

ACKNOWLEDGEMENTS

I want to personally thank every one of you in attendance today, whether you are in this concert hall or viewing virtually. Your support in my musical endeavors means the world to me.

I want to take a second to thank some of the people who have helped me along my journey the past four years here at WSU.

Professor Austin Cebulske, who has helped guide me this year and deepened my knowledge on jazz vocabulary and common practices in the jazz vernacular. Your influence this past year has greatly contributed to the musician I am, as well as the one I aim to be.

Dr. Greg Yasinitsky, who gave me a foundation for composition of which everything I write is built upon. His writing and playing have both inspired and challenged me to be more creative and use as many resources within my head as possible.

Dr. Darryl "Doc D." Singleton, who has been a beacon of support this past year. He is always trying to find his students many opportunities to perform with him, and is always there if questions arise about music. He has been a critical part of allowing me to gain performing experience.

Professor Jake Svendsen, who throughout his jazz improvisation courses has given me a multitude of study and practice habits, as well as giving some of the most constructive feedback I have received. His tutelage has been instrumental to me in growing as an improviser and jazz musician.

To all of the staff, faculty, jazz and otherwise, and peers, who have all helped me grow as a person and musician in the past four years. Your support has been unimaginably helpful throughout my collegiate education, especially throughout the times of lockdown, as well as trying to come back to a sense of normalcy afterwards.

And finally, to Professor Horace Alexander Young III, who helped guide me when I first walked through the doors of Kimbrough. You stood beside me for three years, developing me into the musician that I knew I could be, as well as the person I hoped to be. The lessons you taught me in both life and music will forever be held in my mind and heart as I continue this journey into the unknown. Your free spirit was translated through your philosophy as it was through your sound, and I hope someday my passion and spirit can be expressed in my music as genuinely and unapologetically as yours. Thank you for being a mentor and guiding light to me throughout this journey, all while supporting me unconditionally. Although you are not physically in this concert hall, you will always be beside me on any stage I perform on.



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

WSU School of Music Presents

Dillon Sellers *Senior Recital*

Friday, April 7th, 2023

4:10 p.m.

Kimbrough Concert Hall

Personnel

Dillon Sellers – Tenor Saxophone

Thomas Wieland – Tenor Saxophone

Rogan Tinsley – Alto Saxophone

Meg Fritz – Piano

Calvin Hember – Bass

Erik Hawkins - Drums

Program

Hey Lock! Johnny Griffin (1928-2008)
(Featuring Thomas Wieland)

Ceora Lee Morgan (1938-1972)
(Featuring Rogan Tinsley, Meg Fritz)

Black Nile Wayne Shorter (1933-2023)
(Featuring Rogan Tinsley, Erik Hawkins)

Thinking of Benny Joel Frahm (1969-present)
(Featuring Erik Hawkins)

Infant Eyes Wayne Shorter (1933-2023)
(Featuring Meg Fritz)

Gabba Gibby Gabba Goo Dillon Sellers (2000-present)
(Featuring Thomas Wieland,
Rogan Tinsley, Meg Fritz, Erik Hawkins)

Program Notes

This year we lost the great saxophonist and composer Wayne Shorter (1933-2023). His playing and compositional styles have had a profound effect on me as a musician. I wanted to include two of his songs in this program as an homage to his greatness. “Infant Eyes” is my favorite composition of Shorter’s. Written for his daughter, “Infant Eyes” portrays so much beauty with a simple melodic structure contrasted by its rich harmony.

On the other end of the spectrum, the up-tempo modal and blues playing Wayne Shorter executes on his recording of “Black Nile” is what drew me to his music in the first place.

Upon listening to Wayne Shorter, many will grow very familiar with the trumpeter Lee Morgan. His melodicism is something that inspires many to build beautiful and intricate improvisational lines. In contrast to the rest of the program, Lee Morgan’s tune “Ceora” has a straight-eighth feel.

During the lockdown of 2020, the release of new jazz music grew stagnant. Joel Frahm published his album *The Bright Side* during this time, and it quickly grew in popularity. It features the song “Thinking of Benny” - an ode to the great Benny Golson. This is a blues-inspired tune that captures the essence of Golson as a player.

“Hey Lock!” is a classic swinger written by saxophonist Johnny Griffin for his group “Tough Tenors” which included himself and dear collaborator Eddie ‘Lockjaw’ Davis on tenor saxophone. This song features a rhythm changes-like bridge and steals the opening chords from the song “Body and Soul”.

“Gabba Gibby Gabba Goo” is an original tune written for my cat, Gilbert “Gibby” Monk the Cat. Gibby is known for his silly shenanigans, and I wanted to capture his goofiness and unexpected behavior in a song!

**Special Thanks to Shaun Sorenson, Jon Melcher, & Erik Snider for
sound, stage set-up, & production!**