



COLLEGE OF MUSIC

University of North Texas  
College of Music

Master's Recital | Tuesday, April 9, 2024 | 8:00 pm | Lab West

**Bodin Chomposri, double bass**

Captain Bill (1988) .....Raymond Matthews Brown (1926–2002)

Daber Elay Africa (2018) ..... Omer Avital (b, 1971)

Songbird (2023) .....Bodin Chomposri (b. 1997)

Tricotism (1954) .....Oscar Pettiford (1922–1960)

From Me to You (2019) .....Bodin Chomposri

Behind the Yashmak (2002) .....Esbjörn Svensson (1964–2008)

**PERSONNEL**

Natalie Suvarnasuddhi, soprano and alto saxophone  
Michael Petty, tenor saxophone • Nathan Fisher, trumpet  
Jason Schilling, trombone • Isaiah Nygard, piano  
Gabriel Garcia, guitar • Asa Nero, drumset

Seven hundred seventy-eighth program of the 2023–2024 season  
Photography and videography are prohibited

**Captain Bill**—Last year, I gained a deeper appreciation for Ray Brown's musical brilliance by transcribing his remarkable arrangement of "Put a Little Foot Right Out" and "Captain Bill" from the album *Live in New York to Tokyo*. "Captain Bill" pays homage to the legendary Count Basie, starting with a bassline reminiscent of "One O'Clock Jump." The piece is a Blues composition in various keys, and it swings! Although it's traditionally played at the end of concerts, I chose to use it as an opener. I hope you enjoy it!

**Daber Elay Africa**—This composition is by one of the bassists who significantly influenced my compositional skills, Omer Avital. I first encountered his work at the Thailand International Jazz Conference (TIJC) in 2019, where he performed with his quintet, Qantar. Avital's unique approach to blending jazz with world music elements immediately captivated me. His compositions and playing style, characterized by groovy rhythms and melodic bass lines and solos, had a profound impact on me. In "Daber Elay Africa," I arranged this challenging tune to include a bass solo in this interesting piece.

**Songbird**—"Songbird" is my most recent composition, written last Christmas. I was in a restaurant when a melody came to me, and I found it compelling. I recorded it on my voice memo, went home to arrange it, and thus "Songbird" was born. What I find most enjoyable about this tune is its evolution over time; it has grown with additional ideas from my performances with JCM and even from collaboration with Prof. Lynn Seaton. I am deeply grateful to both. I hope you enjoy "Songbird" as much as I do.

**Tricotism**—"Tricotism" is a classic jazz standard by the esteemed Oscar Pettiford. I've long aspired to learn this tune and finally found the inspiration during a masterclass led by Ben Williams this semester. Additionally, the duo version between bass and vocalist by Cyrille Aimée sparked the idea for me to arrange it into my own version. My undergraduate studies were somewhat unusual, as my program did not offer a jazz voice major, limiting my opportunities to collaborate with singers, especially those in jazz. Therefore, arranging and performing "Tricotism" with the incredibly talented vocalist Dani Toralla has been a wonderful challenge and an opportunity to showcase the skills I've developed.

**From Me to You**—I composed "From Me to You" back in 2019, during a time when I deeply missed my home and, most importantly, my grandmother. Living far from my birthplace, I felt a profound longing for her. My grandmother, akin to a second mother, raised me from a young age, waking me up for school and preparing delicious meals. Now, as I'm on the other side of the world, revisiting this tune feels right. It is an expression of my emotions—whether it's love, an apology, longing, or a mixture of these feelings. I hope you like it and enjoy it as much as I do.

**Behind the Yashmak**—This piece is inspired by one of my favorite Swedish jazz piano trios, the Esbjörn Svensson Trio (E.S.T.). My love for world music has been longstanding, with artists like Pat Metheny and Lyle Mays significantly influencing my compositions and playing style. I discovered the live version of this song featuring Pat and was instantly captivated by its melodic nature and the trio's ability to capture such intense energy. A particular highlight for me was exploring the world of a cappella bass soloing.