

"VII. *Canaries*" from *Eight Pieces for Four Timpani* (1949) *Eight Pieces for Four Timpani* has become a standard work in the percussion literature. These pieces are studies in metric modulations and require the performer to learn how to move smoothly in between time signatures and tempi. "Canaries" in particular asks the timpanist to perform extended techniques such as dead stops on the timpani head and striking the instrument in non-traditional beating spots. "Canaries" is named after the Canary Islands and is based on the dances of their people from the 16th and 17th centuries.

Ilijas (1996) is a rhapsodic composition titled after a small town in the former Yugoslav republic of Bosnia. It has clear associations with folk tunes of that picturesque Balkan area as well as mixed rhythms and tonal scales whose roots could be found even further east. In the introduction of the piece, Zivkovic calls for a very unusual marimba technique that produces sounds intended to remind us of a Franz Liszt grand piano sound. The middle part, however, uses typical marimbistic patterns masterly composed in a number of various odd meters with the melody played in octaves by the right hand.

The Anvil Chorus (1991) was inspired by the work songs of medieval blacksmiths. In order to avoid harming each other or getting into each others way, the blacksmiths would sing songs to help coordinate the beating patterns of their work. Lang took these ideas and created a piece using mathematics and patterns with his inspiration in mind. "The Anvil Chorus" has become a standard in solo multiple percussion literature and is known as a highly advanced piece of music.

Prelude and Blues (1994) is an unaccompanied, four-mallet, solo vibraphone composition in which Brazilian percussionist Ney Rosauero explores the jazz vibraphone idiom. Inspired by the surroundings of his doctoral studies at the University of Miami, Rosauero's seven-minute composition is freely composed in A minor (with modal references to A Locrian and D Dorian). The rubato "Prelude" serves as an introduction into a traditional blues in A minor. In the "Blues," the left hand accompanies the sparse, yet effectual, melodic right hand within the rhythmic context of a moderate swing feel.

Sculpture 3 "...the form and tempo sequence of which could almost be called classical, bases it's material on the musical language of pop and jazz. The melodic simplicity does not preclude the possibility of refined variants and developments contained within. Thus, the first part's simple syncopated melody, apparently borrowed from pop, experiences an artistic blossoming through its gradually livelier accompaniment. Like wise in the middle part ("waltz") the possibilities of a seemingly plain 3/4 melody receive an extended interpretation: through colorful chord accompaniment, through dialogue with inserted gestural flourishes and through overlapping melodic variations." - *Pauasser*

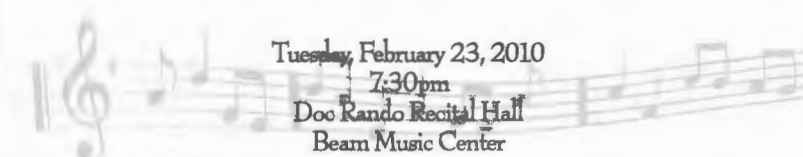


College of Fine Arts ~ Department of Music

Presents

A Junior Recital

Melaney Scarberry,
Corene Peltier,
Melody Loveless,
percussion



Tuesday, February 23, 2010

7:30pm

Doc Rando Recital Hall
Beam Music Center

~ Program ~

Batterie de Timbales (March for two pairs of kettledrums)	Jacques and Andre Philidor (1657-1708), (1652-1730)
Tambourin Paraphrase	Keiko Abe (b.1937)
Piacer d'amor	Keiko Abe (b.1937)
Naglfar Mvt. 1 Nail Ferry	Casey Cangelosi (b.1981)
Canaries	Elliot Carter (b.1908)
Ilijas	Nebosja Zivkovic (b.1962)
Anvil Chorus	David Lang (b.1957)
Prelude and Blues	Ney Rosauro (b.1952)
Sculpture 3	Rüdiger Pawassar (b.1964)

Melaney, Corene and Melody are students of Dean Gronemeier, Timothy Jones and Alex Stopa. This recital is offered in partial fulfillment for the degree of Bachelor of Music.

Batterie de Timbales (1685) The march for two pairs of kettledrums is one of the first written compositions for timpani. The Philidor brothers first performed this work in 1685 for King Louis XIV at Versailles. Caldwell Titcomb first published it in the *Journal of the Galpin Society* IX, June 1956, and the edits to this version were made by Timothy Jones and Gary Cook.

Tambourin Paraphrase (1993) Keiko Abe is not only famous for her compositions, but is also known for her virtuosity on the marimba as a performer and for her contributions to extending the range of the instrument. As an artist, Abe has toured the world to perform and speak about music and the marimba. "Tambourin Paraphrase" is based on the theme of a French folk song that Abe heard being sung by children while she was in Paris. This piece is a playful one and involves the player using special mallet techniques such as striking the edge of the bar with the shafts of the mallets, dead strokes, and clicking the handles of the mallets together.

Piacer d'amor (2002) Translated means "The Joy of Love." This is a classical French love song composed by Jean Paul Martini (1741-1816). The lyrics are from a poem by Jean de Florian (1755-1794), from his romance *Célestine*. In this adaptation of the theme by Martini, Keiko Abe utilizes her unique compositional voice to showcase the marimba's solo performance abilities. The theme and variation technique used by Abe sets the melody in ways both innovative and beautiful.

The joys of love last but a moment.
The grief of love lasts a lifetime.

I've given up everything for the ungrateful Sylvia.
She is leaving me and taking another lover.

The joys of love last but a moment.
The grief of love lasts a lifetime.

"As long as that water flows gently
Towards that brook at the edge of the meadow,
I'll love you," Sylvia repeated to me.
The water still flows. She has changed though.

The joys of love last but a moment.
The grief of love lasts a lifetime.

Naglfar (2009) In Norse mythology, the Naglfar signals Ragnarök (a series of battles and natural disasters that will end the world for humans and Gods). The Naglfar is said to be made up entirely from finger and toenail clippings of the dead. When enough people have passed and thus enough materials are collected, a great flood will release the Naglfar and announce the beginning of the end. The word itself translates to a double meaning of "Nail Ferry" and "Wraith Ferry". Even today in some Scandinavian cultures it is customary to trim the nails of the dead before burial, consequently prolonging all existence. - Cangelosi