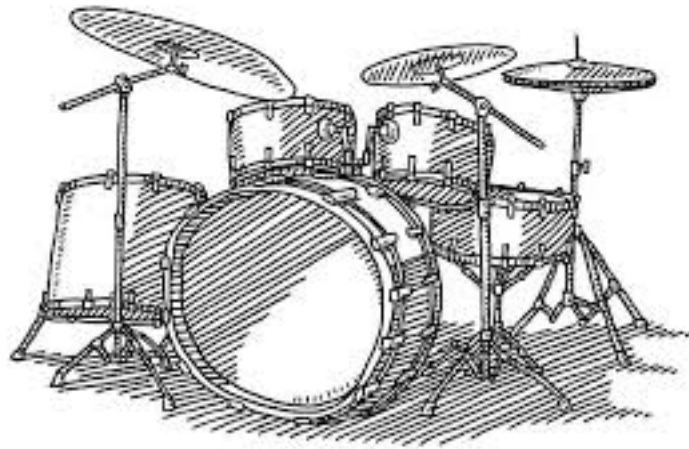


EWU Music presents

Skylar Ray Garvin
Senior Percussion Recital

Assisted by
Cole Rosaia, bass
Dr. Michael Waldrop, piano

November 30, 2023
7:30 pm
Music Building Recital Hall



Presented in fulfillment of the requirements for
Bachelors in Music Education
Student of Dr. Michael Waldrop

Program

Style Suite for Solo Snare Drum

Orchestral
Rudimental
Jazz

Murray Houloff
(b. 1948)

Skylar Garvin, snare drum

Too Blue

Victor Feldman
(1934-1987)

Skylar Garvin, vibraphone
Cole Rosaia, bass

Fragments For Timpani

John Beck
(b.1935)

Skylar Garvin, timpani

Tune for Mary O.

Rich O'Meara
(b. 1957)

Skylar Garvin, marimba

Reflection

Ray Bryant
(1931-2011)

Skylar Garvin, drumset
Cole Rosaia, bass
Dr. Michael Waldrop, piano

Program Notes

Style Suite

Murray Houliiff has had an extensive career in percussion education on the East Coast and is a native to the New York area. *Style Suite* is a collection of pieces for the snare drum that touch on the three biggest styles of snare drumming: orchestral, rudimental, and jazz. The first movement titled *Orchestral* exemplifies the subtleties of orchestral snare drum playing, challenging the player to be intentional with phrasing, ornaments, and dynamics. The second movement titled *Rudimental* is based on traditional rudimental style drumming and focuses on several rudiments including but not limited to, double stroke rolls, flams, and drags. Movement three titled *Jazz* accurately uses techniques and phrasing developed in jazz literature to showcase the characteristics of jazz drumming authentically.

Too Blue

Too Blue written by Victor Feldman is a superb example of how the vibraphone is used in jazz settings. This piece challenges the soloist by using four-mallet technique which allows the soloist to play the melody and chords simultaneously. This technique also allows the vibraphonist the ability to comp chords for other soloists. Victor Feldman has been recognized as a virtuosic vibraphonist, pianist, and percussionist. Feldman played with many influential musicians such as Benny Goodman, Cannonball Adderly, Miles Davis, and the members of Steely Dan. *Too Blue* was first featured on the 1958 release *The Arrival of Victor Feldman* which includes Scott LaFaro on bass and Stan Levey on drums.

Fragments For Timpani

Fragments written by John H. Beck challenges the developing timpanist by applying foundational timpani techniques to an ever-changing meter accompanied by a wide dynamic range. John H. Beck has been a pillar in the percussion community over many years, he has served in several administrative roles within the New York chapter of the Percussive Arts Society and has an extensive career as an orchestral timpanist.

Tune for Mary O.

Rich O'Meara's *Tune for Mary O.* is a lyrical work with a minimalistic influence. Based on Irish folk themes, *Tune for Mary O.* is a piece that challenges the soloist to use a blend of lateral sticking techniques to create melodic and accompaniment patterns. The final section of this piece marked *Serene* differs from the Irish folk influences from earlier sections. When asked, O'Meara stated that the final section was a representation of his mourning and feelings due to the loss of his sister Mary, who died tragically and unexpectedly. Rich O'Meara is most known for his compositions for marimba which are performed and recorded worldwide. O'Meara is also an active member of the experimental music scene and has produced three albums with Colla Parte, a quartet that creates music in the moment.

Reflection

Reflection from the 1958 album *We Three* is an example of the fusion between Latin American music and jazz. This piece originally featured Phineas Newborn on piano, Paul Chambers on bass, and Roy Haynes on drumset. Roy Haynes' superb playing ability is demonstrated through two solos throughout the piece.

These solos have been transcribed and challenge the player to play with ease through fast passages, change rhythmic stresses based on feel, and perform with diligent articulation.