



COLLEGE OF MUSIC

University of North Texas College of Music

Senior Recital | Tuesday, March 21, 2023 | 8:00 pm | Lab West

Ian Weidmann, alto saxophone Will Peters-Seymour, guitar

Countdown (1959) John Coltrane (1926–1967)

Union Oyster House (2023) Will Peters-Seymour (b. 2000)

Line Up (1955) Lennie Tristano (1919–1978)

Duke Ellington's Sound of Love (1974) Charles Mingus (1922–1979)
arr. Ian Weidmann

To Be is To Do (2023) Ian Weidmann (b. 2001)

The More I See You (1945) Harry Warren/Mack Gordon
(1893–1981)/(1904–1959)

Nice Pass (1995) Brad Mehldau (b. 1970)

Personnel

Jake Nalangan, piano • Guillermo López, double bass
Colman Burks, drumset

Six hundred tenth program of the 2022–2023 season
Photography and videography are prohibited

Countdown—When Ian and I were talking about what to play on our recital, we had to decide how hard we wanted our program to be. Our original idea was to play this song in 7 and arrange it so that the second chorus was up a half step making the song go through all 12 keys. After shedding that for a few weeks we realized that not only was it too hard, but it was self-indulgent. We settled on playing the normal changes in 7 and trying our best to make it musical.--Will

Union Oyster House—This tune was inspired by a trip that I took to Boston in early February. After my audition at NEC I was looking for local restaurants to try and found the Union Oyster House. It is the oldest continually operating restaurant in the United States. The combination of great food and history made for a really special and memorable experience. The tune itself ended up coming out really different than I was imagining (much moodier) but I wanted to keep the name to honor that experience. This composition is inspired by the compositions of pianist Bryan Roberts and Brad Mehldau.--Will

Line Up—When Ian and I were in our Freshman year we would spend hours talking about music, theory, and improvisation. There were many topics of discussion, but one thing that always came up was Lennie Tristano's seminal recording, "Line Up." This tune has no melody and is based on the changes of the classic jazz standard, "All of Me." We will play three choruses of his solo together and will alternate between a chorus of his solo and a chorus of blowing. In our opinion, this recording demonstrates some of the most interesting and forward thinking improvising within the jazz idiom.--Will

Duke Ellington's Sound of Love—Mingus was notorious for his temper, yet his ballads are deeply poignant. Every single note he chooses gives purpose to a larger musical picture. The original recording of this song comes at an important crossroads for Mingus; almost exactly 8 months after the death of former employer Duke Ellington, but also a few months before his marriage to Sue Mingus. "Duke Ellington's Sound of Love" pays tribute to Ellington's dreamlike conception of human connection while maintaining a somber respect for what has come and gone.--Ian

To Be is To Do—Composing has never been my strong suit, but in playing this I aim to pay respect to those whose compositions move me (Wynton Marsalis, John Coltrane, Joe Henderson, and others). My self worth relies on constantly working, a trait I hope to expose in order to remove some self-guilt and move towards a healthier life style. "To Be is To Do" is an old (and perhaps cliché) maxim indicating that in order to achieve great things, people have to take constructive actions over time. Since I want to write more effectively, I have to write more!--Ian

The More I See You—"The More I See You" is the warmth that only comes from devoting a long time to one person, peeling back the good and bad to appreciate them for who they really are. It's also the familiar feeling of spotting an old friend across a busy room. In playing this classic songbook tune, we aim to balance the evening with some meat and potatoes swing.--Ian

Nice Pass—There are two recordings of Brad Mehldau's rhythm changes. One from his fourth *Art of the Trio* record, and one on a compilation album that is significantly shorter. We will be referencing the former and will be doing our best to capture the magic of that recording while navigating its tricky twists and turns.--Will