



COLLEGE OF MUSIC

University of North Texas
College of Music

Senior Recital | Wednesday, March 22, 2023 | 8:00 pm | Lab West

William O'Rourke, drumset
Joshua Zeitlin, trumpet/flugelhorn

Split Kick (c. 1954).....Horace Silver (1928–2014)
arr. William O'Rourke (b. 1998)

Jan. 5 (Scenes From) (2023).....Joshua Zeitlin (b. 2001)

The Shade of the Cedar Tree (c. 1995)Christian McBride (b. 1972)

Esso Einai (1959)..... Rabbi Shlomo Carlebach (1925–1994)
arr. Joshua Zeitlin

City of Lights (c. 1990).....Tony Williams (1945–1977)

D Dur (2018)William Soovik (b. 1989)

Take Five (Or 7) (c. 1959)..... Paul Desmond (1924–1977)
arr. William O'Rourke

PERSONNEL

Gabriel Burns, alto saxophone • Gabriel Nieves, tenor saxophone
Ethan Nguyen, keyboards • Gabriel Garcia, guitar
Abram Olivas, bass

Split Kick—I have always been an avid listener of music that has 2 different styles combined. I feel that it creates more possibilities for musical ideas to flow. I especially love the combination of Swing and Latin Jazz for they complement each other well. I first heard "Split Kick" on Benny Green's album *Then And Now* and then found it on Art Blakey's Quintet record *A Night At Birdland*. I was immediately hooked, not to mention the melody was very catchy, and I found myself singing it endlessly. I decided to arrange it with the contrasting styles being in opposite places. My favorite part about this tune is that both sections can work in either style, therefore arranging it was very simple. The "A" Section would be Swing while the "B" section would be Afro-Cuban. I also decided to approach the Latin style with a more traditional mindset, using accessories like the cowbell, and the left foot cowbell/clave (gajate). I have listened to many Latin percussionists and have been inspired by their individual sounds and flow. I feel that including the traditional Afro-Cuban sounds and styles is a great way to pay homage to the very music that we love to play. I have been very fortunate to not only listen to Latin music (Afro-Cuban, Brazilian, Tex-Mex, Tejano, Conjunto) but also perform it as well. Latin music has always been a part of my life and will always be a major characteristic of my musical career.--Will

Jan. 5 (Scenes From)—I wanted to do at least one original piece for this recital. I wrote it during winter break, on January 5th. I had been composing tunes melody first, and I wanted to start with the changes. So I found a vamp to write a melody over, and a few sections followed. I think it has a Wayne Shorter vibe. The drum chart says to play like Elvin Jones and most of the harmony is just power chords and triads. I was lucky enough to play this with my JCM and Miguel Zenón.--Joshua

The Shade of the Cedar Tree—This is my homage to Roy Hargrove. It's off of a great Christian McBride album called *Gettin' to it*. Roy was one of my favorite musicians in high school (and still is), and I remember how devastating it was when he passed away. His playing is so magical. This record and composition are also brilliant. Roy's sound on "Sitting on a Cloud" is beautiful.--Joshua

Esso Einai—Growing up Jewish has influenced me in a lot of ways. I'm not very religious, but sometimes when I hear certain music, I feel it. Shlomo Carlebach's version of the traditional Jewish song "Esso Einai" (which is Hebrew for "I lift up my eyes") makes me feel religious. I felt it was especially important to include this piece on my program, because it is a part of my musical and cultural heritage. So I decided to adapt the tune for a small instrumental ensemble. The introduction takes influence from Lee Morgan's "Search for the New Land" and the tune has a similar groove associated with the standard "Poinciana."--Joshua

City of Lights—This song is composed by the late, great, incredible Tony Williams, a drummer who I've not only listened to but also transcribed. Some of my favorite recordings are from his *Native Heart* album as well as his drumming on "The Story Of Neptune." This tune was featured on that 1990 album. Tony is an inspiration for me due to his style of drumming in his later years. He had a very powerful sound with lots of "rock" sounding ideas. I have tended to use a more powerful rock sound approach when I play my music and my drums. It's a relief and inspiration to hear a drummer like Tony Williams playing with a punch inserted into the jazz idiom. Not to mention he also played a rock sized drumset from which I thoroughly enjoyed taking ideas. At first, this was a tune I could not understand. Not because of its harmonic structure, but because of its rhythmic structure. The opening hits in the band start on beat 2, however it's very easy to find yourself feeling the hits on 1 as I did many times viciously stomping my foot or bobbing my head to the beat. Once I learned "City of Lights," I played and sang it many times and decided that it was a chart I could not go without performing at least once in my college career.--Will

D Dur—My goal for this recital was to play a lot of music that I've listened to for a long time, but I've never played. This is a song that came into my "discover weekly" on spotify a while ago, and I listened to it a lot during the beginning of the pandemic. I found William's info online and texted him a couple weeks ago. He was nice enough to send the charts. I love it because it feels genreless. If it was in a category, it would be in the "good music" box. Shout out to William Soovik; he's a great drummer and composer from Sweden. Check out his project online: "William Soovik Grand Finale."--Joshua

Take Five (Or 7)—"Take Five" is a standard among all Jazz musicians, made famous by the Dave Brubeck Quartet. Known for its time signature of 5/4, it was one of the first odd-metered tunes of its time. I originally arranged and performed this tune for my departmental in Spring '21 when I was studying the concept of odd meters. At the time, it was a very watered down, basic arrangement. Writing and performing odd meters were two very different concepts for me. When it came time to put music together for this recital, I remembered my original arrangement and concluded that I wanted to make it more intriguing. I have always wanted to take a standard and give it a heavier, funk, backbeat-oriented approach. For quite some time, I have been a huge Dave Weckl fan. I've studied many of his albums, recordings, and educational books. Recently, I found a lot of creative inspiration in his and Jay Oliver's writing. Oliver and Weckl's arranging helped me "beef" up my arrangement of "Take Five" which included adding more complex chords as well as extra fills in numerous odd meters making it a joy to write and perform. I also turned the tune into a Rock/Fusion styled chart because every once in a while, a drummer's gotta let loose and Rock n' Roll!--Will

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