

University of Missouri School of Music

2020-2021 Series

Emily Miclon, percussion

With Cameron Tubbs, Christopher Fusco, Daniel Fitzpatrick, Jordan Nielsen, Dr. Megan Arns, Ryan Kee, and Stephen Landy

April 13 • 7:00 PM • Sinsquefield Music Center

Emily & Friends

Chromeo Andrea Venet

Stephen Landy, Percussion

The Small Stuff Andrew Richardson

Christopher Fusco, Percussion

Jubb Jannin Yousif Sheronick

Cameron Tubbs, Cello

Table Talk Alyssa Weinberg

Christopher Fusco, Percussion

~INTERMISSION~

Vertical River Blake Tyson

Dr. Megan Arns, Vibraphone

This is the world we know,
the world of air and breathing
and sun and beating hearts..... David Maslanka

Ryan Kee, Piano
Daniel Fitzpatrick, Piano
Jordan Nielsen, Percussion

I. Nighthawks

Program Notes

CHROMEEO, Andrea Venet

“The opening groove in the song Frequent Flier by the band Chromeo is something that immediately caught my attention, and became the motive that starts this percussion duo. This rhythm, melodic in quality when voiced out on multiple drums, is prevalent throughout the piece. It is traded between players individually, in addition to being realized as a composite theme when broken up and hocketed between parts. A new voice is introduced at the end with desk bells, which to me, gives it a bright, glowing character in the fade-out, as if you are riding into the sunset of the Great Plains.” – Notes by Composer

THE SMALL STUFF, Andrew Richardson

The Small Stuff is a multi-percussion duo played with found objects and percussion instruments such as metal pans, junk metal, woodblocks, doumbek, and seed pods. While the metallic and wooden instruments create a clear juxtaposition in timbres throughout the piece, the two players often split rhythms on metallic and wooden instruments to act as one player. The middle of the piece offers a brief tonal detour, featuring a duet between steel drum and kalimba. Pitched ceramic bowls, substituted in this performance with crotales, provide a transition in and out of the melodic middle of the piece.

JUBB JANNIN, Yousif Sheronick

“Jubb Jannin is the name of my mother’s home village in Lebanon. This piece was inspired by the Lebanese folk melodies I heard my mother sing when I was a child, usually over the drones of the vacuum cleaner. It uses the Arabic Melodic scale Hijaz which has two flats and one sharp. Jubb Jannin was originally written for the Nay (Middle Eastern flute) and the solo section has been adapted from Bassam Saba’s original Nay improvisation. The instrumentalist should strive to emulate the air quality of the reed flute. Many thanks to my wonderful wife Kathryn Lockwood for her tremendous help in putting this part together. I highly recommend listening to her make this piece Come alive on duo Jalal CD “A Different World.” – Notes by Composer

TABLE TALK, Alyssa Weinberg

Table Talk is a multi-percussion duo commissioned by Arx Duo. Members Garret Arney and Mari Yoshinaga worked with Weinberg throughout a week to sketch the piece and build the setup, which acts as a hybrid instrument of multiple objects placed on a vibraphone. The multi-percussion setup on the vibraphone allows for melodic fragments to be entangled within a largely rhythmic and timbral conversation between the two players.

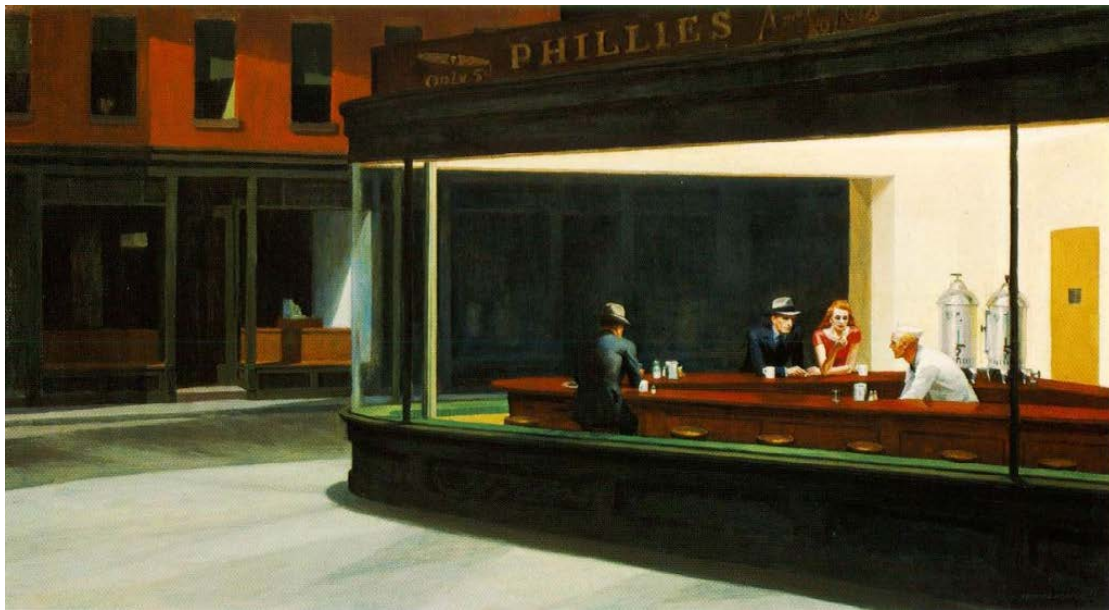
VERTICAL RIVER, Blake Tyson

“My friend John Parks asked me to write a duo that he and I could play together on his first CD. The piece is a reflection of the great times that John and I had rafting down the Boise River and is inspired by the great friendship that John and I share. We premiered it at Florida State University in the fall of 2003 and we later recorded it for his CD, *Dusk: Percussion Music from the Heartland*.” – Notes by Composer

“NIGHTHAWKS,” David Maslanka

“The overall feeling of *This is the World* is one of quiet awe at the nature of our world, both the planet on which we live, and the amazing web of life that it supports – not only that but its place, and our place in the universal web of life, the jeweled ‘net of Indra.’

The Nighthawks painting of Edward Hopper is his iconic contribution to American culture. It is one of my favorite paintings. It captures something absolutely fundamental about the American experience, and that is expressed probably more by the architecture of the picture – the amazing collection of shapes, and the relationship of light to dark, especially the overwhelming darkness – than by the unspoken ‘story’ of the diner and the people in it. My music expresses some aspects of my own take on the ‘story,’ especially the hidden life in the blank windows of the building in the background, but my overall composition is, as well, a parallel to Hopper’s lifelong preoccupation with shapes and light. He managed to convey powerful unspoken human and universal elements through abstract forms.” – Notes by Composer



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