



University of North Texas
College of Music

Master's Recital | Saturday, March 21, 2026 | 8:00 p.m. | Paul Voertman Concert Hall

Jasper Kashou, jazz composer and arranger
Latin Jazz Lab

Blue Monk (1954) Thelonious Monk
(1917–1982)
arr. Jasper Kashou

Tip 14 - Don't Play Everything, or Every Time (2026) Jasper Kashou
(b. 2001)

Tenor Saxophone

Jasper Kashou | Aidan Schwartz | Lucas Haratsaris
Zachary Gresik | Josh Nasto | Giovanni Aguirre

Tip 2 - Pat Your Foot (2026) Jasper Kashou

Águas de Março (Waters of March) (1972) Antônio Carlos Jobim
(1927–1994)
arr. Jasper Kashou

Margaret Nicholson, voice

Program three hundred ninety of the 2025–2026 season
Photography and videography are prohibited

No One is an Island (2026).....Jasper Kashou

Surround Sound

Sasha Garcia and Jaden Tabor, soprano
Marissa Cravero, alto
Elijah Thiessen, tenor
Luke Bielfeldt, baritone
Dan Shimon, bass

Tip 9 - It Must Always Be Night (2025)Jasper Kashou

Chloe Svadlenka and Siannan Dunn, violin
Joseph Reding, viola
Nico Clark, cello
Eric Ladish, conductor

El Cumbanchero (1943)* Rafael Hernández
(1892–1965)
arr. Jasper Kashou

Program Notes

Blue Monk - Thelonious Monk

"Blue Monk", is the first tune I ever learned. This arrangement is my take on the tune that still preserves Monk's unique compositional voice.

Tip 14 - *Don't Play Everything or Every Time* - Jasper Kashou

As a part of the "Monk's 25 Tips" composition and research project, this composition endeavors to demonstrate the balance that improvisers need to manage while performing with others. The full quote that this composition is based on is, "Don't play every thing (or every time); let some things go by. Some music just imagined." In order to concretely represent this concept, I have chosen to score this for six tenor saxophones in a minimalist style. No one player plays every note or every complete idea. This leaves space for the others to imagine it.

Tip 2 - *Pat Your Foot* - Jasper Kashou

"Pat Your Foot" is another entry in the "Monk's 25 Tips" project. The title and theme are derived from the full quote "Pat your foot and sing in your head while you play." Although this is practical advice for any musician, it has been particularly advantageous to me when studying clave-based musics, such as Afro-Cuban jazz. Identifying rhythmic relationships and mixing them to create something meaningful has been a central theme to the music that I have arranged for the Latin Jazz Lab. This piece demonstrates the complexity and interconnectedness of clave-based rhythms, particularly the Abakuá bell and rumba clave.

Águas de Março - Antônio Carlos Jobim

I have always found this to be one of Jobim's most interesting compositions, and a particularly interesting candidate for arrangement. While Jobim was famous for hidden political meanings in the lyrics of his works, the lyrics in this tune have no defined narrative. This makes the lyrics a kind of Rorschach test for those who wish to score them. Additionally, the melody is fairly repetitive, allowing the arranger creative license for daring harmonic choices to tell their story.

No One is an Island - Jasper Kashou

This composition is based on a poem from the English poet John Donne, "No Man is an Island" from his prose work *Devotions Upon Emergent Occasions*, written in 1624. The work is an emphatic assertion of universal empathy among human beings. For clarity, the words have been slightly altered.

No one is an island,
Entire of itself;
Everyone is a piece of a continent,
A part of the main. A part of the main!

continued on following page

If the sand be washed away,
Our land is the less.
As well as if a foe were.
As well as if a friend were.
Or if you were.

Anyone's death diminishes me,
Because I am involved in mankind.
And therefore never send to know for whom the bell tolls;
It tolls for thee.

Tip 9 - *It Must Always Be Night* - Jasper Kashou

Another selection from the "Monk's 25 Tips" project, the full quote reads, "It must always be night. Otherwise, they wouldn't need the lights." Here, I interpret Monk to mean that a musician should always perform to the best of their ability, whether it is a brunch gig for an empty café or a late-night concert in a packed hall.

El Cumbanchero - Rafael Hernández

Rafael Hernández is one of the most important composers from Puerto Rico. His melodies have been played and arranged through every generation of musician on this continent since the 1940s. Hernandez's music has been arranged and performed by Chico O'Farrill, Tito Puente, Stan Kenton, Laura Fygi, Clark Terry, Chucho Valdés, Ismael Rivera, and Miguel Zenón.

Through my studies at UNT and Lawrence University, I have had the privilege of studying with two outstanding professors from Puerto Rico: Prof. José M. Aponte and Prof. José L. Encarnación. They have graciously shared this musical tradition with me, which has greatly enriched my understanding of jazz and will continue to inspire me throughout my career. This arrangement is my attempt at a mambo and a testament to my work with the UNT Latin Jazz Lab.

The "Monk's 25 Tips" project is a series of compositions by Jasper Kashou. Its goal is to express a form of jazz pedagogy through a research-informed interpretation of the document created by saxophonist Steve Lacy, "Monk's Advice." This original text is a collection of 25 quotes that Lacy recorded while on tour with the jazz pianist Thelonious Monk. These quotes cover a wide range of topics related to jazz, from popular culture and practical musical advice to Monk's personal philosophy, even preserving what is undoubtedly his most famous quote: "A genius is the one most like himself."

The goal of the project is to realize each quote as a composition that demonstrates its pedagogical meaning in jazz. To inform the writing process, as well as the accompanying program notes for each piece, Kashou gathered information about Monk's life, jazz teaching materials, both modern and historical, and interviews with jazz musicians and educators.

Personnel

Latin Jazz Lab

Woodwinds

Josh Nasto, alto
saxophone and flute I

Daniel Gomez, alto
saxophone and flute II

Zachary Gresik, tenor
saxophone and clarinet I

Jiovanni Aguirre, tenor
saxophone and clarinet II

Davis Miller, baritone
saxophone

Trumpet

Mitchell McCollom

Samuel Tschopp

Carter Stanton

Jack Phillips

Gabriel Santiago

Trombone

Alex Schmidt-Karye

Alex Parker

Ora Folden

Bass Trombone

Vince Certo

Rhythm

Owen Troy, guitar

Samuel Hedgpeth, piano

Marco Salazar, bass

Ashton Weigel, drumset

Bailey Dixon, conga

Simon Von Hatten, timbale

Zeke Strawn, bongo and percussion