

Kennesaw State University
College of the Arts
School of Music

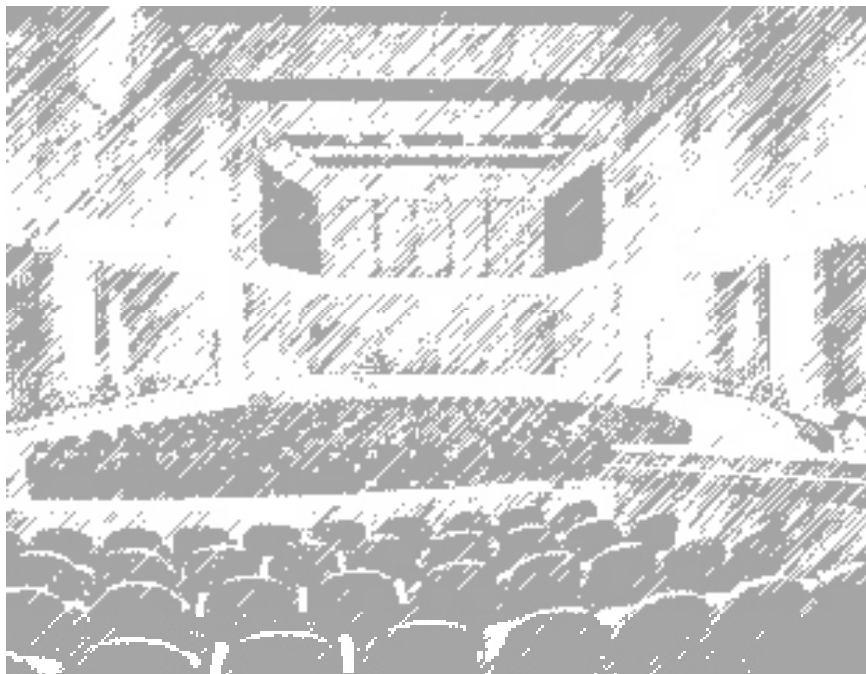
presents



Senior Recital

"Tenor Eleven: Whatever it Takes"

Christopher Malloy, saxophone



Tuesday, May 6, 2014

5:00 p.m.

Dr. Bobbie Bailey & Family Performance Center, Brooker Hall
One Hundred Thirty-ninth Concert of the 2013-14 Concert Season

Program

CHRISTOPHER MALLOY (b. 1992)

Achromatopsia

BOB REYNOLDS

Can't Wait for Perfect

CHRIS POTTER (b. 1971)

Amsterdam Blues

CHRISTOPHER MALLOY

Veridian

CHRISTOPHER MALLOY

Unda

DON GROLNICK (1948-1996)

Minsk

MICHAEL BRECKER (1949-2007)

Syzygy

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

Mr. Malloy studies saxophone with Sam Skelton.

Program Notes

Achromatopsia

CHRIS MALLOY

This energetic tune is has a jazz-rock fusion feel. It's based around my fascination of the phrygian chord, which is the tonic of the tune. The title is the medical term for colorblindness; I used it as a synonym for darkness which is what I feel the tune expresses.

Can't Wait for Perfect

BOB REYNOLDS

Reynolds is a saxophonist with a soulful, RnB sound, thanks to his time playing with John Mayer. This tune has a simple chord progression and melody, but a powerful emotional expression. It first appeared on the 2005 album *Can't Wait for Perfect*.

Amsterdam Blues

CHRIS POTTER

Potter is one of the leading jazz saxophonists today. His music is constantly pushing musical conventions in ways few other musician are doing currently. This tune is a reflection of Potter's experimental nature. It's a standard 12 bar blues, but has an unconventional melody and bass line. It first appeared on the 1997 album *Unspoken*.

Veridian

CHRIS MALLOY

This ballad started as a simple melody based on an G augmented chord. I expanded on that idea to create an intro, interlude, and outro. The result is a long, involved tune that is heavily arranged and features several instruments not typically found in the jazz idiom, and in falls more appropriately in the Third Stream genre, the fusion of classical and jazz. The title is the Latin word for green, so named because the harmonies make me think of the color green.

Unda

CHRIS MALLOY

This tune was written as in homage to Antonio Carlos Jobim, the father of Bossa Nova. The melody of the A sections is staccato and rhythmic, while the bridge melody is more legato and fluid. This idea was borrowed from one of his most famous melodies, *The Girl From Ipanema*. Because of the calm, fluid nature of the tune, I decided to name it after the Latin word for water.

Minsk

DON GROLNICK

Grolnick is one of the most important jazz pianists and composers of the 20th century. *Minsk* is an example of his methodical composition style. Throughout the tune, the rhythm section plays a calm pad of sound while the melody line is abrupt and mechanical. The result of this stark contrast, combined with experimental harmonies, is dark mysterious tune with an understated intensity. Off of 1990 recording *Now You See it, Now You Don't*, this tune's melody was played by a tenor with a synth patch. For our arrangement, a second tenor, flute, trumpet, and bass clarinet will replicate the synth sound.

Syzygy

MICHAEL BRECKER

Brecker was one of the most influential tenor players since John Coltrane. His unique sound and ferocious technique, make him an awe-inspiring player. This tune, off of the 1987 album, *Michael Brecker*, is a great example of his high energy playing. Short segments of the melody are first presented, with brief improvisatory moments interwoven in. When the full statement of the melody is finally played, the sound changes and a drum solo takes over, followed by a tenor solo. The name of the tune is the scientific term for when three or more planets align. *Syzygy* reflects this by having a chaotic sound for most of the tune, until the guitar solo comes in, heralding welcome consonance. This guitar solo signals the planetary alignment. Finally, the planets come out of alignment again when the band vamps to allow the tenor to play one last solo. For our rendition of the tune, I will be playing a transcription of the intro, which is a tenor and drum duet.

Personnel

Christopher Malloy, tenor saxophone

Catherine Flinchum, flute

Katherine Cook, clarinet

Mudussir Quraishi, bass clarinet

Christopher Otts, alto saxophone, tenor saxophone, flute

Connor Osburn, French horn

Brandon Austin, trumpet

Michael DeSousa, trombone

Brian Reid, piano

Anthony Mancini, guitar

Brandon Boone, bass

Robert Boone, drum set

Biography

Christopher Malloy, saxophonist, graduated from Kennesaw State University in 2014 with a degree in Jazz Performance and has played in a number of venues including churches, performance halls, coffee shops, and clubs. During his tenure as a student, he performed with multiple jazz ensembles, the wind ensemble, and the salsa band at Kennesaw State. He has performed works by a number of notable composers including Gordon Goodwind, Percy Grainger, Scott McAllister, Steven Bryant, Duke Ellington, Charlie Parker, John Gillespie, Maria Schneider, Fred Sturm, and Quincy Jones.

Mr. Malloy is a dedicated woodwind doubler with ability on flute and clarinet. He has performed with the Kennesaw State Jazz Band on saxophone, flute, and clarinet. He has also played in a pit orchestra on the musicals *Anne*, *Will Roger's Folly*, and *Street Scene*.

Mr. Malloy began an exciting collaboration with electronic music artists Ryan Lindburg and Adam Orfale. For this project, he provided instrumental samples that were used to produce electronic tracks. Mr. Malloy continues to cultivate this collaboration by co-releasing EP's with Mr. Lindburg and Orfale. He hopes to use this partnership to further dive into the developing field of electronic jazz.

Mr. Malloy first began his composition projects in 2013 by arranging jazz standards for a combo setting, as well as several original tunes that can be arranged for a multitude of settings. He premiered a collection of these works in May, 2014.

Mr. Malloy was born and raised in the Metro Atlanta area. He currently resides in Kennesaw, where he began his university training. He has studied with saxophonist Sam Skelton for six years. Mr. Skelton is a respected teacher and artist in Atlanta and neighboring cities.

Mr. Malloy's upcoming projects include co-producing an EP with Mr. Lindburg and Mr. Orfale, as well as pursuing a Master's in Jazz Studies at Georgia State University.

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Sam Skelton, Saxophone

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Thomas Witte, Horn

Tom Gibson, Trombone

Wes Funderburk, Jazz Trombone

Brian Hecht, Bass Trombone

Bernard Flythe, Tuba/Euphonium

Michael Moore, Tuba

Justin Chesarek, Jazz Percussion

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