

Kennesaw State University  
School of Music



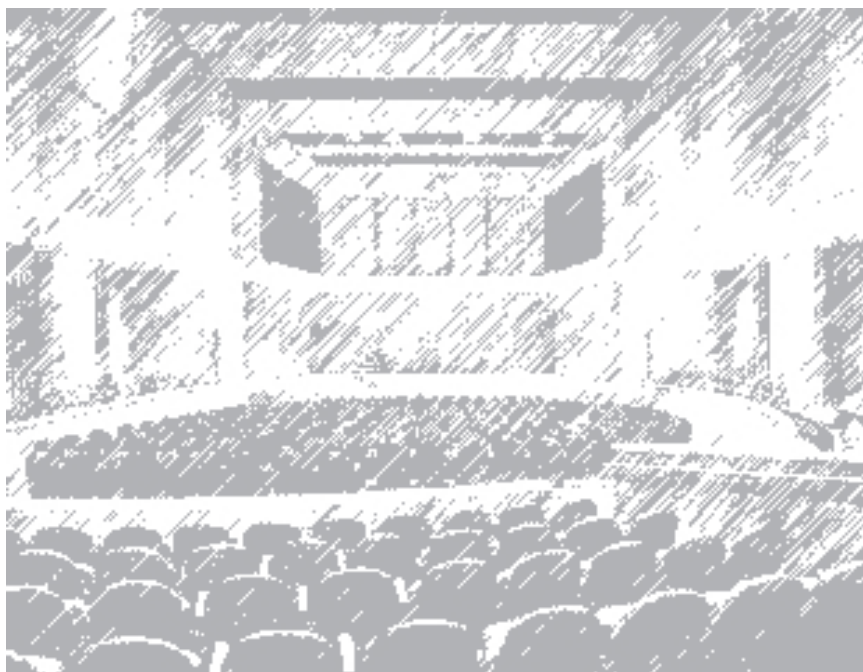
Junior Recital

**Brandon Boone, double bass**

Michael Opitz, saxophone

Nick Rosen, piano

Jack Jones, drums



Wednesday, April 27, 2016 at 8:30 p.m.

Music Building Recital Hall

One Hundred Twenty-seventh Concert of the 2015-16 Concert Season

# program

WES MONTGOMERY (1923-1968)

arr. Christian McBride

**Fried Pies** (1963)

OSCAR PETTIFORD (1922-1960)

**Tricotism** (1956)

JIMMY VAN HEUSEN (1913-1990)

**Polkadots and Moonbeams** (1940)

COLE PORTER (1891-1964)

**All of You** (1954)

JOHNNY HODGES (1906-1970)

arr. Ray Brown

**Squatty Roo** (1941)

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.

Mr. Boone studies double bass with Marc Miller.

# program notes

## **Fried Pies** (1963) | Wes Montgomery

arr. Christian McBride

*Fried Pies* is a jazz composition by guitarist/composer Wes Montgomery. On *Boss Guitar*, Montgomery's ninth album, he features a bop-oriented organ trio. This 12 bar blues is appealing because of the rhythmic theme, which creates the melody. Christian McBride is one of the most important jazz bassists today. He brings an approach to jazz bass playing that is a composite of the traditional and modern jazz styles. In Christian McBride's trio album entitled *Live at The Village Vanguard*, the band finds new ways to conceive of the Wes Montgomery composition while staying true to the original context.

## **Tricotism** (1956) | Oscar Pettiford

Oscar Pettiford is one of the most influential jazz bassists. Before Pettiford, it was unheard of to hear a bassist play be-bop solos. His ability to play melodically in the bebop style changed the standard for jazz bass playing. His approach to music influenced bassists to develop more complex musical ideas, both melodically and harmonically. It is also important to focus on the fact that he is a composer as well. *Tricotism* is one of Pettiford's most iconic compositions in the be-bop style. The melody features mostly eighth notes and triplet figures to give the composition a beautiful color.

## **Polkadots and Moonbeams** (1940) | Jimmy Van Heusen

*Polkadots and Moonbeams* is a popular song by Jimmy Van Heusen with lyrics by Johnny Burke. The composition features a lovely melody with an innocent, simple lyric. Frank Sinatra recorded the song after being hired for the Tommy Dorsey Orchestra in 1940, with which he recorded many hits. The first of these was *Polkadots and Moonbeams*. The ballad has been featured in a number of movies and has been played by jazz artists since the mid 1900s.

## **All of You** (1954) | Cole Porter

Cole Porter's popular song *All of You* was introduced in the Broadway musical *Silk Stockings* and has been recorded by many icons such as Ella Fitzgerald, Billie Holiday, Bill Evans and Miles Davis. As a classically trained musician, Cole Porter focused on musical theatre, where he achieved most of his songwriting success.

## **Squatty Roo** (1941) | Johnny Hodges

arr. Ray Brown

*Squatty Roo* is a composition based off of the common jazz form of rhythm changes. The structure features an AABA form. The A sections are made up of a be-bop melody that does not change. The B section does not have a melody. Instead, this section is left alone for a soloist. Ray Brown, American jazz bassist and cellist, is known for his work in the trio setting. He has led his own trio, as well as acting as a side man behind others such as Oscar Peterson, Gene Harris and Ella Fitzgerald. The Ray Brown Trio recording of *Squatty Roo* is heavily arranged, with a true focus on rhythm and feel.

## about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.

Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.



Stephen W. Plate, DMA  
Director, School of Music  
Kennesaw State University