

Aislado

A Graduate Recital by Julián Velasco, candidate for M.M. Global Jazz Studies Program, The Conservatory at Brooklyn College

Program

Beatrice/Sam Rivers (1923–2011)/1986

Saxophonist and composer Sam Rivers was a very important character during the “loft scene” in NYC on the 1970’s and 1980’s, contributing to the development of Avant Garde and free Jazz hosting jam sessions in his apartment. This composition was written for his wife. The arrangement is inspired in a Venezuelan “Merengue” in 5/8 time signature.

Colibri/Daniel Bitran (b.1988)/2016

This piece is in the rhythmic style of an old Ecuadorian music genre of indigenous origin, “San Juanito”. While drawing on contemporary modal harmony, my arrangement preserves the typical melodic aspects of the genre. The composer is one of my dearest friends and mentor.

Midnight Huayno/Julian Velasco (b.1991)/2015

Huayno is a Peruvian rhythm in 6/8 time signature. Originally meant to be danced, it has similarities with Ecuadorian *Albazo*. The melodic content of this piece is in the color of the minor pentatonic. The harmony explores modal and parallel chords.

Cantora de Yala/Gustavo “Cuchi” Leguizamón (1917–2000)/1976

The prolific Argentinian composer and multi-instrumentalist Gustavo Leguizamón was highly influenced by European classical music and also by Argentinian folk music. He was the composer of a few of the most known Argentinian “Zambas”. My arrangement for vibraphone solo employs folk elements while maintaining Leguizamón’s original harmony for exploration and improvisation.

Caravan/Juan Tizol (1900–1984) & Edward “Duke” Ellington (1899–1974)/1936

Composed by Juan Tizol and orchestrated by Duke Ellington, *Caravan* is one of the most known numbers performed by the Ellington Orchestra. The arrangement is in a Brazilian *baião* rhythm. There is use of polytonality, with the melody and the rhythm serving together as an anchor for the listener.

In a Sentimental Mood/Edward “Duke” Ellington (1899–1974)/1935

This arrangement of Ellington’s classic ballad re-imagines the original harmonic content of the piece. My arrangement was in part inspired by a 1963 recording of the piece in an Ellington John Coltrane album.

Spain/Chick Corea (b.1941)/1971

Featured in Chick's Album *Return to Forever*, *Spain* is a composition that exposes some colors of flamenco music as well as modal Jazz language.

Song for Egleston/Julian Velasco (b.1991)/2016

Divided in two uninterrupted movements, this composition is an abstraction of what was my life in the neighborhood of Egleston Square in Boston. the *The* second movement presents a *bachata* melody exposed in a very different context.

Drume Negrita/Traditional Cuban Lullaby/ arr. Leo Brouwer (b.1939)/1956

In his arrangement of an old Cuban song, the Cuban composer Leo Brouwer subtly intervenes the melody and the harmony without taking away the sweetness of a lullaby.

Sim Sime Pani Ma/Traditional Nepalese Song/arr. Pawan Benjamin (b.1986)/2018

This arrangement by Brooklyn College Masters student Pawan Benjamin, is a unique take on the original traditional song from Nepal.

Benny's Tune/Lionel Loueke (b.1973)/2007

Benin native Lionel Louke brings West African music into the mix with highly refined modern Jazz language. *Benny's Tune* has been featured on recordings by different artists such as Gretchen Parlato, Francisco Mela, and Terrence Blanchard.

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All the pieces above have been adapted or arranged for Vibraphone Solo by Julian Velasco

PROGRAM NOTES:

I began my solo vibraphone project in 2017 when I first moved to NYC while also pursuing parallel projects as both a bandleader and "sideman". I began performing solo in the subway stations of New York City, experimenting with original pieces and arrangements of compositions by contemporary composers Lionel Loueke, Cuchi Leguizamon, Stevie Wonder, and others. At Brooklyn College, I had the privilege of studying with Dan Blake, D.D. Jackson, and Yayoi Ikawa. With these instructors, I developed a personal improvisatory vocabulary to bring to my jazz repertoire, as well as my arrangements and original compositions.

The Spanish term *Aislado* translates into English as "Isolated." This Masters degree recital reflects on the refinement of my repertoire during the Covid-19 quarantine. I also explore sounds from my home country, Ecuador, by including pieces by the Ecuadorian composers Terry Pazmiño and one of his mentors Daniel Bitrán. As a soloist my priorities are rhythm, improvisation and storytelling.