



COLLEGE OF MUSIC

# University of North Texas College of Music

Senior Recital | Tuesday, March 3, 2026 | 8:00 p.m. | Lab West

**Jacob Elibol, jazz guitar**

**Shelby Yount, jazz voice**

**Rhythm\***

**Isaiah Nygard, piano**

**Henry Peyerbrune, bass**

**Ashton Weigel, drumset**

Charade (1963) ..... Harry Mancini (1924–1994),  
Johnny Mercer (1909–1976)  
arr. Jacob Elibol

Ryan Yumang, alto saxophone  
Kyle Leonard, tenor saxophone  
Kysen Ellis, trombone

Sunday in New York (1963)\* ..... Peter Nero (1932–2023),  
Carroll Coates (1929–2023)  
arr. Shelby Yount

Moon River (1961) ..... Henry Mancini  
(1924–1994)  
arr. Jacob Elibol

No More Blues (Chega de Saudade) (1958)\* ..... Antonio Carlos Jobim  
(1927–1994)  
arr. Jacob Elibol

Ryan Yumang, flute  
Von Hatten, auxiliary percussion

**Program three hundred thirty-two of the 2025–2026 season**  
**Photography and videography are prohibited**

Damn Your Eyes (1988)\* .....Steve Bogard (n.d.)  
Barbara Wyrick (b. 1950)  
arr. Shelby Yount

Ryan Yumang, alto saxophone  
Kyle Leonard, tenor saxophone  
Kysen Ellis, trombone

Some Other Time (1944) ..... Leonard Bernstein (1918–1990),  
Betty Comden (1917–2006),  
Adolph Green (1914–2003)  
arr. Shelby Yount

Mendocino (1968)\* ..... Doug Sahn  
(1941–1999)  
arr. Jacob Elibol, Shelby Yount

Ryan Yumang, flute  
Kyle Leonard, tenor saxophone  
Kysen Ellis, trombone  
Simon Von Hatten, auxiliary percussion  
Voice

Georgia Barge | Sasha Garcia | Margaret Nicholson | Elijah Thiessen

## Program Notes

**Charade** - The inspiration for this arrangement came from a 1964 recording of Bobby Darin which changed the song's original feel from a cinematic waltz into a high-flying swing. The lyrics written by Johnny Mercer combine a desolate testament of heartbreak with the energy and glamour of old-school showbusiness. Initially written for big band, influence from Bobby Darin's recording brought this arrangement to life by featuring our horn players and bassist. -Jacob

**Sunday in New York** - After being inspired by a project in Vocal Jazz Styles, I realized just how many jazz tunes follow the theme of places: Autumn in New York, A Nightingale Sang in Berkeley Square, Georgia on My Mind, etc. As I went to arrange this song for the recital, I wrote an original verse with a nod to so many of the jazz "places" standards I love. - Shelby

**Moon River** - This piece came about as a culmination of my most formative educational influences, combining solo guitar elements indicative of pop, blues, jazz, and even featuring an introduction based on a classical Brazilian choro from Radamés Gnattali. Though made famous by Audrey Hepburn, the many great recordings of this song catalyzed this arrangement as a hodgepodge of genres representative of the many contrasting styles of teachers I've had the chance to work with. -Jacob

**No More Blues** - The process of learning the ins and outs of Brazilian music has proved just as much a necessity as it has a challenge while studying the history of jazz. Though conveying the complete roots of bossa nova isn't feasible in just one song, what better way to pay homage than with what Rolling Stone claims as the first recorded bossa nova song in history? -Jacob

**Damn Your Eyes** - If you look at the 70's and 80's discographies of jazz vocalists, you are likely to find some albums that look rather out of place. Many great singers like Etta James, Carmen McRae, and Sarah Vaughan have records that are significantly more pop focused than you would expect, often somewhere in between jazz, rock, funk or even disco. These albums hold some of my favorite songs and covers of all time, and this song is no exception. -Shelby

**Some Other Time** - This song is one of the first jazz ballads I learned. My dad would play it at most of the important crossroads in my life, and it is the first song I knew I wanted on our senior recital. The lyrics do a beautiful job at encompassing the joy and sadness of change, and I can't think of a more perfect song to describe moving on from UNT. - Shelby

**Mendocino** - When the idea came up of adding something groove-based to the program, I instantly retreated to Billy Cobham to find just what we were looking for. This song has always been a personal favorite of mine, its funky spirit encapsulating the mountainous ocean views of Northern California's Mendocino County. The song reminds us that when life starts to move too quickly, there's always a place we can kick our feet back and watch the sun go down. -Jacob