



COLLEGE OF MUSIC

# University of North Texas College of Music

Senior Recital | Tuesday, March 26, 2024 | 7:00 pm | Steve's Wine Bar

## **Jack Timmins, trombone** **Gabriel Garcia, guitar**

Blue Silver (1977) .....	Blue Mitchell (1930–1979)
Fee Fi Fo Fum (1964) .....	Wayne Shorter (1933–2023)
The Grand Struggle Against Fear (2019) .....	Joel Ross (b. 1996)
Forest 2.0 (2017) .....	DJ Harrison (b. 1988)
I Want To Talk About You (1946) .....	Billy Eckstine (1914–1993)
Afrodesia (1955) .....	Kenny Dorham (1924–1972)

### **PERSONNEL**

Kori Park, alto saxophone • Tito Charneco, tenor saxophone  
Craig Schroeder, trumpet • Jeongmin Ha, piano  
Patrick Bird, bass • Trinity McHellen, congas  
Diego Salazar, drumset

*Six hundred seventieth program of the 2023–2024 season  
Photography and videography are prohibited*

**Blue Silver**—This tune is an up-tempo bop contrafact over the changes to Horace Silver's "Peace," that can be heard on bassist Sam Jones's 1977 album *Something in Common*. This is a tune I actually learned quite recently, only just after I heard it on the aforementioned Sam Jones album at the beginning of the semester. When I heard it, I immediately knew that it would be a captivating and fun opener to our recital.--Jack

**Fee Fi Fo Fum**—This tune comes from one of Wayne Shorter's most acclaimed albums, 1966's *Speak No Evil*. As a jazz musician, Wayne's writing and musicality has always truly captivated and inspired me. One thing I enjoy and appreciate about his writing is how seamlessly he can blend harmonic complexity with authentic emotion and really the true roots of the music. In my opinion, no tune of his captures that dichotomy quite as well as "Fee Fi Fo Fum," a tune that perfectly blends the harmonic complexity of Coltrane's cycle with the raw emotion and expression of the blues.--Jack

**The Grand Struggle Against Fear**—This is a song off of vibraphonist Joel Ross's 2019 album *Kingmaker*. I found this album the year it came out, when I was a senior in high school. *Kingmaker* is one of my favorite modern jazz albums. I love that all of the songs on the record are catchy and hummable but at the same time have a lot of depth and complexity. The first time I listened to it though, I didn't notice the complexity until I tried writing some of the songs out. I attempted to write out this tune in high school, and I really botched all of the time signature changes, so I figured this would be a good time to correct my mistakes.--Gabe

**Forest 2.0**—This is a tune off of Funk/Fusion group Butcher Brown's 2017 album *Live at Vagabond*. As I have played around the Dallas music scene, I have gotten pretty involved with playing jazz fusion, and as a genre I find it quite entertaining and captivating not only to play, but also to listen to. As such I figured it would be fun for us to play a fusion tune on our recital, and I ultimately decided on this one as it comes from an album I love to listen to, and that definitely brings up the musical energy and can show off the chops of the band quite well.--Jack

**I Want To Talk About You**—There are many different versions of this jazz standard by such artists as Ella Fitzgerald, Nancy Wilson, Pharaoh Sanders, and Ryo Fukui. My favorite version of this song is off of John Coltrane's 1962 album *Coltrane live at Birdland*. The lyrics in the B-section have a somewhat cosmic nature to me; "The moon and the stars, the objects on Mars Are things that we've talked of before But your love for me was the question Your answer throws back heaven's door." I feel like Coltrane's version of this tune represents that feeling very well, and I hope that we can attempt to bring a similar feeling to it as well.--Gabe

**Afrodesia**—This song first came out on trumpeter Kenny Dorham's 1955 album *Afro-Cuban*. There is also a great recording of it on trumpeter Roy Hargrove's album *Havana*. When I was in high school, my school's jazz program got the opportunity to travel to New Orleans to perform with Trumpet Mafia, and this is one of the songs we chose to play. I remember we spent a lot of time working out the intricacies to the groove of this song with the percussionists. It is a pretty straightforward song melodically and harmonically; the rhythm and groove is what truly holds this song together and makes you want to dance. We hope we can make you dance.--Gabe