

Fall 12-1-2014

Marshall University Music Department Presents a Senior Recital, Chris Scarberry, Percussion

Chris Scarberry

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School of Music and Theatre

Presents

Senior Recital Chris Scarberry, Percussion

With special guests:

Dr. Wendell Dobbs, Flute
Members of the Marshall University
Percussion Ensemble, directed by
Professor Steve Hall

Monday, 01 December 2014
Smith Recital Hall
7:30 P.M.

Program

Suite for Vibraset Mark Haas (b. 1985)
I. Drummaphoning
II. Metallic Things
III. Bing, Bang, Boom
vibraset

Three Pieces for Five Timpani Kenneth LaFave (b. 1951)
I. Scherzetto
II. Chant
III. Fanfare
timpani

Ilijas Nebojsa Zivkovic (b. 1962)
marimba

There will be a 10-minute intermission

Kembang Suling - Three Sketches of Asia for Flute and Marimba Gareth Farr (b. 1968)
Movement II
Movement I
Dr. Wendall Dobbs, flute
Chris Scarberry, marimba

Three Dances for Solo Snare Drum Warren Benson (1924-2005)
I. Cretan Dance
II. Fox Trot
III. Fandango
snare drum

Suomineito Nebojsa Zivkovic (b. 1962)
vibraphone

La Bamba Traditional/Arr. William Cahn
Chris Scarberry, xylophone
Members of the Marshall University Percussion Ensemble

This program is presented by the College of Arts and Media through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cam/music.

Mark Haas was born 09 September 1985, in Cross Lanes, West Virginia, and currently resides outside of Los Angeles, California, with his wife and son. He is a graduate of Marshall University and the University of North Carolina School for the Arts. From the composer's website:

Mark Haas is an award-winning composer who specializes in music for TV and film. His music has been used by various media groups in the commercial industry. He has collaborated with companies associated with networks such as ABC, NBC, CBS, FOX, ESPN, Discovery, History, TLC and others.

Three Pieces for Five Timpani by Kenneth LaFave was premiered by former New York Philharmonic principal timpanist Roland Kohloff. The first movement, *Scherzetto*, is a lively, rhythmic movement in 3/8. The second movement, *Chant: "Do whatever you like, with the knowledge of God in your pocket," Sri Ramakrishna*, presents a slow, somber feeling with many moments of sustained pitches over and under the melodic chant. The third movement, *Fanfare*, is thematic and a little bombastic at times, but has moments of pause that build to climactic delivery of the fanfare theme.

Kenneth LaFave was born 04 December 1951 and studied with Robert Muczynski and Robert McBride at the University of Arizona, as well as with Pulitzer Prize-winning composer Ned Rorem at the Atlantic Center for the Arts, Florida, and with TV composer Mark Snow at New York University.

Ilijas by Nebojsa Zivkovic is titled after a Bosnian town (former Yugoslav Republic) and presents a rhapsody of Balkan and Slavic influences in cadenza-like passages and driving, mixed-meter passages. Born in part of Yugoslavia that is now Serbia, much of Zivkovic's music expresses folk-music

and nationalistic attributes from this region, as well as those influences of his German education and (current) residency. Many of his works are as diverse from each other as his own personal background.

Nebojsa Zivkovic was born in 1962, in a region of the Yugoslav Republic that is now in Serbia. As a composer, Zivkovic has popular compositions for many mediums and styles, but none more well-known than his works in percussion and fewer composers write as such a wide range – his "Funny Mallets" series of education books are rather accessible, while his complex, advanced works are often performed well only by high-level musicians.

Kembang Suling was composed while Gareth Farr was the composer-in-residence for the Chamber Music New Zealand. The second movement sets an eerie tone that is somber, reverent and picturesque. The first movement delivers the exotic flair of Balinese gamelan with constant, driving rhythms and high energy.

From the composer's notes:

II. The haunting sounds of the Japanese shakuhachi flute float out over the warm echoes of the rolling landscape.

I. On the magical island of Bali, flowing gamelan melodies intertwine with the sound of the suling (Balinese bamboo flute) to form rich colourful tapestries. The marimba and flute start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence, straying further and further from the marimba melody. An argument ensues – but all is resolved at the climax.

Suomineito by Nebojsa Zivkovic translates to “Finnish girl” in the language of the Suomi people of Finland and draws inspiration from the Finnish hump, “Heili Karjalasta” – meaning “a friend from Karelia” (a region that used to be governed by Finland). Very reflective and lush, *Suomineito* is an expression of the powerful emotions and delicate subtleties of love, lust, passion and seduction... Zivkovic’s wife is not Finnish.

Three Dances for Solo Snare Drum was composed in 1961 by Warren Benson and was dedicated to his teacher, Selwyn Alvey. It was one of the earliest examples of compositions for solo snare drum in Western music – just a few years prior, Michael Colgrass’ *Six Unaccompanied Solos for Snare Drum* was composed in 1955. This first movement of this piece, *Cretan Dance*, combines inspirations from the traditional dances from Crete – the Kastrinos, Pentozalim, Syrto and Sousta. There are sections of high-energy, high-volume, high-speed ideas and other sections of quite, calming ideas. The second movement, *Fox Trot*, takes inspiration from the Vaudeville-era ballroom dance of Harry Fox. Although notated in straight time, many performers prefer to swing the piece. The last movement, *Fandango*, is loosely based on the Spanish folk and flamenco music of the 18th Century and requires high-speed playing by the performer.

Warren Benson was born 26 January 1924 and is best known for his compositions for wind ensemble and percussion – *The Solitary Dancer* and *The Leaves Are Falling* are two of his most-popular works of more than 150 publications.

Suite for Vibraphone by Mark Haas was commissioned for Chris Scarberry in 2008. Beyond the quantity of instruments, a cable-operated hi-hat stand is required and an extended-length transmission-linkage for the double-bass pedal must be special-ordered or fabricated; additionally, a heel-toe technique must be applied and executed in order to simultaneously manipulate two pedals with a single foot – it was premiered with the bass-drum pedal and vibraphone pedal being operated by the right foot. Throughout large portions of this work, ostinato patterns flow under melodic content, but such ostinati are not limited to the hi-hat and bass drum.

The first movement, *Drummaphoning*, weaves melodies through the vibraphone and the toms to create a conversation between the two voices, although operated by a single performer. *Metallic Things* is a free and inquisitive exploration of the various timbres the vibraphone has to offer in this configuration. *Bing, Bang, Boom* was actually the first movement to be composed, but as the other movements developed, it was clear that this was the finale. More new timbres and ostinato patterns are presented in this 10/8-metered dance of footwork, left-hand pedal tones and right-hand dexterity. If you brought a hat, hold onto it!

La Bamba came from the Mexican state of Veracruz over 300 years ago. Percussive Arts Society Hall of Fame member William Cahn, arranged this piece for marimba quartet in 1993, while a member of the famed percussion group, Nexus – with Bob Becker, Robin Engleman, Michael Craden, Russell Hartenberger and John Wyre. This lively arrangement is reminiscent of the Guatemalan marimba groups and is popular as-is, with percussion accompaniment, or with the soloist on xylophone as well.

I would like to thank my parents, Irvin and Nellie Scarberry, for ALWAYS being my greatest strength and constant support – I love you beyond words. THANK YOU to Professor Steve Hall, who has been my primary, applied instructor and a close mentor and friend for the majority of my academic career (and has put up with me all this time); without him, I would *not* be who I am today. THANK YOU to Dr. Ben Miller who has also been a source of great wisdom and teaching inspiration. THANK YOU to Dr. Wendall Dobbs for trusting me with *Kembang Suling* and giving me the opportunity to perform it together. THANK YOU to Dr. Vicki Stroehrer for years and years of musical and professional education – even when I wasn't a good student, nothing went unnoticed and I learned so much that I've applied in so much of my career. Big thanks to the members of the Marshall University Percussion Ensemble for supporting me musically, professionally and through great friendships.

Last but not least, THANK YOU for attending my senior recital. It's been a long time coming and I truly hope you enjoyed it. **I am honored and humbled** that you would spend these moments of your lives with me on such a special night.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Fine Arts degree in Music Performance. Mr. Scarberry is a currently student of Professor Steve Hall and has previously studied with Dr. Ben Miller, Mr. Greg Radcliff, Mr. Jamie Martin and Mr. David Wilson during his time at Marshall University.



The Marshall University Department of Music is grateful for the support of many families and individuals who help make our department strong and vibrant. For more information about this or other music events, please call (304) 696-3117.

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