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Guest Artist Recital: Esclats, percussion

Esclats

Juan Ponsoda

Antonio Sola

Enrique Gonzalez

Juan F. Carrillo

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ITHACA COLLEGE

SCHOOL OF MUSIC

VISITING ARTISTS SERIES 2007-8

ESCLATS

Juan Ponsoda, percussion
Antonio Sola, percussion
Enrique González, percussion
Juan F. Carrillo, percussion

Ford Hall
Friday, September 14, 2007
8:15 p.m.

ITHACA

PROGRAM

WoodenDrum

Thiès	Pere J. Puértolas (b. 1949)
Ancestry*	César Cano (b. 1960)
RRRR	Andrés Valero (b. 1973)

INTERMISSION

Burrundi*	Andrés Valero
Mantra II	Ramon Humet (b. 1968)
Route 666	Gordon Stout (b. 1952)
Nordic Peace	Tobias Broström (b. 1978)

* World Premiere, dedicated to *Esclats*

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PROGRAM NOTES

Thiès (2001)

Pere J. Puértolas (Spain) 6'

Thies, written by Spanish composer Pere J. Puértolas, was commissioned by the Catalan group Percussions de Barcelona; and it was premiered in February 2001 during the Fourth Avuimúsica of the Catalan Composers Association at L'Auditori de Barcelona. *Thiès* is the second work of a trilogy that explores the evolution of the tribes of Africa through the rhythms and sounds heard in their rites and celebrations.

Ancestry (2007)

Cesar Cano (Spain) 10'

Ancestry, Op. 67, is written for four percussionists playing numerous instruments, though the performers are paired playing identical instruments: two vibraphones and two marimbas. The title suggests that the listener think about the historical background of the music, with the percussion instruments as its magical ancestors. The most primitive emotion of sound is united with the most sophisticated expression of the human intellect. The number *Two*, a symbol of human duality, and the number *Seven*, which is the symbol of mysticism and religion, are essential elements of the work. They are present in the choice of the instrumental pairings (duos), the creation of rhythmic cells and patterns, and the dual serial content that drives all the melodic, harmonic and sometimes the rhythmic material, in the morphology of the motives and chords.

Ancestry was completed on July 17, 2007, and is dedicated to Esclats.

RRRR (2001)

Andres Valero (Spain) 7'

In this piece the composer explores all the musical resources or possibilities of the snare drum. In addition to the richness of its dynamics, the snare drum also has timbral variety (supported and emphasized by certain voicing effects) and expressive versatility through its articulation possibilities. Furthermore, different pitches can be obtained by playing on different areas of the drumhead. Such possibilities are further multiplied with the use of four different drumhead sizes and snare drums that offer us different melodic facilities that are highlighted in measures 112 to 119. In this passage the snare drum renders a "melodic" quotation from the beginning of Franz Schubert's *Symphony No. 9 in C Major*, D944 "The Great".

Burrundi (perc. quartet version 2007)

Andres Valero (Spain) 10'

While over the years I have been interested in ethnomusicology, in general, I have been drawn to the music of Africa for its inexhaustible rhythmic wealth. Sometime ago I was fortunate to have attended a performance by The Drummers of Burundi, during which I was impressed not only by the rhythmic force of their dances, but also by the fact that one set was a collaboration by members of two rival groups (Hutus and Tutsis) from a country destroyed by civil conflicts.

This work was inspired by the force of the rhythmic ostinati of these dances. I shall not forget how after more than one hour of pure energy on the stage, the audience seemed to have been hypnotized; it was impossible for their bodies to not have unconsciously moved to the sound of those drums. This work was awarded the First Prize and the Special Prize of The Public (second category) at the *First International Contest of Compositions for Percussion Ensembles*, in Marmande (France), organized by the association Percus 47. The premiere place in stage Vacances Percutantes 2006 (Marmande, 22 of July).

***Mantra II* (2002)**

Ramon Humet (Spain) 7'

Humet wrote *Mantra II* in homage to German composer Karlheinz Stockhausen, who opened the door to a more holistic perception of music. This composition unites the sonorous parameters of frequency, time, form, and spectrum. Ramon Humet, a recent winner of the Olivier Messiaen International Composition Prize, has also won the XXIV Queen Sofia Composition Prize, and Joaquin Rodrigo Villa de Madrid Composition Prize.

***Route 666* (2004)**

Gordon Stout (USA) 10'

Route 666 was commissioned by Leigh Howard Stevens, and was completed in early June 2004. It received its premiere performance a year later at the Valley of the Arts Festival in Hungary, with the composer playing marimba and the Amadinda percussion ensemble.

The composition derives its material from a series of chords heard at the very beginning of the piece. As the composition proceeds, these chords are recycled over and over, sometimes with other chords superimposed on top of them. In this way, the piece travels down a long a fairly straight road, and thus the use of Route 66 in the title. By the time I finished the piece, I realized it was "devilishly difficult." That's why it became *Route 666*.

The instrumentation for the ensemble parts--two keyboard and two percussion--is left up to the discretion of the performers. They can choose instruments from their own unique inventory, based on certain loosely requested suggestions. It is my hope that this will help each performance to be sonically unique and different.

Nordic Peace (2003)

Tobias Bronstrom (Sweden) 10'

One of the set-ups calls for a drum set without toms. The other set-ups include toms, bongos, timbales, kickdrum, cow bells, wood blocks, opera gongs and shaker. Traditional drum set ideas are applied in a different way.

ESCLATS

Esclats, a percussion quartet formerly known as OSA, has performed in concert throughout Spain, at the XIII International Percussion Festival Puerto Rico in 2006 and is embarking on its first USA Tour in September 2007. The quartet's diverse programming can feature nationalistic works and can include collaborations with instrumental and vocal soloists and actors. Since 2002, the ensemble has offered a pedagogical course, International Percussion Course—Alcoy, which is attended by internationally renowned percussionists. Esclats also gives master classes on ensemble performance practice and rehearsal techniques.

The ensemble has premiered numerous works, including those by Daniel Adams, Anders Astrand, Clarence Barber, Llorenç Barber, Tobias Brostrom, Howard J. Buss, Cesar Cano, Angel Ferrando, Mark Ford, David Gillingham, Eckhard Kopetzki, David Liptak, Roland Schmidt, Leon Stein, Kai Stensgaard, Gordon Stout, and Nigel Westlake.

Esclats has collaborated with international percussionists such as Amy Lynn Barber, William Moerch, Gordon Stout, Nancy Zeltsman, Markus Leoson, Ivana Bilic, and with numerous countrymen including percussionists Pedro Estevan, Jordi Francés, and Carolina P. Alcaraz; flutists José Mira and Rafael Casasempere; clarinetist Julio Fresneda; soprano Diana Muñoz; actors Pep Sellés and Joan Gadea; and directors Jordi Bernàcer and Àngel Lluís Ferrando.

The members of Esclats are NP Drums (Nova Percusió) and REMO artists.

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drums

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