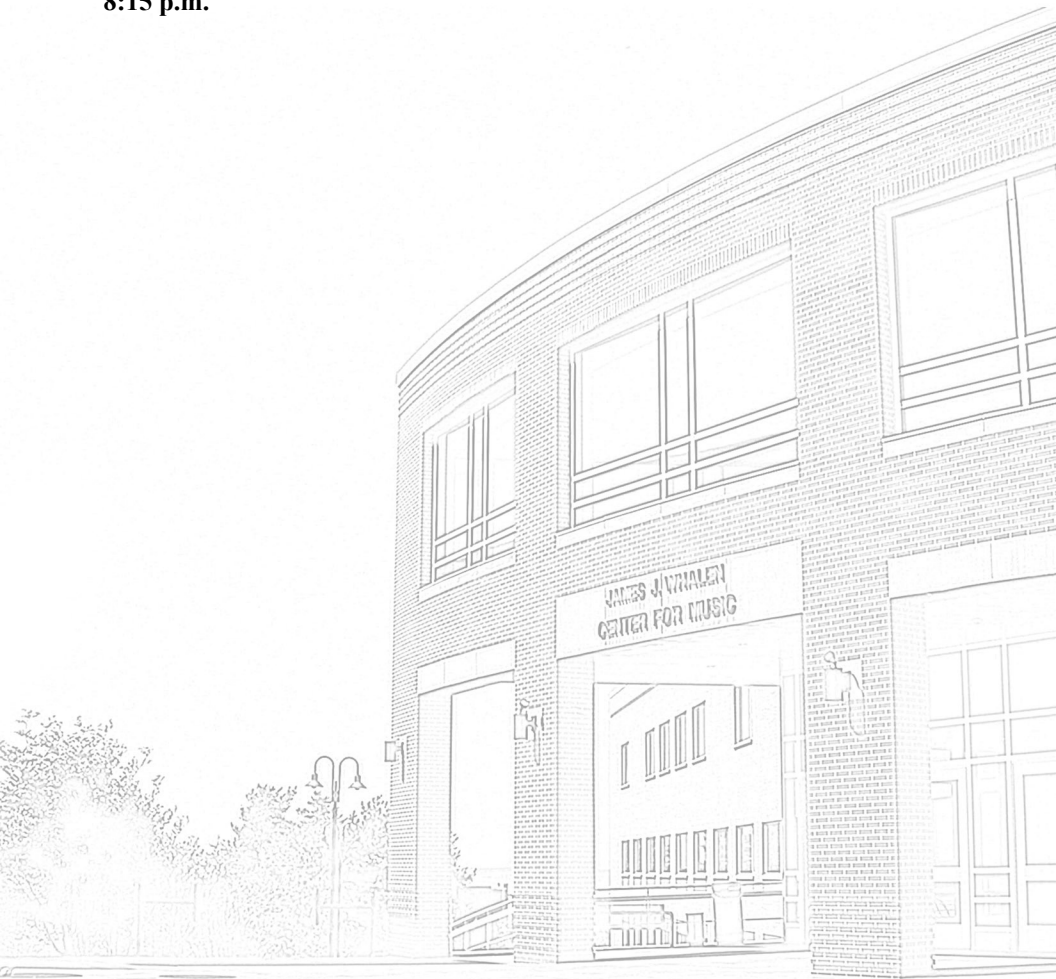
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Elective Recital: Marco Schirripa, percussion

Nabenhauer Recital Room
Saturday, September 17, 2011
8:15 p.m.



ITHACA COLLEGE

School of Music

Program

Partita No. 2 in D minor for Solo Violin BWV 1004
Allemanda

J.S. Bach
(1685-1750)

GRAB IT! (1999, 2009)

Jacob Ter Veldhuis
(b. 1951)

Nine French-American Rudimental Solos (2007)

Joseph Tompkins

Intermission

?Corporel (1985)

Vinko Globokar
(b. 1934)

Marimbology (1993)

I. Scherzando
II. Rhapsody
III. Sarabande
IV. Toccata

Gunther Schuller
(b. 1925)

Partita No. 1 in B minor for Solo Violin BWV 1002
Sarabanda

J.S. Bach

This Elective Recital is in partial fulfillment of the degree Bachelor of Music
in Performance and Theory. Marco Schirripa is from the studio of Gordon
Stout.

Program Notes

"Grab It!" by Jacob Ter Veldhuis

In Grab It! I tried to explore the 'no-man's-land' between language and music. I selected voice samples from an old American documentary about juvenile delinquency, called 'Scared Straight', in which life sentenced prisoners played an important role. The world, on the fringe of society, with its heartbreaking verbal assaults moved me deeply and was very inspiring. The rough vital sound of these shouting men formed a perfect unity with the harsh and powerful sound of the tenor saxophone. Grab It! is a kind of duet, a 'duel' if you like, for tenor and soundtrack. The tenor competes unisono with a perpetual range of syllables, words and sentences, demanding endurance of the performer. The meaning of the lyrics becomes gradually clear during the piece, as well as the hopeless situation for the prisoners, and suicide is not uncommon: 'He tied one end around the pipe, and he hung himself. So he went out the back door wrapped up in a green sheet with a tag on his toe... You lose everything!' In a way death row is a metaphor for life. Yet the piece is not just sad, but can also be understood as a 'memento vivere'. Life is worth living: Grab it! -JacobTV

"?Corporel" by Vinko Globokar

Corporel means 'of the body' and was written in 1985. This piece is shocking on a fundamental level, because the body of the human performer is so often a nonentity component of classical music. When you go to an orchestra concert, for instance, you expect a cerebral or emotional or certainly a nonphysical experience. The bodies of the players themselves are disguised and neutralized by the very fact that they are in uniform. Everything is done in a way to neutralize the visual and theatrical components of the experience. You often feel invited to listen with your eyes closed. Corporel reverses that by insisting on the body and the idea that we ourselves make sounds and are by nature musical creatures.

The physical part of the piece is really tied to the emotional and musical part. You are not only invited to look, you must look. When I practiced, I experimented like I would on a drum, slapping myself in different ways to get the right sound. The instrument--me, in this case--carries with it an unprecedented complexity. As complex as a cymbal is acoustically, the human body is infinitely more complex. And when you consider the emotional ramifications of playing a piece without instruments and you yourself being the instrument, there's a very complex interaction that is not easy to quantify. I am both calculating the stroke and receiving it. It doesn't hurt especially, although, when I stop to think about it, it should, because I'm sometimes striking myself pretty hard.

People tend to think of percussion as a collection of exotic or junk or found instruments because we're so influenced by world music and by the Partch

tradition. In my view, the definitive quality of percussion is the way in which the human body is used as an instrument or as an instigator of instrumental sounds. Corporel is the purist percussion piece I know because it is just the body." -Vinko Globokar

"Marimbology" by Gunther Schuller

"The work is in four contrasting movements, exploiting not only the wonderfully rich sonorities of the five-octave marimba, but its remarkable technical/virtuosic and expressive capacities. The opening movement, marked Scherzando, begins with a light trickle of high register sounds (like a tiny high-lying mountain spring), gradually running its course into the lower register, growing dynamically along the way, and eventually evolving into a jaunty scherzo in asymmetrical meters and odd rhythmic patterns. But soon the piece reverses itself, the long downward opening run now heading upwards (like running a film backwards) to a "sudden-death" chordal climax. The second movement, Rhapsody, explores the darker and more harmonic qualities of the marimba. The middle section consists of one-handed tremolo pedal points accompanying dramatic fanfare-like gestures. The movement ends on a quiet, contemplative note. The ensuing Sarabande is stately in character, closing with a chorale-like passage and a wispy "after-thought". The Finale, Toccata, features a plethora of ragtimey syncopations and jazzy swing. It is a virtuoso tour-de-force which stretches the technical boundaries of marimba playing to its farthest limits." -Gunther Schuller

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