

UNLV

Department of Music
College of Fine Arts

presents a

Doctoral Recital

Glenn Webb, percussion

PROGRAM

Glenn Webb
(b. 1966)

By Some Accounts...

Thomas DeLio
(b. 1951)

wave/s

Gitta Steiner
(1932 – 1990)

Four Bagatelles

I. $\frac{1}{4}$ note= c. 60

II. $\frac{1}{4}$ note= c. 48

III. As fast as possible

IV. $\frac{1}{4}$ note= c. 66

John Cage
(1912 – 1992)

Composed Improvisation for Snare Drum Alone

Raymond Helble
(b. 1949)

Sonata Brevis

I. *Allegro ma non troppo*

II. *Adagio molto espressivo*

III.

David Horne
(b. 1970)

Pulse

*This performance is in partial fulfillment of the requirements
for the degree Doctor of Musical Arts in Applied Music*

Glenn Webb is a student of Dean Gronemeier and Timothy Jones

Saturday, May 7, 2011

3:30 p.m.

Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas

By Some Accounts... Glenn Webb 1966-

Timpani

By some accounts... comes from the idea that there are at least two opinions for every topic. For instance, whether timpani can be used as a melodic instrument.

wave/s Thomas DeLio 1951-

multi-perc + marimba

The most striking characteristic of DeLio's music is his use of long periods of silence. In a few of his pieces, the total duration of the silences is greater than the total duration of the musical material. DeLio's use of silence is to frustrate the listener's memory. The natural tendency of listeners is to process sounds by putting them in the context of sounds that proceed and follow them. This is a natural process, and most music relies on this contextualization to create coherent musical ideas. DeLio, however, attempts to isolate musical material by use of silences, so that each sound or gesture can be appreciated individually. The listener hears a gesture, followed by a long span of silence, and by the time the next gesture occurs, the listener has forgotten what the preceding gesture had sounded like. - Ty Forquer.

Four Bagatelles Gitta Steiner 1932-1990

Vibes

American composer, pianist, teacher, and poet. She studied composition at the Juilliard School with Vincent Perichetti, Gunther Schuller, and Elliott Carter, and gain several awards. She was co-founder of the Composers Group for International Performance (1968) and taught at Brooklyn Conservatory. Her works for percussion are particularly well known. - Catherine Parsons Smith, Norton/Grove Dictionary of Women Composers

Composed improvisation for snare drum alone John Cage 1912-1992

An 8-minute piece divided into three sections with lengths determined by chance. The first section (0:00-2:45) has 7 events. The second section (4:15-6:00) has two events. The third section (6:00-8:00) has three events. The number of sounds in each event may range from 1-64 and are determined by chance. Each event uses two beater selected by chance. The drum may or may not be prepared.

Sonata Brevis Raymond Helble 1949-

Vibes

Mr. Helble's music is recognized for its technical excellence, distinctive motivic material, contrapuntal dexterity, and highly polished finish, whether he writes in a tonal, modal, atonal, or serial manner. Of his 50+ published works, many have been in print for 30 years, and continue to find a market.

Due to his long association with marimba virtuoso Leigh Howard Stevens, Helble has produced a large set of works both for the marimba and the percussion ensemble that are standard repertoire.

Pulse David Horne 1970-

Pulse was written in January 1994. Though the title may suggest music that is sharply rhythmic and regular, the nature of the piece is better understood by the meaning of "pulse" as a heartbeat. Throughout the work there are unpredictable alterations between extremes of energy and tranquility. Owing to the nature of the instrument, however, these extremes are very closely linked. On the marimba the sounds of a sustained line of chord is only an illusion, being the result of a rapid tremolo. In reality, what sounds "fast" in this work is indeed considerably slower in terms of mallets striking the bars, than the calmer sections. This paradox is exploited throughout the piece by the way in which slower and faster repetitions are played against each other, often with seamless overlapping. In writing for the marimba I wanted above all to compose music that was expressive, lyrical, and intimate. - David Horne