VENICE PAGANO ’22
Jazz Drum
Crunch Time

As guidelines continue to change, visit musicprincetoninfohub.com/covid on the day of the event for the latest safety requirements.

This program will be performed without an intermission. The use of photographic, video or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

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PROGRAM

Audrey
Bud Powell

Beatrice
Sam Rivers

Yes or No
Wayne Shorter

It Could Happen to You
Jimmy Van Heusen and Johnny Burke

Moment’s Notice
John Coltrane
**Audrey**, Bud Powell
Occurring on *The Amazing Bud Powell Vol. 2*, this is one of the many pieces demonstrating Bud Powell’s prowess as a composer. It is a warm and welcoming 12-bar medium swing.

**Beatrice**, Sam Rivers
This piece lends itself to many different interpretations, as can be heard by the likes of Brad Meldhau and Joe Henderson, for example. We will aim for a highly improvisational style.

**Yes or No**, Wayne Shorter
I remember first listening to this tune and being captivated by the powerful saxophone melody that invited interplay between all musicians. It seemed natural to include this up-tempo piece.

**It Could Happen to You**, Jimmy Van Heusen and Johnny Burke
To contrast the previous selection, I decided to add in a more vulnerable and reflective-sounding arrangement.

**Moments Notice**, John Coltrane
This piece can be difficult to play. The timing of the hits are very precise, and the tempo does not give. Nevertheless, soloing can be incredibly fun.
Vincent Pagano ’22
Vinny Pagano is a math major pursuing certificates in jazz studies and applied & computational mathematics. He is not exactly sure how these goals are going to all be achieved in the span of a few months, but he is confident that he can make it work. His musical life began in suburban New York, where he grew up in a relatively musical community and was exposed to various genres of music at a young age. While his primary instrument is the drums, Vinny has always had a great admiration for the piano and more generally the delicate harmonic components of jazz. Indeed, he has a difficult time deciding on his favorite artists because of the realization that his emotional reactions to music are usually dependent on harmony and can be rare, ephemeral after playback, and hard to quantify. Consequently, he prefers to admire works on a piece-by-piece basis. His taste for jazz has long been acquired, beginning in late middle school and becoming more prominent throughout high school and college. Vinny would like to personally thank his jazz mentors (Matthew Parish, Vince Ector, and John La’Cella, among several others) who have played significant roles in his development as a musician and bandleader, his friends for keeping him afloat, and his family for their constant love and support.