



SENIOR RECITAL SERIES | SPRING 2024

Saturday, April 27, 2024, 3:00 PM

Taplin Auditorium

Konstantin Howard '24

Jazz Studies: Saxophone

Featuring:

Gabriel Chalick '24 - Trumpet
Adithya Sriram '24 - Baritone Sax
Max Vinetz GS - Bass

Alexander MacArthur '25 -
Drums
Alexander Egol '24

The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

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PROGRAM

MOON RIVER

Henry Mancini
arr. Art Blakey

**ALICE'S
WONDERLAND**

Charles Mingus

**WITHOUT A
SONG**

Vincent Youmans
lyr. Billy Rose and Edward Eliscu

BLUE DANIEL

Frank Rosolino

NAIMA

John Coltrane
arr. Konstantin Howard

**NOSTALGIA IN
TIMES SQUARE**

Charles Mingus

**HYMN TO
FREEDOM**

Oscar Peterson
arr. Konstantin Howard

**POLYUSHKO-
POLYE**

Lev Knipper
arr. Konstantin Howard

PROGRAM NOTES

By Konstantin Howard

My recital features an assortment of tunes that have captured my musical imagination over the years. I hope you enjoy.

We begin with **Moon River**. The classic ballad from *Breakfast at Tiffany's* is reimagined in this uptempo arrangement by Art Blakey and the Jazz Messengers on their 1963 album *Buhaina*. Blakey radically changes the feeling of the song while preserving its compelling melody. Arrangements like this inspire me to think more creatively about the endless possibilities inherent in any little melody or tune.

Next, **Alice's Wonderland** is a lesser-known tune by Mingus that appears on his 1960 album *Mingus Dynasty* under the title "Diane" and his 1959 live album *Jazz Portraits: Mingus in Wonderland*. The latter is the arrangement we are playing today. Mingus elevated the status of the jazz musician to a composer, arguing in a liner-notes essay titled "What is a Jazz Composer" that, "each jazz musician when he takes a horn in his hand- trumpet, bass, saxophone, drums- whatever instrument he plays- each soloist, that is, when he begins to ad lib on a given composition with a title and improvise a new creative melody, this man is taking the place of a composer." We can see that level of composition in a tune like this that features multiple, thematically distinct segments that tell a story, in this case of Alice's fall down the rabbit hole and the wondrous world she finds.

Like many jazz standards, **Without a Song** was written for an obscure musical, "Great Day" in 1929. The song stuck, however, and has been recorded by a variety of artists including Frank Sinatra, Mahalia Jackson, Stevie Wonder, Willie Nelson. Sonny Rollins' 1962 version off *The Bridge* was my first encounter with the tune. The song speaks to the necessity of music in dealing with life.

Lyrics (excerpt)

Without a song, the day would never end
Without a song, the road would never have been
When things go wrong, a man ain't got a friend
Without a song

Blue Daniel is a waltz by the trombonist Frank Rosolino. I was introduced to it on Cannonball Adderley's 1960 live album *At The Lighthouse*. I was never able to find any connection to Strauss' "Blue Danube," perhaps there is some resemblance in the lilting waltz.

John Coltrane is known for blazing solos, deep spirituality, and expansion into free jazz at the end of his life, but I have always been drawn to his ballad playing. **Naima**, named for his first wife, was Coltrane's favorite ballad to play, first recorded on his legendary 1959 album *Giant Steps*. Notably, he does not take a solo on this recording, leaving the melody to speak for itself.

Nostalgia in Times Square is a classic Mingus tune, a cool variation on the blues. Originally written for the 1958 independent film *Shadows*, Mingus recorded it for the first time on the 1959 live album *Jazz Portraits: Mingus in Wonderland*.

Hymn to Freedom is one of few original compositions by Oscar Peterson, written on the spot in the studio when recording his 1963 album *Night Train*. He dedicated it to the work of his contemporary, Martin Luther King Jr. Lyrics were written for the song by Harriette Hamilton and it became an anthem of the Civil Rights Movement. I have always loved its deep blues and church sound.

Lyrics

When every heart joins every heart and together yearns for liberty,
That's when we'll be free.

When every hand joins every hand and together moulds our destiny,
That's when we'll be free.

Any hour any day, the time soon will come when men will live in dignity,
That's when we'll be free.

When every man joins in our song and together singing harmony,
That's when we'll be free.

The final tune is an original of mine, written around the melody of the Russian folk song **Polyushko-Polye**. The name translates literally to “little field (diminutive)-field.” It was written by Soviet composer Lev Knipper in 1934 as part of his Fourth Symphony, “Poem about a Komsomol Soldier” with lyrics by Victor Gusev. Its explicitly Soviet/patriotic roots notwithstanding, the song became widely popular and has been arranged by jazz musicians like Benny Goodman: “Meadowland” on *Benny Goodman in Moscow* (1962) and Oliver Nelson: “Land of Meadows (Meadowland)” on *Oliver Nelson Plays Michelle* (1966). It has a simple, compelling melody that I had always wanted to run with and play in different styles.

ABOUT

Adithya Sriram '24 (Baritone Sax) is a senior from Cary, NC, majoring in Operations Research and Financial Engineering with certificates in Applications of Computing and Jazz Studies. Apart from music, Adithya enjoys playing tennis with Club Tennis, playing spikeball, watching television, and exploring different music.

Alexander Egol '24 (Piano) is a senior in the Economics Department from New York City. He likes to produce music and play basketball in his free time.

Alexander MacArthur '25 (Drums) is a junior in the History Department from Boston, MA.

Gabriel Chalick '24 (Trumpet) is a trumpet player finishing his undergraduate studies at Princeton University. He studied art history and remains moderately passionate about it. Upon graduating, Gabriel will pursue a master's degree in jazz performance.

Max Vinetz GS (Bass) is a composer and bassist based in Princeton, New Jersey, currently pursuing a PhD in Music Composition as a Naumburg Doctoral Fellow. He loves baking and eating all things sourdough-related, and is usually playing with one of his two cats or collecting vintage furniture.

Konstantin Howard '24 (Saxophone) is a senior from Alexandria, VA in the Computer Science Department pursuing certificates in Russian, Eastern European, and Eurasian Studies and Jazz Studies. At Princeton he has played in Small Group under Matthew Parrish and the Creative Large Ensemble under Darcy James Argue, among other opportunities to make music on campus. He also plays saxophone in the award-winning DMV-based rock band Hanoi Ragmen.
