

Kennesaw State University
College of the Arts
School of Music



presents

Senior Recital

Andrew Lastrapes,
jazz guitar

Friday, April 26, 2013

4:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

Brooker Rehearsal Hall

One Hundred Twenty-sixth Concert of the 2012-2013 Season

Kennesaw State University
School of Music
Eric and Gwendolyn Brooker Rehearsal Hall
April 26, 2013

The Music of Kurt Rosenwinkel

“He is a man of many musical virtues. His technique is prodigious. His ears are huge. His time is solid. His groove is ferocious.... his ideas are often surprising, sometimes shocking, but always compelling and inevitably satisfying. His is an adventurous soloist, an empathic accompanist, and a poetic composer.”

- Joshua Redman

Conception	George Shearing (1919-2011)
Blue Line	Kurt Rosenwinkel (b. 1970)
Homage A Mitch	Kurt Rosenwinkel
Reflections	Thelonious Monk (1917-1982)
Zhivago	Kurt Rosenwinkel

Andrew Lastrapes, guitar
Umcolisi Terrell, saxophone, flute
Robert Boone, drums
James Goodhand, bass
Zac Evans, keyboard

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

Mr. Lastrapes studies jazz guitar with Trey Wright.

Kurt Rosenwinkel, following Jim Hall and Pat Metheny, is considered the next “big thing” in the world of jazz guitar. Rosenwinkel’s mastery of modern harmonic concepts, seemingly unlimited chordal vocabulary, and incredible technique have influenced an entire generation of guitarist.

Rosenwinkel dropped out of the Berklee School of Music during his junior year to tour with Gary Burton, the Dean of the school at the time. Subsequently, Rosenwinkel moved to Brooklyn, where he began collaborating with the top jazz musicians on the scene, including Mark Turner, Brad Mehldau, Ben Street, and Chris Potter.

His main influences are Alan Holdsworth, George Van Eps, Booker Little, Duke Ellington, John Coltrane, Pat Metheny, Marbin, Bud Powell, Elmo Hope, and The Notorious B.I.G.

Rosenwinkel has recorded 12 albums as a leader, 5 as a collaborator, and 59 as a sideman.

George Shearing - *Conception*

Rosenwinkel’s version of the George Shearing tune “Conception” is off the album *Intuit* (2000). This swing tune is difficult because of its unusual chord movement and quick tempo. “Conception” has been recorded on several recent albums by New York jazz musicians such as Chris Cheek, Paul Motion, and Anders Christiansen.

Kurt Rosenwinkel - *Blue Line*

Radiohead’s “Kid A” inspired Rosenwinkel to write his own dark, effects filled album, *Heartcore* (2003). “Blue Line,” is a heavily syncopated, modal tune with a difficult melody played by guitar and flute in unison. The solo sections alternate between two minor tonalities.

Homage A Mitch

“Homage a Mitch” is about Mitch Borden, owner of the NYC jazz club, Smalls. This 32 bar AABA form alternates from swing to latin in each “A” section. But the changes are not what one would expect from this form. Even with the difficult changes, Rosenwinkel makes improvising over this tune sound simple.

“Homage a Mitch” Rosenwinkel’s latest release *Star of Jupiter*. The tune is quickly becoming a modern jazz standard.

Thelonious Monk - *Reflections*

This Thelonious Monk tune is the title track on Rosenwinkel’s 2009 standards trio album featuring Eric Reeves (bass) and Eric Harland (drums). This is a classic Monk ballad consisting of lots of chromatic chord movement. Rosenwinkel sets up the tune with a minute long improvised intro, which is filled with 2 note voicings, a trademark of Rosenwinkel’s chord melody sound.

Kurt Rosenwinkel - Zhivago

“Zhivago” from the album that put Kurt Rosenwinkel on the map, *The Next Step*. The uniqueness of this song comes from its strange tuning: Bb G Db Ab Bb Eb. Rosewinkel mapped out modes and scales in this tuning in order to improvise over “Zhivago.” Jazz guitar performer, educator, and editor of Mel Bays “Kurt Rosenwinkel Compositions” Corey Christiansen had this to say about “Zhivago”:

“Kurt was trying to mess things up on the guitar a bit so he would have to rely on his intuitions rather than knowing how things would sound (exactly) before he’d play them. The Alternate tuning basically kept him trying fresh things rather than patterns he was already completely comfortable with.”

Welcome to the Kennesaw State University School of Music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it. Welcome!

Please consider a gift to the Kennesaw State University School of Music.

<http://community.kennesaw.edu/GiveToMusic>

For more information about the School of Music, please visit
www.kennesaw.edu/music

