

PERCUSSIVE NOTES

Vol. 61, No.5, October 2023

P A S I C

PASIC

PREVIEW

ISSUE

NOV. 8-11

2023

INDIANAPOLIS, IN

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION

touches people when they are moved to compliment a player as a musical soul. Music itself is what moves us to reveal our core values, no matter what they are, when we perform with all of who we are in the moment. Music, I believe, is the sound of the soul, and sometimes the voice of it, as anyone who has ever cried because of hearing music knows. There is no compliment for that. If at the end of a day, there is still a remnant of something music gave me, in whatever small reality that might be, then perhaps I didn't get in the way of the music being music, doing what music does, which is more than I can. When I believe in the power of giving up power, of being an instrument in the hands of music, I can let my soul sing and be the song. That's a good day. Not every day. But that's why we practice. And that's what makes practice and learning an adventure: learning more and more to be an instrument of the music, to have a conversation with the music. Aldo, Anders, and I are the color palette. Music will paint with us.

In those best days, I forget that I am a musician and become Music in the Moment. I get to be the music, and the music is all of us together, and me together with all of my versions of self: the playing me, the listening me, the me of emotions, the me that is somewhere outside watching, the me that is talking with my friends, and the me that is not self-conscious about laughing or crying or being surprised or nervous, and the me that doesn't care what anyone thinks because soulful music doesn't care what anyone thinks. Because Music in the Moment is a safe space, a magical space, a space that is open for asking questions, including the ones that don't have an answer — especially the ones that don't have an answer yet — because the music is more than we can ever imagine; even I don't understand how it makes me feel. And when we feel that way, any of us, that is our musical soul. That is the soul of the music in us. That's my belief. In the moment of music, we are all musical souls.

Julie A. Spencer is active as a composer, marimba soloist, percussionist, pianist, vocalist, teacher, and visual artist. A graduate of the California Institute of the Arts and the Eastman School of Music, Spencer's marimba techniques and compositions were the subject of the doctoral dissertation *The Grateful Marimbist* by Dr. Eric Middleton. She is published by Norsk Musikforlag, Norway and is a multi-instrumental contributor to the library of the Ekwe digital music platform. PN

PERCUSSION ENSEMBLE Sessions

MCKINNEY HIGH SCHOOL PERCUSSION ENSEMBLE IPEC Showcase Concert Friday, Nov. 10, 9 AM

This showcase performance from the IPEC-winning McKinney High School Percussion Ensemble will feature guest performers Paul Rennick and Lalo Davila.

The McKinney High School Percussion Ensemble is proud to represent McKinney, Texas at PASIC. MHS Percussion has recently been named a Foundation for Music Education Commended Winner (2022) and was awarded 2nd Place in the Black Swamp Percussion Ensemble Showcase Large Division (2023). The percussion program is under the direction of Tyler Nechamkin, and the MHS Royal Pride Band is led by Brandon Fisher.

FLORIDA STATE UNIVERSITY PERCUSSION ENSEMBLE IPEC Showcase Concert Friday, Nov. 10, 10 AM

The FSU Percussion Ensemble has performed at three PASICs (2023, 2011, and 2007) and their most recent video of Pat Metheny's "First Circle" garnered over 66K views over the 2022-23 school year. FSUPE's commercial CD recordings volumes one through four have garnered critical acclaim from percussionists, non-percussionists, and professional audio engineers, as the group continues to champion new composers, commission new arrangements, and deliver high-energy performances at home and around the country.

KEYBOARD Session

TOMASZ ARNOLD Marimba Trips Saturday, Nov. 11, 4 PM

This recital includes famous and unknown Polish-American works for solo marimba. The first of the series "Marimba Trips" involves literature from Poland and USA presented together in a structured and curated recital program with a short commentary on the performed works. The heart of the idea is to introduce Polish marimba literature to American percussionists as well as milestones of American literature unknown in Poland to the Polish musicians. The recital includes "Marimba Variations" by Charles Wuorinen, "Isabelle Dances" by Steven Stucky, "Agnessimo-Africanissimo" by Witold Szalonek, and two new additions to the marimba repertoire composed by Tomasz Arnold and Ania Vu. The project is carried out under the Republic of Poland's Minister of Culture and National Heritage Grant.

Tomasz Arnold is a percussionist and composer from Krakow, Poland. He is an active solo, chamber and orchestral performer with areas of focus that include solo marimba, mallet percussion chamber performance, timpani in orchestral settings, and performing contemporary and historical music on marimba. Tomasz performed concerts as a soloist and chamber musician in USA, Poland, Germany, France, Bulgaria, Lithuania, China and Mexico. He is a founding member of the ensemble Arnold & Fraczek Percussion Duo and a percussion section leader and timpanist of the Cracow Philharmonic. He holds a Bachelor of Music degree in percussion and composition from the Eastman School of Music and a Master of Music degree in classical percussion from the Manhattan School of Music. Tomasz also holds a Master of Arts degree in composition from Wesleyan University, a PhD degree in composition from the University at Buffalo, and is pursuing his second doctorate in percussion performance at the Krzysztof Penderecki Academy of Music in Krakow.