UNLV | Department of Music
College of Fine Arts

presents a

Doctoral Recital
Glenn Webb, percussion

PROGRAM

Lou Harrison
(1917–2003)                      First Concerto for Flute and Percussion
Earnest, fresh, and fastish
Slow and poignant
Strong, swinging, and fastish
Candice Behrmann, flute

James Romig
(b. 1970)                        Percussion Concerto
Portraits
Landscapes

Ney Rosauro
(b. 1952)                        Concerto for Vibraphone
Recitative
Acalanto (Lullaby)
Vivo–Presto

Derek Baker, percussion
Amanda Morrill, percussion
Jared Radmall, percussion
Zac Webb, percussion

Bailey Campbell, percussion
Kylee Paulsen, percussion
Chris Raybould, percussion

This recital is presented 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, December 1, 2012  7:30 p.m.  Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
PROGRAM NOTES

First Concerto for Flute and Percussion Lou Harrison (1917–2003)

Candice Behrmann, flute

I. Earnest, fresh, and fastish
II. Slow and poignant
III. Strong, swinging, and fastish

Harrison’s First Concerto was originally written for two percussionists in 1939. The apparent simplicity of the concerto is deceptive: Harrison has built in subtle complexities such as an intricate interlock between melody and percussion lines.

Harrison always began his compositional process by devising a set of “controls” that served as restraints on his seemingly limitless imagination. As he developed each work, he treated these controls like rules in a game of solitaire; and he never allowed himself to cheat. In the case of the flute concerto, the restriction was one he called “interval control,” a simple, yet rigorous, limitation that he continued to use as late as the 1980s: Only three melodic intervals are permitted—in this case, the major second, minor third, and major seventh (ascending or descending).

The second movement of the concerto is marked “Slow and poignant.” Here Harrison features bells and gongs supporting a supple and flexible melodic line.

The final movement features a series of measures in 4/8, 6/8, 3/8, and 5/8 repeated throughout the movement by the percussion. The flute part rhythmic divisions vary from the ostinato of the percussion but always equal eighteen beats in a phrase.

Percussion Concerto James Romig (b. 1970)

I. Portraits
II. Landscapes

Percussion Concerto, commissioned by a consortium of twenty-five percussionists from the United States and Europe, was composed in late 2009 and early 2010 during sabbatical leave from Western Illinois University and as part of an artist residency at Petrified Forest National Park. The work comprises two movements (titled Portraits and Landscapes) that may be performed together (in either order) or individually. Each movement may be performed as an unaccompanied solo, or with a variety of accompaniments.

Concerto for Vibraphone Ney Rosauro (b. 1952)

Derek Baker, Bailey Campbell, Amanda Morrill, Kylee Paulsen, Jared Radmall, Chris Raybould, Zac Webb, percussion

I. Recitative-Allegro
II. Acalanto (Lullaby)
III. Vivo–Presto

The work is written in three movements and has a bridge connecting the last two movements without pause. The first and last movements are constructed over a mixed scale that combines lydian and mixolydian modes, which are quite often found in the folk music of northeastern Brazil.

The first movement develops from a chromatic theme, presented in a slow tempo in the opening measures of the work, and represents the constant life struggle of the poor people in the dry lands of northeastern Brazil.

The second movement is based on the Brazilian folk lullaby called Tutú Maramba, and depicts a child’s peaceful passage to a dream-filled slumber. The effect of different timbres produced on the vibraphone with recalls the sound of music boxes used to full children to sleep.

The last movement depicts the flight of seagulls, which was inspired by time spent by the composer at Ipanema Beach in Rio de Janeiro, while watching a breathtaking view of the sun setting over the Arpoador rock formations.