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Concert: Ithaca College Percussion Ensembles

Ithaca College Percussion Ensembles

Conrad Alexander

Gordon Stout

Frederic Macarez

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Ithaca College Percussion Ensembles
Conrad Alexander and Gordon Stout, directors

Frederic Macarez, guest artist and soloist

Ford Hall
Saturday February 23rd, 2013
8:15 pm
Program

Peanuts (2000) J.C. Combs

Marubatoo (1989) John Wyre

Eye Irascible (1999) Steve Riley

Intermission

Cycles of Fifths in Lines of Self-Similarity (2012) Steve Kornicki
Premiere Performance

Escales
Concerto pour timbales et ensemble de percussion
1.
2.
3.

Frederic Macarez, timpani soloist
Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.
Composer **Steve Kornicki**’s concert music is based on carefully constructed musical processes consisting of contrapuntal textures of non-melodic lines and structures built from sustained tones and repeated single note patterns with an underlying tonal or modal harmonic foundation. The resulting music, no matter how conceptual or process oriented, always maintains a continuous sense of drama. Kornicki studied music composition/theory with Jeffrey Mumford (himself a student of the late, Pulitzer Prize-winning composer, Elliott Carter) and guitar performance with William Peters at Philadelphia’s Settlement Music School.

His music has been performed and/or recorded by the Kiev Philharmonic, the Julliard-based New York Miniaturist Ensemble, West End String Quartet, Accessible Contemporary Music, percussionists, Dr. David Gerhart, Scotty Horey and Evan Chapman, Rhodes College Orchestra, California State University Long Beach Percussion Ensemble and the Chicago Miniaturist Ensemble. His electro- acoustic music with video includes presentations at Cal State University Fullerton’s 2011 New Music Festival, New American Art Union (Portland, OR), Grand Valley State University, Unitarian Universalist Church of New York (Manhattan), West Valley Art Museum (Phoenix, AZ), Sweetwater Center for the Arts (Pittsburgh, PA) and the International Video Art Festival 2007 (Tucson, AZ). His chamber ensemble piece, “Horizontal Color Forms #12, 72 Tones” was premiered at Holy Trinity Lutheran Church in New York City along with the premiere of Karlheinz Stockhausen’s “First Natural Durations” by the New York Miniaturist Ensemble in 2006. “Tempo Distortion 4”, a work for marimba and tape, has gained significant attention from percussionists with several video performances posted on YouTube. Kornicki’s music is published by Media Press Inc. and by his own Fragmented View Music. He also composes commercial production music and has numerous placement credits in this area spanning U.S. and international television, motion pictures, radio, and advertising including CSI Miami, The Simple Life, CBS Sunday Morning News, Modern Marvels, Boost Mobile and various programming on Animal Planet, Discovery, History, E!, Bio, Lifetime and NBC.
Frédéric Macarez is one of the most active musicians of his generation. Through his different musical and pedagogical activities he has a great commitment to the growth of the percussive arts, the excellence of musical performance and establishing strong links between all the percussion fields.

Currently, principal timpanist of the Orchestre de Paris (Paavo Järvi, musical director), Frédéric Macarez is a prominent soloist and chamber musician. He tours throughout Europe, Asia, North and South America where he performs solo recitals, concertos and chamber music concerts with prominent musicians such as Christoph Eschenbach, Tzimon Barto, Martha Argerich, Marie-Josèphe Jude, Alexandre Rabinovitch, Jesse Levine and Paris-Percu with the chamber music ensemble he founded.

He is also the director of percussion studies at the Conservatoire Régional de Paris and is a sought after clinician, working with students throughout the world. Moreover, Frédéric Macarez is the founder and director of the international percussion festival in Paris entitled “perKumania” which he managed for 13 years. He is also the director of the PAS International Instrument Competition in Paris and the director of the competition “perKu en Herbe” for children.

As a Composer, his works are published by A. Leduc and Alfonce Production, and he is also an editor for percussion music at the French publisher Gérard Billaudot. His works are now very popular and performed all over the world by students and professional performers.
Program Notes

"Cycles of Fifths in Lines of Self-similarity (Horizontal Color Forms 9)" is a composition originally written in 2005 for five guitars by Steve Kornicki and then expanded in 2012 for various ensembles. This version for percussion ensemble is for eleven players (snare drum, orchestral bass drum, kick drum, 2 triangles (1 player), crotales, glockenspiel, xylophone, vibraphone, 3 marimbas).

The piece uses a process of music composition wherein five twelve-tone rows constructed from perfect fifths are extended across the melodic lines for the 6 minute and 30 second duration. Each line utilizes its own individual rhythm, occurring for every pitch in a horizontal manner, thus creating a self-similar piece of music. The non-pitched percussion provides a backdrop of continuous sound patterns.

The piece is based on the mathematical concept of self similarity (the property of having a substructure analogous or identical to an overall structure) and fractal geometry. Objects in the real world that can be defined as fractals (coastlines, sea shells, snow flakes, crystals, leaves and plants, etc.) all display aspects of self similarity. The musical processes utilized in this music can be seen as analogous to this principle because the work’s resulting textural structures consist of many instances of the same or similar material, ultimately defining the overall form. The self-similarity effect of the music may also create a "suspended time frame" experience for the listener.

In late 2004/early 2005 I developed a system of music composition that results from pre-determined structures displaying clear and concise musical processes. The compositions consist of contrapuntal textures of non-melodic lines built from sustained tones and repeated single note patterns with a tonal or modal harmonic foundation. Works composed in this manner are fundamentally about the processes and reveal an obvious interplay of harmonic motion through the layering of individual tones. Musical interest is created through texture and dynamics. Harmonic motion is given precedence in a manner that is actually heard and perceived by the listener because of the "harmony generating" nature of the compositional writing and process. The compositions avoid tertian harmony in favor of a new harmonic motion created from the stretching out of the tones over a long duration. This compositional method can provide a model for a new form of listening to music through the unity of the compositional processes and the auditory effects (i.e. the music is about the tones and harmonic motion).
Escales (2012) by Frederic Macarez (1958)

Frederic Macarez is the percussionist and timpanist, for over thirty years, in the Orchestre de la Suisse Romande and the Orchestre de Paris. He is a soloist, chamber musician, composer, editor, festival director and traveler, so it was only natural that he would write a concerto for his instrument of choice - the timpani.

This concerto, entitled "Escales," is a 25 minute work in three movements, with the first two movements linked. The concerto is originally written for timpani soloist and orchestra, but you will hear the second version, for percussion ensemble and soloist.

"Escales" is the synthesis of a musical and rich human experience, encounter and influence, highlighting the instrument largely unknown to the general public as a solo instrument. The concerto uses modal themes that are typical in the compositions of Frederic Macarez. The timpani are used as both a rhythmic and melodic instrument, which requires from the performer to have great virtuosity, in particular, with regard to the tuning changes executed with the performer's feet on the pedals.

The first movement is based on the note E and its dissonance of a D#, and reflects a heavy and disturbing mood. The second movement is a variation on a melodic theme played by the timpani, in the form of a passacaglia. This resolves to the duality of the notes E and D#, which are the basis of the first movement. The third movement is a rhythmic dance, which is reminiscent of soundtracks or pop music. A cadenza for the soloist uses elements of the second movement, which interrupts the dance. This is followed by a quiet and mysterious interlude and leads to a tribal ending.
Upcoming Events

February
25 - Hockett - 7:00pm - Composition Premieres
27 - Ford - 10:00am - Convocation with WeBe3
27 - Ford - 8:15pm - WeBe3
28 - Ford - 8:15pm - Concert Band (This concert will be webstreamed live at http://www.ithaca.edu/music/live/)

March
1 - Hockett - 7:00pm - Faculty Collaborative Harpsichord Recital
1 - Ford - 8:15pm - Wind Ensemble (this concert will be webstreamed live at http://www.ithaca.edu/music/live/)
3 - Ford - 4:00pm - Symphony Orchestra featuring the Concerto Competition winners (this concert will be webstreamed live at http://www.ithaca.edu/music/live/)
4 - Hockett - 7:00pm - Patrice Pastore, soprano
4 - Ford - 8:15pm - Jazz Ensemble (this concert will be webstreamed live at http://www.ithaca.edu/music/live/)
5 - Ford - 8:15pm - Symphonic Band (this concert will be webstreamed live at http://www.ithaca.edu/music/live/)
6 - Ford - 8:15pm - Brass Choir, Trombone Troupe, and Brass Chamber Music
7 - Hockett - 8:15pm - Madrigals (this concert will be webstreamed live at http://www.ithaca.edu/music/live/)
19 - Hockett - 8:15pm - Robert G. Boehmler Foundation Series: The Amernet Quartet
20 - Hockett - 7:00pm - Marc Webster, bass
21 - Hockett - 8:15pm - Horn Studio/Choir
23 - Ford - 7:00pm - Jazz Festival
24 - Ford - 3:00pm - Rochester Philharmonic Orchestra
24 - Hockett - 7:00pm - Brad Hougham, baritone
25 - Hockett - 7:00pm - Composition Premieres
26 - Hockett - 8:15pm - Aaron Tindall, tuba