

Kristofer Monson
jazz bass

Recital in partial fulfillment of the
Doctor of Musical Arts degree, 2025
Student of Donald Palma and Ethan Iverson

with
Mark Tipton, trumpet
Lenka Molcanyiova, alto saxophone
Keegan Marshall-House, piano
Ryan Abdul-Rahim Sands, drums
Aviana Gedler, voice

Saturday, April 6, 2024
8:00 p.m.
Pierce Hall

PROGRAM

Jerome Kern/Johnny Mercer

I'm Old Fashioned

**Richard Rodgers/
Oscar Hammerstein**

It Might as Well Be Spring

John D'earth

Sentiment for Kris & Lizzie

Kris Monson

No. 2 Hit

The Get Down Hoedown

Ryan Abdul-Rahim Sands

Faith

Stevie Wonder
arr. Monson and Sands

Send One Your Love

Duke Ellington

Come Sunday

Traditional

How Great Thou Art

Dizzy Gillespie

Tour de Force

Donald Kahn/Stanley Styne

Beautiful Friendship

*Kristofer Monson is the recipient of a scholarship made possible by the
Gertrude G. and Malcolm S. Morse Memorial Fund.*

Tonight's performance marks my third and final recital of the Doctor of Musical Arts (DMA) program. I am exceptionally grateful for my teachers and friends at NEC, and tonight's recital is a celebration of these experiences. The repertoire can be roughly grouped into three categories: music reflective of my personal and musical upbringing, compositions of mine and/or drummer Ryan Sands, and standards from the jazz and Great American Songbook traditions that I particularly enjoy.

The program opens with two selections come from the Great American Songbook: *I'm Old Fashioned* and *It Might as Well Be Spring*. Both songs epitomize the greatness of this tradition with beautiful melodies, clever harmonies, and witty, whimsical lyrics.

John D'earth is an incredibly important mentor and friend in my life – thanks to him, I fell in love with both jazz music and my now wife, Lizzie. He wrote *Sentiment for Kris & Lizzie* for us and played it at our wedding two years ago.

The next two pieces are compositions of mine. *No. 2 Hit* is inspired by fellow bassist Linda May Han Oh's *No. 1 Hit*, particularly in its rhythmic and contrapuntal organization. *Get Down Hoedown* is a playful nod to the Appalachian folk music and geography that I admire.

Ryan Sands and I went to grad school together, and we've been making joyful noises together since then. *Faith* is from his debut record, *Standing on the Edge of Tomorrow*. Our arrangement of Stevie Wonder's *Send One Your Love* started during the pandemic and has continuously evolved as we've performed it in various settings.

The next two selections reflect my upbringing in the church. Duke Ellington's *Come Sunday* is the only jazz-related hymn in the United Methodist Hymnal, and thanks to my Mom, is probably the first jazz composition that I heard and learned. *How Great Thou Art* evokes memories of my Grandparents' country church in Central Pennsylvania.

Tour de Force and *Beautiful Friendship* are two more wonderful standards that I enjoy playing. *Tour de Force* will particularly feature trumpeter Mark Tipton, my friend and DMA confidant throughout the program.

*Thank you to my wife Lizzie, my parents, and the Elfmans
for their enduring support of my doctoral studies.*

*Thank you to my wonderful teachers here at NEC for their ongoing guidance and inspiration:
Ken Schaphorst, Katarina Miljkovic, Don Palma, Jason Moran, Ethan Iverson,
and many others.*

Food and drink are not allowed in the concert hall,
and photography and audio or video recording are prohibited.
Assistive listening devices are available for all Jordan Hall concerts;
contact the head usher or house manager on duty or inquire at the Coat Room.
Latecomers will be seated at the discretion of management.

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