



College of Fine Arts

presents a

Master's Recital

Gregory Burr, composer

PROGRAM

Gregory Burr
(b. 1984)

Conversations on a Rainy Day (suite for
unaccompanied instruments)

The Second Story

Erin Vander Wyst, clarinet

String Quartet II

Movement 1

Movement 2

Lenka Hajkova, violin
Crystal Yuan, violin

Hanna Suk, viola
Andrew Smith, cello

One

Marlo Zemartis, violin

Gregory Burr, piano

Conversations on a Rainy Day (suite for
unaccompanied instruments)

The First Story

Brandon Denman, flute

Sixteen

B-fore

B on time

B-cause

B-tween

To B

B-nign

Not to B

B-moan

B-low

B-hind

Ryan Kelly, piano

Child's Play

Exploring a New Day

Nap Time

Play Time Before Bed

*This recital is presented in partial fulfillment of the requirements for the degree
Master of Music in Composition/Theory.*

Gregory Burr is a student of Virko Baley.

Monday, January 27, 2014

5:30 p.m.

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

PROGRAM NOTES

One- The title of this piece shows my intentions and not the reality of the work. While there are two performers for this, it is really a violin solo with minimal piano accompaniment. The piano part is designed to stay out of the way and allow the violin complete freedom. Its slow ascending line melts together in a kind of ambiguity that allows the melody (violin) freedom to move anywhere at any time naturally. The melody is rooted harmonically in the piano part yet is in all other ways completely independent of it.

String Quartet II- This string quartet is written in two movements. The second movement is divided into two very distinct parts, thus giving the piece as a whole a quasi three movement form. In the second movement, the opening has a dance-like quality. This is interrupted by a slow adagio section or slow movement. At the end of the work there is a return to the dance and thus it is only written as two movements. The first movement uses distinct themes and explores their uses in different voices and textures. The composition as a whole is controlled by theme and melody throughout.

Conversations on a Rainy Day- This piece is in six movements when performed in its entirety. It is written for a flute, B flat clarinet, vibraphone and alto voice. The first movement is played as a quartet, all four voices participating. The second, third, fourth and fifth movements are each a solo unaccompanied work for each of the performers. The final movement is again a quartet with all voices participating. My original conception of this work was for each voice is representative of a person in a parlor on a rainy afternoon. They meet, all talking at once and greeting each other, before sitting down and exchanging stories. Each voice then tells their story in turn. I intentionally did not label the stories with my intentions, as I want the listener to make their own judgments about the subject and nature of each story. In the end they play together, commenting on each story and departing into the rainy night.

While there is a defiant order indicated in the score, the movements are written so that they can be played in any order or as individual pieces all alone. For this performance, only the second and third movements will be played, but we will hear them independently at different points in the program.

Sixteen- This piano piece is a set of 10 short pieces that are linked together by a common theme. As indicated by the titles for each of the pieces, the note B plays an important role in the work as a whole. There is not a melody but rather a set of gestures and figures that are transformed and given different characters through out the work. My intention is that in each piece the listener will hear something that sounds familiar yet new. The titles are directly related to the music and how the music is being treated. My hope is that it poses a significant challenge to the player and is accessible to the listener in a clear way.

Child's Play- This piece is designed to speak for itself.