

University of Missouri School of Music

BM Performance Recital • 2020-2021 Series

Christopher Fusco, Percussion

April 15th, 2021 • 8:30pm • Sinquefield Music Center 132

Program

Tchik

Nicholas Martynciow
(b. 1964)

Available in Blue

Joe Locke
(b. 1959)

Table Talk

Alyssa Weinberg
(b. 1988)

with Emily Miclon, percussion

The Small Stuff

Andrew Richardson
(b. 1984)

with Emily Miclon, percussion

Almost Like Being in Love

Frederick Loewe
(1901-1988)

with Jack Snelling, Piano

Impressions

John Coltrane
(1926-1967)

*with Alex Jones, Tenor Saxophone
John Lane-Watson, Bass
Jack Snelling, Piano*

Drum Solo #1

Christopher Fusco
(b. 1997)

Tchik - Nicolas Martynciow

Tchik, by Nicolas Martynciow, is a contemporary snare drum solo that utilizes all parts of the instrument as well as incorporating the player's voice. Martynciow is a percussionist and composer, who specializes in writing for percussion groups and solo percussion. His works typically involve the use of a variety of mallets. Performing *Tchik* requires the player to use sticks, brushes, and fingers as mallets. The piece is split into four sections, starting at a march tempo and utilizes rim clicks, stick clicks and cross sticking within the first ten measures. The second section is slower, and uses timpani mallets, brushes, and fingers to create a quieter atmosphere. The third section is marked by the use of brush and hand, and returns to the initial tempo of the piece. *Tchik* speeds up in the fourth section, foreshadowing the finale of the piece. In the fourth section, *Tchik* transitions to a texture that combines the sound of the voice and snare drum. *Tchik's* final section is loud and fast followed by a brief return to the initial theme before a quiet finale.

Available in Blue - Joe Locke

Available in Blue, by Joe Locke, is a somber, solo vibraphone piece that evokes a variety of emotions ranging from sad to more hopeful. Locke is an internationally known jazz vibraphonist who composes works for chamber ensembles and solo vibraphone. *Blue* starts with a lyrical section before transitioning to a steadier, bright middle section. Locke's use of repeated rhythmic motifs in the middle section help shape the piece. The coda is marked by a return to the initial theme from the beginning of the piece. *Available in Blue* evokes feelings of nostalgia, leading me to believe that what is available in blue, is sad memories.

Table Talk - Alyssa Weinberg

Table Talk, by Alyssa Weinberg, is a conversational piece for two performers written for one prepared vibraphone. Each player stands on opposite sides of the instrument and manipulates the sound through the use of different items. Sitting on top of some bars, and where there is space between the 'black' notes, are bowls, gongs, crotales, woodblocks, cans, and cups. A performance of *Table Talk* demonstrates some of the different sounds one can get from a vibraphone, while also allowing two percussionists to collaborate in a unique setting.

The Small Stuff - Andrew Richardson

The Small Stuff by Andrew Richardson was written to utilize the collection of small, miscellaneous instruments accumulated over the years by his percussion duo, DuOK. Instruments used include a small cast iron pan, a metal bowl, a small opera gong, and seed pods. *The Small Stuff* is a fun, light-hearted, groovy piece that also makes use of a fascinating sonic blend between tenor steel pan and kalimba.

Almost Like Being in Love - Frederick Loewe and Alan Jay Lerner

Almost Like Being in Love is a popular show tune from the 1947 musical “Brigadoon”. Performed frequently by jazz musicians, I have adapted this song for piano and drum set duo. The intent of this arrangement is to evoke several settings beginning with an intro section that suggests a sad and rainy night somewhere in a city. We then transition to the melody, which I hope conveys a feeling like walking in from the rain. After a piano solo, a musical conversation begins with the trading of chorus long improvisation between the drums and piano. The trading is designed to be conversational, and asks the question of what really almost like being in love.

Impressions - John Coltrane

Impressions is a 32 bar, AABA, jazz standard with minimal harmonic movement, featuring just two chords D minor and Eb minor. Written as a vehicle for improvisation, *Impressions* allows for a lot of creativity due to its harmonic simplicity. Coltrane’s famous version of this piece featured unique solo sections for each instrument - piano, bass, and drums. Piano would solo with bass and drums; bass would improvise unaccompanied, drums would be featured in a duet with Coltrane. *Impressions* has been performed countless times by musicians in the last few decades with a similar interest in exploring different textures and solo environments. This performance of *Impressions* will feature a quartet - saxophone, piano, bass, and drum set and will be performed with the spirit of Coltrane’s expressiveness in mind.

Drum Solo #1 - Christopher Fusco

Drum Solo #1 is a piece I wrote for solo drum set in 2021. *Drum Solo #1* was written based on recordings I made of myself practicing in the Sinquefeld Music Center at the University of Missouri. I wrote down specific ideas I want to build upon through repetitive practice. I determined what each part would sound like by improvising over these ideas until they were fully developed into unique sections. The piece has three distinct sections that are intended to evoke three separate emotions. When listening to this piece, I ask that the listener determine what feelings are conveyed in each section.