



AUGUSTANA
SCHOOL OF MUSIC

presents

A Junior Degree Recital
featuring

Zachary Van Meter, trumpet

Music Education Major
Spanish Minor

Accompanied by:

Aiden Beckstrom, Bass Guitar
Jacob Moeller, Guitar
Ashton Jensen, Alto Saxophone
Jesse Dodd, Drums

March 27, 2025
Hamre Recital Hall
3:00 PM

PROGRAM

Bop Drop

Roy Hargrove
(1969-2018)

I Could Write a Book

Richard Rogers
(1902-1979)

Angel Eyes

Matt Dennis
(1914-2002)

Quizás Quizás Quizás

Oswaldo Farrés
(1903-1985)

Tarova

Michael League
(1984-Living)

Down By The Riverside

Traditional Spiritual/Louis Armstrong
(1901-1971)

PROGRAM NOTES

Hargrove - Bop Drop:

Roy Anthony Hargrove, born on Oct. 16, 1969, in Waco, Texas, to Roy Allan and Jacklyn Hargrove, was an incisive trumpeter who embodied the brightest promise of his jazz generation, both as a young steward of the bebop tradition and a bridge to hip-hop and R&B. Hargrove was a two-time Grammy winner, in two categories: best jazz instrumental album in 2003 for *Directions in Music*, featuring a post-bop supergroup with pianist Herbie Hancock and saxophonist Michael Brecker; and best Latin jazz performance in 1998 for *Habana*, a groundbreaking Afro-Cuban project recorded in Havana. Hargrove was a highly influential trumpeter in several genres up until his death in 2018.

“Bop Drop” is a fast paced, funk-style bop chart, with a straight ahead feel that pushes the energy of the song along throughout the entire piece. The original track features a driving jazz organ part, heard here in the guitar part. The progression of this chart might seem rather simple at first, with the chart alternating between the root chord of concert G major and the four chord of concert C major; however, the melody line written by Hargrove creates plenty of tension and interesting dissonance/harmony that makes this “simplicity” irrelevant. The solo section features a fascinating ending, where, after sitting in those home chords for some time the progression begins to move in a chromatic pattern that grows more rapid as the solo draws to a close.

Rogers - I Could Write a Book:

Along with Jerome Kern, Lorenz Hart and Oscar Hammerstein II, Richard Rodgers was a pioneer in crafting what became the quintessential American musical, integrating stories from books and plays and creating seamless storytelling from speech to song. He also innovated the business end of show business, allowing writers to keep control of their creations. Rodgers won every major award possible in his field, and it is safe to say that at any point in time, one of his musicals is being reproduced somewhere in the world, and that someone is humming one of his famous songs. Some of his most famous works include the musicals *Sound of Music* and *Oklahoma*.

“I Could Write a Book” is originally from a musical, *Pat Joey*, written in Roger’s first musical partnership with the prolific lyricist Lorenz Hart. The song has been covered by many major jazz artists including Frank Sinatra, Dinah Washington, Vince Guaraldi, and Miles Davis. It is included in the first volume of the *Real Book* as a jazz standard. The original feel of this song, as recorded by Frank Sinatra, is a slow ballad. However, as it has evolved into a standard over the years the chart has taken on a lively medium swing. The key of the song is concert C major, and stays in that center for the whole A section. The B section, however, is a constant stream of ii-V-I progressions in several keys; the first B section goes into G, then E, G again, and back to C. The second B section is slightly different, including a vital Am7 to Ab7 walk down in the first two measures before several more “ii-V-I”s in F, A, and C. The centering in F is especially interesting, as it adds a Bb (the dominant 7th in the original key) for the first time, as the rest of the song has major 7th on all I chords.

Dennis - Angel Eyes:

Matt Dennis, who was born into a musical family in Seattle, joined the Horace Heidt Orchestra in the 1930s, later working with Dick Haymes, Martha Tilton and the Stafford Sisters. Dennis and Lyricist Tom Adair teamed up to write “Let’s Get Away From It All,” “Everything Happens to Me” and “The Night We Called It a Day,” three of the most memorable songs recorded by Frank Sinatra during his stint as vocalist with the Tommy Dorsey Orchestra in the early 1940s. Following his success with Tom Adair, Dennis went on to military service in World War II. After his return, Dennis worked in radio and night clubs and achieved success as a jazz vocalist and pianist, recording a number of albums. His 1953 composition, “Angel Eyes” (with lyrics by Earl Brent) is a much performed standard.

“Angel Eyes” is a jazz standard which has inspired many interpretations. Many singers have recorded versions of the song, including Nat King Cole, Frank Sinatra, Chet Baker, and Willie Nelson with Ray Charles. Ella Fitzgerald, who recorded “Angel Eyes” at least four times, named it her favorite song. Many instrumentalists

have recorded the chart, and it is often performed by small jazz ensembles with some big band arrangements also becoming popular in recent years. This version is played in the key of concert C minor. The A section features a descending bass pattern for the first three bars of each four bar phrase, going from C to Bb to Ab. The B section is far more complex, featuring consecutive II-V-I patterns in the first six bars; the first two in the key of Ab and the third in the key of G. The last two bars place the tonal center in the key of G (the V of the home key) before leading back into the A section and the key of C minor again.

Farrés - Quizás Quizás Quizás:

Oswaldo Farrés was a Cuban songwriter and composer best known for having written many popular Spanish songs that are now considered standard repertoire across Latin America. He was born January 13th 1902 in Quemado de Güines in the Villa Clara Province, Cuba. His bolero "Quizás, Quizás, Quizás" (1947) was an enormous international success, and was adapted in English under the title Perhaps, perhaps, perhaps. interpreted by Nat King Cole (in 1958) and Doris Day. Although unable to read or write music, he became a prolific and world-renowned composer. His other well known songs include "Acércate Más", "Tres Palabras", "Toda Una Vida" and his own favorite "Madrecita" written in honor of his mother and sung to this day in Latin America on Mother's Day.

"Quizás Quizás Quizás" is a standard in most Latin musician's repertoire. The melody is relatively simple, and in the original song with vocals the lyrics speak of unrequited or avoidant love from the singer. In English, the title means Perhaps, Perhaps, Perhaps referring to the answer the singer gets when he asks if the other loves him. The original lyrics speak of waiting and pining after someone. The feel of the chart varies widely because of this, but tends to have a clave feel in the percussion with highly embellished melodic instruments in a Cuban style. Cuban trumpet is played almost brashly at its loudest, and as tenderly as possible at softer dynamics. This leads to as much expression as possible from the instrumentalists. The structure of the song is an AABA form, with the song mainly staying in the key of Eb minor for the A sections. In the B section, the song switches to the parallel major key of Eb major until the A returns.

League - Tarova:

Michael League is a 4-time GRAMMY award-winning, multi-instrumentalist, producer, composer, arranger, songwriter, label owner, and bandleader based out of Catalonia, Spain. Aside from founding and leading Snarky Puppy and Bokanté, Michael has worked with and/or produced for a diverse range of artists spanning multiple genres, including David Crosby, Esperanza Spalding, Michael McDonald, Kirk Franklin, Jacob Collier, Laura Mvula, Chris Potter, TOKiMONSTA, Susana Baca, and more. League received his education at North Texas University, forming the band Snarky Puppy with many of his classmates.

"Tarova" is a fast paced, driving piece with an infectious drum pattern that creates a push right from the start. The original melody is played on the electric organ, however it works quite well on the muted trumpet in this case. The piece is technically in concert G minor; however, the melody gives the impression that the whole song sits in Bb major (the parallel major key). In the B section, the tonal center shifts down a step into Fm, again giving a 'major' feel over the minor tonal center. While the harmonic structure does not deviate from that home key, the interesting melodic texture and driving nature of the piece keep it interesting until the very end.

Armstrong/Spiritual - Down by the Riverside:

Louis Armstrong was possibly the most influential and well known trumpet player of the twentieth century. Known for his bright, New Orleans-style sound on the trumpet and compelling gravelly tone of vocals, 'Satchmo' has remained popular and influential long after his death. His career spanned five decades and several eras in the history of jazz. Armstrong received numerous accolades including the Grammy Award for Best Male Vocal Performance for "Hello, Dolly!" in 1965, as well as a posthumous win for the Grammy Lifetime Achievement Award in 1972. His influence crossed musical genres, with inductions into the DownBeat Jazz Hall of Fame, the Rock and Roll Hall of Fame, and the National Rhythm & Blues Hall of Fame, among others.

"Down by the Riverside" is a traditional African-American spiritual tune that dates back to before the American Civil War, from the days of slavery and plantations in the south. The song is also known as "Ain't Gonna Study War no More" and has been used as a pacifist song for its anti-war sentiments, especially used during the time

of the Vietnam War. The song has been recorded by many artists, such as Louis Armstrong, Al Hirt, Elvis Presley, and Etta James. The song follows a fairly straight forward and traditional harmonic pattern in the key of concert F major. The A section alternates between the I (F) and the V (C) chords, before centering on the IV chord (Bb) in the B section. It doesn't technically modulate, since the tonal center stays in F, however the Bb becomes the main focus in this section. This concept of the B section being centered on the IV chord is very common in traditional gospel songs and New Orleans second-line material.

Original Lyrics:

Quizás, Quizás, Quizás:

Siempre que te pregunto
Que, ¿cuándo?, ¿cómo?, y ¿dónde?
Tú siempre me respondes
Quizás, Quizás, Quizás

Y así pasan los días
Y yo, desesperando
Y tú, tú contestando
Quizás, Quizás, Quizás

Estás perdiendo el tiempo
Pensando, pensando
Por lo que más tú quieras
¿Hasta cuándo?, ¿hasta cuándo?

Y así pasan los días
Y yo, desesperando
Y tú, tú contestando
Quizás, Quizás, Quizás

Perhaps, Perhaps, Perhaps:

Everytime I ask you
When? How? and Where?
You always reply to me
Perhaps, perhaps, perhaps

And days pass like this:
Me, growing desperate
And you, you answering
Perhaps, perhaps, perhaps

You are wasting time
Thinking, thinking
About what you want the more
How much longer? How much longer?

And days pass like this
Me, growing desperate
And you, you answering
Perhaps, perhaps, perhaps

Down by the Riverside:

Gonna lay down my sword and shield,
down by the riverside,
down by the riverside,
down by the riverside;
gonna lay down my sword and shield,
down by the riverside,
down by the riverside.
I ain't gonna study war no more.
ain't gonna study war no more,
ain't gonna study war no more,
I ain't gonna study war no more,
ain't gonna study war no more,
ain't gonna study war no more.

Gonna lay down my burden,
down by the riverside,
down by the riverside,
down by the riverside;
gonna lay down my burden,
down by the riverside,
down by the riverside.
I ain't gonna study war no more.
ain't gonna study war no more,
ain't gonna study war no more,
I ain't gonna study war no more,
ain't gonna study war no more,
ain't gonna study war no more.

ABOUT THE PERFORMERS

Zachary Van Meter - is a trumpet player originally from Mitchell, South Dakota currently residing in Leitchfield, Kentucky. He has played the trumpet since 6th grade, when he received his dad's old trumpet, which he still plays on today. He is a junior music education major at Augustana University with an emphasis in jazz and commercial music, as well as a Spanish minor. He plans to use these majors in the future to continue his work in Trujillo, Perú (and hopefully elsewhere) working with children with trauma using music. Zachary studies at Augustana with Prof. Jim Spiers, working on general and jazz trumpet skills. Zachary is heavily involved in the School of Music, and currently performs as a part of the Brass Choir, Brass Quintet, Viking Marching Band, Northlanders Jazz Band, Blues and Gold Jazz Combo, Basketball band, and Valhalla Brass hockey band. Zachary is also an active member of the Augustana Chapel Staff, where he serves as the musician/Worship band coordinator. He plans to graduate in Spring 2026 and pursue a postgraduate education.

Jacob Moeller - is a Guitar player from Sioux Falls, South Dakota. He plans to graduate from Augustana University in May of 2025 with a major in Music Performance and a Minor in Multimedia Entrepreneurship and Jazz and Contemporary Studies. Jacob has been playing guitar since the 7th grade and has played in bands in and out of school since he was a sophomore in high school. Every semester he's been enrolled at Augustana, Jacob has played in the Northlanders Jazz Band and the Augie Blues and Gold Jazz Combo. After graduating, Jacob plans to take a gap year, teaching lessons and performing in and around Sioux Falls, then continue his studies to gain a Master's in Jazz performance.

Aiden Beckstrom - is a bass player from Mitchell, South Dakota. He is currently studying Multimedia Entrepreneurship at Augustana University. Since enrolling at Augustana in the fall of 2022, Aiden has been an active member of the Northlanders Jazz Band and the AU Jazz Combo. Aiden picked up the bass guitar in 5th grade and was introduced to jazz in 8th grade when he joined his school's jazz band. Beyond school, Aiden is a busy freelance musician and bandleader. He plays with jazz, rock, and worship artists throughout the region and leads the jazz/funk/fusion group Sound Mind.

Ashton Jensen - is in his final year at Augustana. He is originally from Owatonna, MN. He has been studying Chemistry and Secondary education with minor degrees in physics and Special Education. Ashton has played saxophone all four years at Augustana, currently leading the Northlanders saxophone section at lead alto.

Jesse Dodd - is a junior at SDSU pursuing a degree in Music Entrepreneurship. He also studies percussion with Dr. Aaron Ragsdale. At SDSU, Jesse participates in the Pride of the Dakotas Marching Band, where he captains the drumline, is the principal percussionist in the Wind Symphony, and also plays in the jazz combo and percussion ensemble. Jesse is also involved with the Sioux Falls based band, Sound Mind. After completing his studies at SDSU, Jesse plans to work full-time at Klock Werks in Mitchell, SD doing marketing and digital creation.

*This recital is in partial fulfillment of Honors in Music and Bachelor of Arts Degree in Music.
Zachary Van Meter studies trumpet with Jim Speirs.*

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