



COLLEGE OF MUSIC

University of North Texas
College of Music

Senior Recital | Monday, April 15, 2024 | 8:00 pm | Lab West

Zachary Williamson, jazz arranging and trumpet
Natalie Suvarnasuddhi, alto saxophone

Someday My Prince Will Come (1937) Frank Churchill/Larry Morey
(1901–1942)/(1905–1971)
arr. Zachary Williamson

Yardbird Suite (1946)..... Charlie Parker (1920–1955)
arr. Zachary Williamson

Enough (2024)..... Natalie Suvarnasuddhi (b. 2002)

Thai Lullaby (2002)..... Lily Corley (b. 1974)
arr. Zachary Williamson

I'll Remember April (1941)..... Gene de Paul/Patricia Johnston/Don Raye
(1919–1988)/(1922–1953)/(1909–1985)
arr. Natalie Suvarnasuddhi

12th Street Rag (1898) Euday L. Bowman (1866–1949)
arr. Zachary Williamson

PERSONNEL

Saxophones: Jaeyoung Jang, Aidan Sears, Michael Petty, Chris Polloni
Trumpets: Alex Billingsley, Ryan Fitch, Jonathan Orellana, Isidoro Ramos
Trombones: Jeremy Kvale, Colin Manocchio, Alex Parker, Jack Timmins
Guitar: Jack Goode • Piano: Ethan Ngyuen • Bass: Bodin Chompoosti
Drumset: Jeffrey Chaidez • Violin: Braeden Boyles, Sophia Vega
Viola: Anthony Brooks • Cello: Ethan Gaskin

Someday My Prince Will Come—Being SoCal natives, the works of the Disney company hold a special place in our hearts because we grew up a stone's throw away from the Happiest Place On Earth™. Dreams are essential in Disney stories wherein some plucky youngster's dreams are realized through a combination of determination, magic, and luck. This arrangement takes a different approach to the concept of dreams and offers a meditation on their power: We don't control our dreams, they control us. Dreams have the power to push us towards our full potential or keep us locked in stagnation, unable to cope when reality can't supplement our determination and luck with a little Disney magic.--Zachary

Yardbird Suite—The nonet was the first ensemble I fell in love with. Inspired by Gil Evans' arrangements on *Birth of the Cool* I wrote a series of charts in my first year at UNT, one of which was *Yardbird Suite*. The arrangement you'll hear is an updated and much improved version of that same arrangement I did 3 years ago.--Zachary

Enough—I struggled with feeling as if I wasn't good enough for my friends, colleagues, students, and the school throughout my years here. With many supportive friends and teachers I have met, I have just started to feel as if I were "enough" both as a person and musically. As my first original composition, I thought of writing a melody that reflected this journey and the emotions that came with it.--Natalie

Thai Lullaby—Throughout my childhood, my mom would tell me stories or sing to me in Thai every night to put me to sleep. Although every one of those nights of warmth and comfort holds a special place in my heart, there was a certain Thai lullaby that I will never forget. She would sing this to me almost every night and it would put me to sleep immediately. (From my mom's perspective) The meaning of the song translates to: You do not need to ask me how much I love you because you should already know how much I do. I had transcribed my mom's melody and wanted it to sound perfect, so I asked my recital partner, Zach, to arrange it for me. His arrangement encompasses this special part of my childhood, as well as the unbreakable bond between a mother and daughter.--Natalie

I'll Remember April—This jazz standard was one of the first standards I learned and is also my favorite! My friend, Christian Lissner, called this tune at a jam I attended while in high school, and I immediately fell in love with its melody for years to come. He was one of many musicians who helped me play in the jazz jam environment during my early stages as a jazz musician. Because of that, I knew I had to put this on the recital.--Natalie

Twelfth Street Rag—*Twelfth Street Rag* occupies a unique place in today's musical lexicon. Despite being a staple of early Jazz repertoire, it's best known today for its inclusion in *Spongebob Squarepants* as background music for wacky cartoon antics. I was inspired to write this arrangement when a friend introduced me to the steel guitar and wanted to play it in a jazz context; there was only one song I had in mind. Like a man possessed, I worked non-stop in the ensuing days, driven by the concept for this chart: a clown's descent into madness, conveyed through some horrifically goofy cartoon music.--Zachary