

Vellum

Crossfire
Duo

CROSSFIRE DUO IS BOB FULLEX AND JASON BAUERS

FRONT AND BACK COVER ARTWORK BY MEREDITH GILNA

SCANNED BY BUFFALO BIG PRINT

INTERIOR LAYOUT BY ETHAN HAYDEN

DESIGN CONSULTATION BY MEREDITH GILNA

BAND PHOTO BY IRENE HAUPT

RECORDED MAY 2013 AT THE UNIVERSITY AT BUFFALO

ENGINEERED BY CHRIS JACOBS

ALL TRACKS EDITED, MIXED, AND MASTERED BY AL JONES

EXCEPT "SMALL STONES", EDITED & MIXED BY MATT SARGENT

CROSSFIRE DUO WOULD LIKE TO THANK TOM KOLOR, CHRIS JACOBS,

RICHARD FESTINGER, JACOB GOTLIB, MATT SARGENT, MEREDITH GILNA,

DAVID FELDER, MEGAN GRACE BEUGGER, ETHAN HAYDEN

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Small Stones published by Matt Sargent Music, ©2009

Flutist (and) Percussionist by Christian Wolff ©2003 by C.F. Peters Corporation, New York

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Richard Festinger - *Crossfire* (2000)

Crossfire, for two percussionists, was commissioned by the Barlow Foundation at Brigham Young University in 1999 for the San Francisco Contemporary Music Players, who gave the world premiere performance December 4, 2000 at Yerba Buena Center for the Arts in San Francisco, with percussionists Daniel Kennedy and William Wynant.

Crossfire uses a very large battery of percussion instruments, including vibraphone, marimba, glockenspiel, crotales, triangle, chimes, cymbals, cowbells, almglocken, cowbells, temple blocks, wood blocks, bongos, timbales and tom toms. The two percussionists play instruments of similar yet contrasting timbres against one another, such as vibraphone versus marimba, wood blocks versus temple blocks, and timbales versus tom toms.

The first movement, marked *allegro molto*, introduces many of the instruments, though the marimba and vibraphone are predominant. Often both players interleave instruments of different timbres, creating the illusion of a larger ensemble. The meditative, *andante* second movement introduces the drums, first heard playing repeated-note glissandi, together with bowed vibraphone and crotales. The tremolo effect produced by the vibraphone's motor adds atmosphere. The third movement is a rollicking *finale* capped by a brief coda in which each timbral group—mallet keyboards, non-pitched metal, wood, and finally skins—has its final say.

Jason Bauer and Bob Fullex give a definitive interpretation of *Crossfire* in this first recording, playing with swing, passion, color, intensity, precision, mystery and abandon as called for by the music in this virtuoso performance.

Jacob Gotlib - *Portrait Sequence (Blanching Out)* (2012)

Portrait Sequence (Blanching Out) is built around the question, what would happen if we did not strike percussion instruments, but instead allowed them to vocalize? Although it turns out that they can't sing very well, with an affectionate touch, they can growl, snarl, wheeze, gasp, moan, and croak. Instruments that seemed literally far removed from innate, bodily music-making—that were only as useful as far as they could be hit with a foot-long stick—become prostheses for primal expression: visceral, ghastly, and heaving, but also fluent, articulate, and sensitive.

This piece was commissioned by and dedicated to the *Crossfire* Percussion Duo, Jason Bauers and Bob Fullex. It would have been impossible for me to write this piece alone. It's rare that a composer gets to enjoy such a close collaboration, and I am deeply grateful to them for the countless hours of meetings, recordings, sight-readings through terrible sketches, and harried last-minute rehearsals over the course of many months that brought this music to fruition.

Matt Sargent - *Small Stones* (2009)

Small Stones was composed for percussionist Mike Lunoe in Spring 2009. While writing on the piece, I was thinking about the qualities of water (current, tides, and surface tension) and their potential musical analogues.

On the surface, the piece maintains a delicate calm. Within the calm, interwoven lines are heard throughout, requiring the duo to work together with a focused, gentle precision.

There are also ripples to be heard. (As if “small stones” were dropped onto the surface of the music). These are often heard as unison events that cause disruptions in the surrounding notation (in the future and “past” in either direction on the page of the score): shifting the relationships of musical patterns in their wake, before gradually coming to rest.

Christian Wolff - *Flutist (and) Percussionist* (2003)

Percussionists by Christian Wolff was a piece we chose originally for the relatively small setup that we could travel with. We had the opportunity of playing a concert in NYC with Wolff and we were already interested in his music. *Percussionists* became one of our favorite pieces to play live. While some movements are strictly notated, others are notated very loosely, and involve the players playing indeterminate musical “games” with each other. The beauty is that each performance is unique, and you will never play the piece the same way twice. Choice in instruments is also largely left up to the performers. The piece has an optional flute part, but we never had the chance to perform it with a flutist, so the recording here is also without one.

—Bob Fullex



RICHARD FESTINGER
CROSSFIRE
(2000)

JACOB GOTLIB
PORTRAIT SEQUENCE (BLANCHING OUT)
(2012)

MATT SARGENT
SMALL STONES
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CHRISTIAN WOLFF
FLUTIST (AND) PERCUSSIONIST
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