



# University of North Texas College of Music

Senior Recital | Thursday, November 21, 2024 | 8:00 p.m. | Lab West

## Jackson Beebee, jazz drum set Richie Thaller, trumpet

Nemesis .....Kevin Eubanks  
(1989) (b. 1957)  
Transcribed by Jack Lanhardt

Country .....Keith Jarrett  
(1978) (b. 1945)

On Vix Bridge ..... Jackson Beebee  
(2024) (b. 2002)

Boomerang .....Clark Terry  
(1957) (1920–2015)

Well You Needn't .....Thelonious Monk  
(1944) (1917–1982)

Estate .....Bruno Bridgetti (1926–2018), Bruno Martino (1925–2000)  
(1960) arr. Jack Lanhardt  
(b. 2000)

Program two hundred and fifty-three of the 2024–2025 season  
Photography and videography are prohibited

Hotter Than That..... Lil Hardin Armstrong  
(1927) (1898–1971)

Patrick Bird, double bass and electric bass  
Wes Case, electric guitar  
Jeffery Chaidez, percussion  
Nico Clark, cello  
Angel De Hoyos, viola  
Jack Lanhardt, conductor  
Nick Mailes, trombone  
Ysaura Merino, violin  
Isaiah Nygard, piano  
Kori Park, alto saxophone  
Aiden Schwartz, tenor saxophone  
Ashton Weigel, percussion  
Sydney Young, violin  
Ryan Yumang, clarinet

## Program Notes

### Nemesis:

Out of all the selections for this recital, "Nemesis" is the biggest challenge for me. The tune is mostly in an 1 1/4 time signature and has a very aggressive style of drumming that was played on the original recording by one of my favorite drummers: Marvin "Smitty" Smith. I picked this tune to push myself out of my comfort zone, both in terms of learning to gain comfortability in the odd-time signature and by delving deeper into Smith's distinctive style of drumming. - Jackson Beebee

### Country:

While exploring ECM-style jazz and its distinctive drumming style, I found the record "My Song" by Keith Jarrett. When I first heard the tune "Country" from this record, it took my breath away. This semester, I've been working with Professor Aponte on developing an approach to accompany this piece with a drumming style that stays true to the ECM tradition, while offering a fresh interpretation. - Jackson Beebee

### On Vix Bridge:

For this recital, I decided to write an original composition that reflects an aspect of my time here at UNT. The inspiration for this tune came from my memories of living at Victory Hall as a Housing Ambassador. Every morning, to make it to work on time (8 am), I would bike across the UNT Pedestrian Bridge as quickly as I could, often listening to musicians like Paquito D'Rivera and Elis Regina along the way. To me, this tune encapsulates the countless trips across this bridge and the related experiences that defined my time on campus. This tune seeks to reflect those daily journeys through the Brazilian styles of Baião, Samba, and Partido Alto. - Jackson Beebee

### Boomerang:

When planning my recital, I knew I wanted to perform a bebop head but didn't want to play a standard "jam session" tune. Around September, I was diving deep into the playing of Clark Terry and discovered his album *Serenade to a Bus Seat*. This album includes many bebop-style heads, and after hearing *Boomerang*, I immediately knew I wanted to play it at my recital. *Boomerang's* fast yet easy-to-digest melody makes it enjoyable for me as a musician to play and for an audience to hear. - Richie Thaller

### Well You Needn't:

One of the biggest ways I've grown as a musician at UNT was through my discovery and exploration of Afro-Latin jazz music. This passion of mine has been largely stimulated by working extensively with my incredible professor, Jose Aponte, in the Latin Jazz Lab Band, Afro-Cuban Ensemble, and Brazilian Ensemble that he directs. My arrangement of Thelonious Monk's "Well You Needn't" showcases the incorporation of Afro-Cuban rhythms within a jazz combo context. My arrangement also features my great friend and fellow member of the UNT Latin Jazz Lab Band, Jeffrey Chaidez, on congas.  
-Jackson Beebee

### Estate:

Here at UNT, we are very fortunate to have a wonderful jazz strings department. I've always had a love for music featuring a soloist with strings and knew it was something I wanted to include in my recital. The tune *Estate* is an Italian love song written by Bruno Martino. My friend Jack Lanhardt was kind enough to arrange this beautiful tune for me. Jack's arrangement features the warm sound of the flugelhorn playing over a string quartet in a bossa nova style. – Richie Thaller

### Hotter Than That:

Keeping with the theme of playing music from a variety of styles, I felt it was important to represent the more traditional side of jazz. *Hotter Than That*, a tune originally performed by Louis Armstrong & His Hot Five, perfectly fits this purpose. I first heard this tune while exploring the genre in a beginning improvisation class here at UNT. *Hotter Than That* has an energetic beat and an exciting melody, making it the perfect closer for my recital. – Richie Thaller

---