Department of Music  
College of Fine Arts  

presents a  

Doctoral Ensemble Recital  
Jeremy Meronuck, percussion Luke Thatcher, percussion

PROGRAM

Bob Becker  
(b.1947)

Jack Steiner, soloist  
Charlie Gott  
A.J. Merlino

Steve Reich  
(b.1936)

Nagoya Marimbas

INTERMISSION

John Cage  
(1912-1992)

Otto Ehling, piano  
A.J. Merlino, percussion

Mauricio Kagel  
(1931-2008)


This recital is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts in Applied Music.  
Jeremy Meronuck and Luke Thatcher are students of Dean Gronemeier and Timothy Jones.

Monday, November 22, 2010  7:30 p.m.  Dr. Arturo Rando-Grillot Recital Hall  
Lee and Thomas Beam Music Center  
University of Nevada, Las Vegas
PROGRAM NOTES

*Mudra* consists of music, which was originally composed to accompany the dance *Mudra* by choreographer Joan Phillips. Commissioned by INDE '90 and premiered in Toronto in March, 1990, as part of the DuMaurier Quay Works series, *Mudra* was awarded the National Art Centre Award for best collaboration between composer and choreographer. The music was subsequently edited and re-orchestrated as a concert piece for the percussion group NEXUS during May, 1990. *Mudra* is scored for marimba, vibraphone, songbells, glockenspiel, crotales, prepared drum and bass drum. *Mudra* was created, for the most part, using the “dance first” approach, in which the music is composed to fit pre-existing choreography. Thus, the rhythmic structure and overall form reflect the episodic and gestural character of the original choreography, which dealt with the conflict of traditional and modern issues in a multi-cultural urban society. The term mudra refers in general to the narrative use of torso, facial and hand and arm gestures in many Indian dance forms.

*Nagoya Marimbas* (1994) is somewhat similar to my pieces from the 1960s and ‘70s in that there are repeating patterns played on both marimbas, one or more beats out of phase, creating a series of two part unison canons. However, these patterns are more melodically developed, change frequently and each is usually repeated no more than three times, similar to my more recent work. The piece is also considerably more difficult to play than my earlier ones and requires two virtuosic performers. – *Steve Reich*

*Amores* (1943) consists of two solos for prepared piano, with the addition of two trios for percussion. The piano preparation is not elaborate. Nine screws, eight bolts, two nuts, and three strips of rubber, acting as mutes, are placed between the strings pertaining to eighteen keys. Upon this instrument an attempt is made to express in combination the erotic and the tranquil, two of the permanent emotions of Indian tradition. The first trio is written in the rhythmic structure 10 times 10. The second employs fixed rhythmic patterns, which are never subjected to variation; it was written several years earlier, being also a part of the 1936 Trio. The total desired result has been achieved if, on completion of the preparation, one may play the pertinent keys without sensing that one is playing a piano or even a “prepared piano.” An instrument having convincingly its own special characteristics, not even suggesting those of a piano must be the result. – *John Cage*

*Rrrrrr... for percussion duo* is part of a larger work consisting of 41 autonomous pieces of music with varied instrumental settings (organ; choir and piano; percussion duo; wind instruments, double basses and percussion; solo voices; jazz combo), beginning with the letter “R” and are all performable independently. The percussion duo includes:

I. Railroad Drama: A railway accident, derived from the Railroad Song.
II. Ranz des Vaches (Fr.: Swiss cowheerders song): a melodious, narrative round-dance common in the Romanesque Alpine areas.
III. Rigaudon: An early folk and social dance. As a courtly dance, the rigaudon found its way in the 17th/18th century into the ballet, opera and instrumental suite.
IV. Rim Shot: A sharp drumstroke, resembling the report of a firearm, produced when the skin and rim are struck simultaneously with the drumstick.
V. Ruff (or ruffle): a triplet stroke on the side drum, somewhat in the manner of a short roll.
VI. Rutscher: An early German folk dance; gallop.