



University of North Texas  
College of Music

Senior Recital | Tuesday, February 13, 2024 | 8:00 pm | Lab West

**Paul Briggs, bass**  
**Asa Nero, drumset**

Hindsight (1981) ..... Cedar Walton (1934–2013)

Super Blue Moon Blues (2023) ..... Asa Nero (b. 2002)

Day Dream (1939) ..... Duke Ellington/Billy Strayhorn  
(1899–1974)/(1915–1967)

Reunification Day (2023) ..... Asa Nero

A Shade of Jade (1966) ..... Joe Henderson (1937–2001)

My Little Suede Shoes (1951) ..... Charlie Parker (1920–1955)

We'll Be Together Again (1945) ..... Carl T. Fischer/Frankie Lane  
(1912–1954)/(1913–2007)

**Personnel**

Eric Crenshaw, alto saxophone • Nabil Muquit, tenor saxophone  
Aidan Sears, bass clarinet • Isaiah Nygard, piano

**Hindsight**—Cedar Walton is a composer and player who has been a great inspiration to me, and this tune captures several characteristic features of how he writes. The first part of the melody is over a sequence of chords that descend in the same pattern, and the second half of the tune uses the bass in unison with the left hand of the piano as a melodic voice over static harmony. Additionally, there is a figure used in the introduction that recurs at the end of the form and works well as a vamp to feature the drums, which means that this tune works as a great vehicle to feature everyone in the band.—PB

**Super Blue Moon Blues**—This melody came about as I was walking and scatting around my apartment. I kept repeating the first couple of measures and played around with starting it on different beats in the measure. Something about the Lydian dominant sound reminded me of Thelonious Monk, and the rest of the harmony came from a Monk-inspired, dissonant, angular approach. The evening I wrote the melody and chords into a notation software was a super blue moon, and thus, "Super Blue Moon Blues" was born.—AN

**Day Dream**—At UNT, jazz bass players are required to spend two years studying classical repertoire, allowing us to spend time gaining facility with the bow. One benefit of this for me has been that, in jazz playing, use of the bow for solos and melodic playing allows one's phrasing to be closer to that of a singer or horn player. This song, one of my favorite Billy Strayhorn tunes, features me playing the melody arco and allows me to exploit that vocal-like quality to make an expressive rendition of Strayhorn's composition.—PB

**Reunification Day**—My first few ideas for this tune were worked out in July of 2023 while I was at the Boysie Lowery Living Jazz Residency. The residency was an amazing opportunity for me to collaborate with other young composer-performers, receive feedback on my existing compositions, learn about the Delaware/Philly scene, and try some new ideas. I experienced a huge amount of growth in the areas of musical scope, earnest artistry, professional development, and my view of the arts as a whole. As soon as I began to work out ideas at the piano, Brian Blade and the Fellowship Band popped into my head. (Blade is one of my musical inspirations and probably my favorite drummer of all time.) The Fellowship Band has been known to capture a contemplative attitude, with warm timbres and a blend of jazz, folk, and church music traditions to create a distinctly American sound. The concept of the piece is feeling a great distance from someone you love, longing to be in their presence, and the joy of being reunited.—AN

**A Shade of Jade**—This tune by Joe Henderson opens his 1966 album *Mode for Joe*, which is one of my favorite albums to come out of the Blue Note label in the 60s. Its use of dense harmony against rhythmic figures over the barline makes the first statements of the melody disorienting and intriguing to a listener and makes the bridge, with much simpler rhythmic figures and harmony that is more clearly functional, feel like a sudden burst of clarity. Another thing to listen for, particularly in the A sections, is the use of planing major 7#11 chords, a common compositional technique employed by Henderson that makes the distinctive sound of this and many others of his tunes.—PB

**My Little Suede Shoes**—This melody is just happy! It was a lot of fun to put together this duo number with Paul. We thought this tune would present a great opportunity to showcase rhythms from Cuba. It's been awesome working with Professor Aponte in drumset lessons and the Afro-Cuban Percussion ensembles to really dig into the breadth and history of the music. Music from Cuba has had a profound impact on jazz, so our recital program wouldn't be complete without it!—AN

**We'll Be Together Again**—When Asa and I were initially planning the program for this recital, we included this tune because it's thematically a sweet, sentimental standard that seemed apropos for a recital presented by two people who are leaving town soon after the semester ends. Asa offered to arrange it, and the finished product pulls out all the stops in terms of what can be done to explore a standard in a piano trio format. On this tune, you'll hear featured moments from all three members of the trio, each in a different context that explores it in a new light.—PB

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*Four hundred sixty-sixth program of the 2023–2024 season  
Photography and videography are prohibited*