



COLLEGE OF MUSIC

University of North Texas
College of Music

Senior Recital | Thursday, April 18, 2024 | 8:00 pm | Lab West

Joey Lopez, trombone
Brendan Nie, double bass
Brandon Conley, trumpet

Three in One (1966).....Thad Jones (1923–1986)

From Dream to Dream (1984).....Benny Golson (b. 1929)

La Sirena (2024)..... Joey Lopez (b. 2002)
Christiana Schiller, vocals • Jack Goode, guitar

Jynx (2024)Brandon Conley (b. 1998)

The Ballad of the Fallen (1982) Charlie Haden (1937–2014)
arr. Brendan Nie
Jack Goode, guitar

Central Nervous System (2024)..... Brendan Nie (b. 2003)
Alice Hu, alto saxophone

Personnel

Al Lesieutre, piano • Isaac LaVigne, drumset

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

Three in One—I think I speak for all of us when I say that Thad Jones continues to inspire and make an impact on young players. I remember roaming around campus my freshman year, enamored with his playing on *The Fabulous Thad Jones*, trying to figure out how it was even possible for someone to write some of my favorite big band tunes, and be able to sound like that. This is a tune that I'm sure nearly everyone involved with jazz education has played or heard. We thought it would be interesting to arrange it as a trio, while staying true to the original we all know and love, as much as possible.--Conley

From Dream to Dream—*New Time, New 'Tet* (2009) holds a special place in my heart because it features the writing of one of my favorite composers, Benny Golson, and the soloing of one of my favorite trombonists, Steve Davis. I stumbled upon this tune by accident when I misremembered the title for "Darn That Dream," but it turned out to be a fortunate discovery. Since then, Benny Golson's composition has held significant meaning for me.--Lopez

La Sirena—"First you will raise the island of the Sirens, those creatures who spellbind any man alive, whoever comes their way. Whoever draws too close, off guard, and catches the Sirens' voices in the air – no sailing home for him, no wife rising to meet him, no happy children beaming up at their father's face. The high, thrilling song of the Sirens will transfix him, lolling there in their meadow, round them heaps of corpses rotting away, rags of skin shriveling on their bones."--Homer

Jynx—The melody of Jynx came to me one day on my commute back home from school. I started a voice recording of me singing it, and hurried upstairs once I arrived home to begin writing. I had been listening to a lot of Marquis Hill that particular day. I really dug how involved the rhythm section was in some of his melodies, and I wanted to incorporate that somehow in a work of my own. Sometimes I think the rhythm section gets left out of the expression of the melody which can be a missed opportunity. I didn't let that happen. As of now, the name holds no significance to the tune. It just sort of came to me after a night of writing and watching YouTube.--Conley

The Ballad of the Fallen (Folk Song From El Salvador)—An important aspect of growing as a person is developing a thorough understanding of the world around you. Throughout my time here, I have been participating in a lot of research about the personal lives and beliefs of various jazz greats and my favorite musicians, both through school assignments and personal interest. This has given me a lot of insight into how closely tied the political beliefs of these musicians are to their compositions, which is why I decided to choose this piece, named after a poem (which I did not include here for the sake of length but highly recommend everyone read) found on the body of a Salvadoran student who was killed by the United States-backed National Guard. On the back of the album cover, there contains a painting by a Salvadoran refugee with the following inscription: "No to US intervention. Yankee invader out of El Salvador — Our only crime is that we are poor — we are tired of so many bullets from Ronald Reagan." --Nie

Central Nervous System—Since the start of my undergraduate degree at UNT, I have made tremendous progress and growth on my journey of being a musician, but also in all the other aspects of my daily life. When I look back on my experience up to this point, there were many moments where I was struggling both musically and personally, but also times where my friends and family, the faculty of UNT, and the music I was exposed to here made me feel immeasurably happy and grateful for this place to be a part of my life. I realize now that this is what maturing is all about; getting broken down into pieces and having the ability to put yourself back together. I wrote this piece in dedication to that sentiment and the appreciation of everything unrefined and unconventional.--Nie