



COLLEGE OF MUSIC

University of North Texas College of Music

Senior Recital | Wednesday, March 6, 2024 | 8:00 pm | Lab West

Christopher Polloni, alto saxophone Benjamin Carroll, trumpet

- Song for Angelina (2023) Christopher Polloni (b. 2002)
- Bugaboo (2023) Benjamin Carroll (b. 2001)
- Lush Life (1936) Billy Strayhorn (1915–1967)
arr. Christopher Polloni
Ysaura Merino, violin • Graham Ganter, violin
Ally Hocking Howe, viola • Noah Leiva, cello
Jack Lanhardt, conductor
- Bird of Beauty/Too High (1974/1973) Stevie Wonder (b. 1950)
arr. Benjamin Carroll
Jonathan Arcangel, tenor saxophone • Jason Schilling, trombone
- Ugetsu (1963) Cedar Walton (1934–2013)
- Rebel Music (2018) Christian Sands (b. 1989)
arr. Benjamin Carroll

Personnel

Isaiah Nygard, piano • Spencer Paulsen, bass
Jeffrey Dalton, drumset

Song for Angelina—I sat down to write this song with nothing but a feeling I had that I wanted to convey. I wanted to write a tune that depicted a certain vision of beauty: something powerful yet sweet at the same time. Though I am saying this now, I wasn't fully aware that this was what I was aiming for subconsciously at the time of writing this song. It remained unnamed for a long time until I reflected on what I was trying to represent when I wrote it in the first place. Once I realized this, it became clear that I wanted to name the composition after my grandmother, someone I love dearly, who embodies these qualities.--Polloni

Bugaboo—The idea for this specific tune, surprisingly enough, originated from an essay that I had to write for a first-year writing class that I was in just this past semester. I was using a handy-dandy thesaurus at the time to find some new words for a number of metaphors that I was required to write for an assignment, and I had happened to come across this tune's namesake. Bugaboo is a noun meaning "an imaginary object of fear" which I thought was quite a more colorful meaning than what I originally thought it would entail. So in honor of that definition, I tried to emulate the juxtaposition of the word in this original composition of mine.--*Carroll*

Lush Life—*Lush Life* was one of the first ballads I ever fell in love with when I initially started listening to jazz. I first heard this tune played by John Coltrane on his album titled after the song; the way Coltrane sang the melody on his horn exposed me to a depth of sensitivity and emotion that I had never felt before. I have always viewed this song as a magnum opus of emotional and artistic expression, perceiving it as an almost inconceivable ideal of beauty. I decided there has never been a better time for me to challenge myself to strive for this great ideal than on my senior recital.--*Polloni*

Bird of Beauty/Too High—For my senior recital, it was my top priority to make some sort of grand Stevie Wonder arrangement and perform it in front of all of my family and close friends. I would say Stevie Wonder's music has been a great influence on me from a young age. First by the osmosis of my parents' favorite songs of his, and even still today from a few friends of mine. Stevie Wonder is most likely my favorite artist of all time, and a figure that I really look up to in terms of compositional style. The way that he blends aspects of jazz music into the more mainstream medium of his songs is something I can't get over and will always enjoy listening to. So for this arrangement, I decided to take two of my favorite Stevie tunes and combine them into one (somewhat) little medley. This is probably the most fun I've had arranging anything so far, so I hope you enjoy this as much as I do.--*Carroll*

Ugetsu—This great jazz standard was actually the first tune Ben and I decided to play on our recital. Once we decided to do our recital together, we knew we would have to play a duo tune on our horns. We wanted to pick a melody that complemented our instrumentation and allowed us to be creative. Ben and I were sitting on my couch one night brainstorming potential duo tunes when Ben suddenly started singing the melody to *Ugetsu* in a duet style. After his beautiful rendition, we knew then and there we had to perform this as our duo.--*Polloni*

Rebel Music—This song choice was somewhat of a surprise pick for Chris and I because of how this slot was the last piece of our setlist that we were looking to fill. The basis for our choice of picking this tune for our closer was due to our lack of a real show-stopper out of the rest of our songs that we wanted to play in our set. The original idea that we came up with was to take the essence of the original tune and replace it with something a little more intense. The way I put it was that this is our attempt of putting this tune in the more in-your-face style of Ralph Peterson (à la "The Art of War").--*Carroll*