



College of Fine Arts

presents a

Junior Recital

Max Feld, percussion

Ryan Harrison, percussion

Caleb Pickering, percussion

PROGRAM

Max Roach (1924–2007)	Blues For Big Sid
Mark Glentworth (b. 1960)	Blues For Gilbert
William Cahn (b. 1946)	Raga No. 1
Claude Debussy (1862–1918) arr. by Naoko Takada	Arabesque No. 1
Andy Harnsberger (b. 1967)	DIN

*This recital is presented in partial fulfillment of the requirements for the degree
Bachelor of Music in Music Education.*

Max Feld is a student of Timothy Jones and Dean Gronemeier.

Saturday, October 4, 2014

3:00 p.m.

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

Program Notes

Blues For Big Sid - Max Roach (1924–2007)

Max brought a level of intellect to the drum solo that had not been achieved prior to the bebop era. His solos were highly melodic and often followed a pattern of increasing technical virtuosity. Typically he would present a theme(s) in four bar segments of call and response using highly syncopated "hand-foot" figures. Next he would embellish them with the use of double stops or triplet-based figures. The conclusion generally involved a form of motivic development that utilized sixteenth notes or triplet based double stroke rolls. – *Chris Munsen, percussionsessions.com*

Blues For Gilbert - Mark Glentworth (b. 1960)

Mark Glentworth's initial study of percussion began with Prof. Gilbert Webster at the Manchester College of music. When Glentworth heard of Webster's death, in 1985 he composed this piece in his memory. While not a formal blues composition, this piece is Glentworth's attempt to express his mood in reaction to his teacher's death. – *Wesley Schulz, senior recital program notes*

Raga No. 1 - William Cahn (b. 1946)

Raga, also spelled *rag* in northern India, or *ragam* in southern India, is interpreted from Sanskrit, meaning "color" or "passion". In the classical music of India, Bangladesh, and Pakistan, raga is a melodic framework for improvisation and composition. A raga is based on a scale with a given set of notes, a typical order in which they appear in melodies, and characteristic musical motifs. The basic components of a raga can be written down in the form of a scale (in some cases differing in ascent and descent). By using only these notes, by emphasizing certain degrees of the scale, and by going from note to note in ways characteristic to the raga, the performer sets out to create a mood or atmosphere (*rasa*) that is unique to the raga in question. There are several hundred ragas in present use, and thousands are possible in theory - *Bruno Nettl, britannica.com*

Arabesque No. 1 - Claude Debussy (1862–1918) arr. by Naoko Takada (b. 1976)

Claude Debussy was a French composer. In the years between 1888 and 1891, he composed *Deux Arabesques*, the first of the two was *Arabesque No. 1 in E Major*. This was one of his earliest pieces and was therefore much less free-form than some of his later works. Still there are many impressionistic qualities that characterize Debussy's later compositions.

DIN - Andy Harnsberger (b. 1967)

This exciting work composed for three multiple percussionists begins with a strong military march feel. Though the piece begins in this style, you may soon forget it, as it still manages to weave it's way into several different polyrhythms, time signatures and visual effects. Andy Harnsberger is an Assistant Professor of Music, and Percussion Coordinator at Lee University in Cleveland, Tennessee.