



COLLEGE OF MUSIC

University of North Texas
College of Music

Master's Recital | Wednesday, April 10, 2024 | 8:00 pm | Lab West

Luciano Quezada, jazz bass

Martha's Prize (1996)Cedar Walton (1932–2013)

Two Cute (1977) Roland Hanna (1932–2002)

Blues for Sarka (1978)Jiří (George) Mráz (1944–2021)

Actual Proof (1974)Herbie Hancock (b. 1940)

Spiral (1982).....Kenny Barron (b. 1943)

Mushaboom (2002)..... Leslie Fiest (b. 1973)

Personnel

Lily Alter, voice • Nabil Muquit, tenor saxophone
Isaiah Nygard, piano • Andrew Getman, guitar
Joshua Ferrell, drumset

Seven hundred eighty-first program of the 2023–2024 season
Photography and videography are prohibited

Martha's Prize—This Cedar Walton composition is joyous and soulful. Originally recorded on his 1996 release *The Composer*, this tune is a wonderful example of Cedar's compositional style. My first experience with this tune was from pianist Eric Reed's 2019 record *Everybody Gets the Blues*, which I remember hearing on Denton's jazz radio network KNTU 88.1. I hope you enjoy this soulful introduction to my recital.

Two Cute—This tune is a recent discovery of mine. While visiting Recycled Books in Denton, I stumbled on the 1977 album *Parisian Thoroughfare* by violinist Stéphane Grappelli. While I was unfamiliar with the record, the rhythm section consisted of many of my favorite players from the original Thad Jones and Mel Lewis rhythm section including one of my deepest bass influences, George Mraz. While I did not buy the record that day, I went home and streamed the recording and immediately regret my choice to not buy that costly \$8 record. The next weekend I returned and purchased the physical album. This Roland Hanna blues is playful and "Two Cute" not to share.

Blues for Sarka—This is a ballad by jazz bassist and composer George Mráz. When programming this recital, I wanted to play a ballad that was reflective of my bass influences. "Blues for Sarka" was recorded many times by Mráz on multiple projects both as sideman and leader. A prolific sideman, Mráz was a master of walking bass, idiomatic jazz soloing and playing with the bow. Written as a tribute to his daughter, "Blues for Sarka" is a memorable compositional work of one of the most unique voices in jazz bass playing.

Actual Proof—I am a big fan and advocate of the Fender electric bass guitar. While the instrument is met with many criticisms amongst jazz purists, its fingerprint has left an indisputable mark on jazz and popular music. This piece is a standard in the jazz fusion genre and Paul Jackson's bass playing on the 1974 record *Thrust* is a masterful display of sound production and melodic and active fusion bass playing.

Spiral—In my first semester of study at UNT, my professor Lynn Seaton introduced me to a wonderful rendition of the tune "Beatrice" from a 1989 Stan Getz recording titled *Bossas and Ballads: The Lost Sessions*. Diving deeper into this record, I became fond of many of pianist Kenny Barron's original compositions that are heavily featured on that album. I was inspired to perform this as a duo piece after hearing a live recording of Barron with bassist Dave Holland. I had a chance to hear Holland live my first semester at UNT and the experience was very impactful.

Mushaboom—My time at UNT has been incredibly educational and rewarding but also quite challenging. This tune is a favorite of my wife Sofia, who has been so supportive of me through my time perusing my master's degree. "Mushaboom" is special as its lyrics address the challenges of young adulthood and the longing for a better future and starting a family. Sofia, I love you so much and can't wait to keep collecting these moments with you and our future family.