

**The University of Southern Mississippi
College of Arts and Sciences
School of Music**

presents

Dylan Tucker, saxophone

In a

Senior Jazz Recital

April 8, 2022, 8:00 p.m. Intermezzo @ Woods Gallery

Assisted by

Landon Blackburn, drums	Matthew Alex James, saxophone
Josh Shurden, bass	Jeremiah Parker, saxophone
Bernardo Bucheli, piano	Gabriel Bland, saxophone
Tony Panella, guitar	Tim Crump, saxophone
Brandon Walker, trumpet	Dawson Tucker, trumpet

You Took Advantage Of Me	Richard Rodgers (1902-1979) Benny Carter (1907-2003)
Yardbird Suite	Charlie Parker (1920-1955)
Day Dream	Billy Strayhorn (1915-1967)
Poinciana	Nat Simon (1900-1979)
Mr. Day	John Coltrane (1926-1967)
Leila	Wes Montgomery (1923-1968)
If I Should Lose You	Ralph Rainger (1901-1942) Hank Mobley (1930-1986)

*This performance presented in partial fulfillment of the requirements of the Bachelor of Music degree.
Tucker is a student of Mr. Larry Panella.*

You Took Advantage of Me was composed by Richard Rodgers for the 1928 musical “Present Arms.” The song has been recorded by numerous artists, including Benny Carter’s collaboration with pianist Oscar Peterson in 1955. Carter is widely considered a pioneer of the saxophone, with a performing career extending far into the 20th century. His contributions as an arranger included work for Fletcher Henderson’s big band, London’s BBC Orchestra, and his own orchestra in the 1930’s.

Yardbird Suite is one of many bebop standards by saxophone virtuoso Charlie Parker. The name references a nickname of Parker’s, often shortened to “Bird” throughout his career. The Kansas City-born saxophonist opened the door for the bebop genre, characterized by virtuosic technique and application of chordal extensions. Parker lived a short life, but served one of the most influential voices in the jazz idiom.

Day Dream was among Billy Strayhorn’s long list of collaborations Duke Ellington. The song was written in 1939 recorded with Ellington’s lead alto saxophonist, Johnny Hodges, and his orchestra in 1940. Strayhorn’s other notable compositions include “Lush Life” and “Take The A Train,” along with countless collaborations as co-composer with Ellington.

Poinciana was written in 1936 by composer Nat Simon and has been recorded by artists ranging from Glenn Miller and his Orchestra to Ahmad Jamal. Simon was part of New York City’s “Tin Pan Alley,” a collection of songwriters and music producers that provided the primary contributions to the American Songbook and popular music of the early 20th century. The song also holds origins with a Cuban folk song entitled “La Canción del Árbol,” or “The Song of the Tree.”

Mr. Day, also known as “One and Four,” is one of John Coltrane’s many contributions to the genre, recorded during the sessions for “My Favorite Things.” The blues variation is part of his album “Coltrane Plays the Blues,” a project where the saxophone idol pays respect to the art form which he draws from during a period where he revolutionized jazz harmony and theory.

Leila was composed by guitarist John Leslie “Wes” Montgomery. His roots in the hard and post-bop genres were characterized by his unusual picking technique and extremely distinct sound. The composition was part of a collaboration with his brothers Monk and Buddy Montgomery and saxophonist Harold Land in 1960.

If I Should Lose You was written by Ralph Rainger in 1936 for the film “Rose of the Rancho.” Of the many recordings available, Hank Mobley’s interpretation from his 1960 album “Soul Station” showcases the saxophonist’s subtlety and inherently melodic improvisation. Aside from leading his own groups, Mobley performed with artists such as Dizzy Gillespie and Max Roach and entered the scene at the age of 19. Mobley also collaborated with Horace Silver and Art Blakey as part of The Jazz Messengers.