



COLLEGE OF MUSIC

University of North Texas  
College of Music

Master's Recital | Thursday, April 6, 2023 | 8:00 pm | Lab West

**Kurt Morrow, double bass and electric bass**

Haitian Fight Song (1957) ..... Charles Mingus (1922–1979)

Broadway (1940) ..... Bill Byrd/Teddy McRae/Henri Woode  
(b. 1941)/(1908–1999)/(1909–1994)

There Will Never Be Another You (1942) ..... Harry Warren/Mack Gordon  
(1893–1981)/(1904–1959)

When Sunny Gets Blue (1956) ..... Jack Segal/Marvin Fisher  
(1918–2005)/(1916–1993)

Blues for Ray (1988) ..... Arni Egilsson (b. 1933)

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

Some Skunk Funk (1975) ..... Michael Brecker/Randy Becker  
(1949–2007)/(b. 1945)

**Personnel**

Tito Charneco, tenor saxophone • Pete Clagett, trumpet  
Ken Ebo, trombone • Aakash Sridhar, piano • Will St Peter, guitar  
Adam Abrams and Anthony Casolari, double bass  
Joshua Ferrell, drumset

*Six hundred eighty-sixth program of the 2022–2023 season  
Photography and videography are prohibited*

**Haitian Fight Song, Post-Bop**—In selecting compositions for my graduate recital, I have chosen the iconic recording “Haitian Fight Song” from the 1957 recording entitled “The Clown” by Charles Mingus. The personnel on this recording were Shafi Hadi (Curtis Porter), on Alto and Tenor saxophone, Dannie Richmond-Drums, Wade Legge-Piano, and Jimmy Knepper-Trombone. I admire Charles Mingus for his honesty, conviction, and virtuosity as a bassist. “Haitian Fight Song, to begin with, could just as well be called Afro-American Fight Song. It has a folk spirit, the kind of folk music I’ve always heard anyway. It has some of the old Church feeling too. I was raised a Methodist but there was a Holiness church on the corner, and some of the feeling of their music, which was wilder, got into our music”-Charles Mingus. The thematic bass line that is recurring from the opening of the tune to the end of the tune stands the test of time in this composition. This is true of all Mingus compositions.

**Broadway, Swing**—My first experience with this tune was in 1991 in Fred Hamilton’s Jazz chamber music class at UNT. “Broadway” was written by Billy Bird, Teddy McRae and Henri J. Wood in 1940. The version we were required to learn was from the record “Oscar Peterson Plays Count Basie” recorded in 1956. The original quartet on this record was Oscar Peterson, Ray Brown, Herb Ellis and Buddy Rich. Ray Brown’s opening 8 bar bass line is very melodic and includes a great descending line in thirds to introduce the melody. I have never forgotten this tune over the years as it was my freshman introduction to Count Basie and Oscar Peterson’s music. We hope you enjoy our quartet arrangement of this classic jazz standard.

**There Will Never Be Another You (TWNBAY), jazz swing**—This tune is a jazz standard from the Great American Song Book. Lee Konitz recorded an album called “Lee Konitz with Warne Marsh” in June of 1955 on the Atlantic label. This recording included the tune “TWNBAY”. The personnel on this track were Lee Konitz on Alto Saxophone, Warne Marsh on Tenor Saxophone, Oscar Pettiford on bass and Kenny Clarke on Drums. Lee and Warne are disciples of the “Lennie Tristano School”, which is very evident on their version of this tune. On the recording, they both solo together on the out-chorus of this iconic version. We have created an arrangement to include a Bb pedal as well as a nice rhythmic two chord vamp under the drum solo.

**When Sunny Gets Blue, jazz ballad**—During my undergraduate years I was playing a lot of blues and jazz gigs, and this was one of the first melodies I learned on the double bass. A recently discovered version by McCoy Tyner on the record “Today and Tomorrow” was the inspiration to include this tune on my recital. On the recording, McCoy Tyner is accompanied by Jimmy Garrison on bass and Albert “Tootie” Heath on drums. This record was recorded in two sessions on the Impulse! label in 1963 and 1964. Please enjoy our quartet arrangement of a great jazz standard from the Great American Songbook.

**Blues for Ray, jazz swing**—Icelandic bassist, Arni Egilsson wrote “Blues For Ray” to be recorded on his record “Basses Loaded” which was released in 1985. The record was originally called “Fascinating Voyage”. It featured Arni Egilsson and Ray Brown on bass, Pete Jolly on piano and Jimmie Smith on drums. On the recording, piano and drums accompany the bass duo of Arnie and Ray in the solo sections. This inspired me to investigate other multi bass groups and learn the intricacies of playing in this type of format. “Blues For Ray” is a 12-bar blues with one bassist playing the melody and the other bassist accompanying with double stops, harmonics and a sparse bass line using space to accommodate the melody. With help from two fine bassists, Adam Abrams and Anthony Casolari, we created a bass trio arrangement. Please enjoy our version of Blues for Ray!

**Tricotism, Bebop**—Oscar Pettiford has been an influence of mine since 1989. I discovered a book entitled “The Music of Oscar Pettiford, Volume One, 80 Bass Solos” by Volker Nahrman about this time. Being a lifelong student of the bass, I had my work cut out for me. This is an important book for bassists to acquire for their library and gain insight on the bebop language of Oscar Pettiford. Lucky Thompson made a recording on the Impulse! label in 1956, entitled, “Tricotism” with Oscar Pettiford on bass and Skeeter Best on guitar. We have created an arrangement for piano, bass, tenor saxophone, and drum set. Tonight, we will play our quartet version of this iconic piece of bebop history.

**Some Skunk Funk, jazz fusion/funk**—I have known of this tune for many years. As a young bass player just starting to play jazz, I would see this in the original “Real Book”. I was always intimidated by this tune due to its quick tempo and odd meter changes in the form. Over the years, the band has had some legendary jazz musicians; however, the original line-up in the Brecker Brothers jazz fusion group of the 1970's were Michael Brecker-Tenor Saxophone, Randy Brecker-Trumpet, Jim Beard-piano, synthesizer, Will Lee-electric bass, Peter Erskine-drums and Marcio Doctor-percussion. Last semester while studying here at UNT, I had the opportunity to play this iconic jazz fusion standard. In our arrangement, we borrowed a section from a live version The Brecker Brothers did in Spain.

