



A pianist, bassist and vocalist on stage. All three took performed in a jazz recital called “Strollin’ & Scattin’” on Friday, Feb. 13.

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On the evening of Friday, Feb. 13, the University of Connecticut Department of Music put on a fabulous jazz recital called “Strollin’ & Scattin’.” The recital took place at the von der Mehden Recital Hall, and it starred Hazel Mae Allik on vocals and Andrew Cecarelli on bass. Others who were a part of the recital were Sean Byington on drums, Noah Lafond on the saxophone, Colin Quigley on the guitar, Christopher Rauch on the trombone and Sebastian Rodriguez on the piano. Five songs were performed, including: “Triste” by Antônio Carlos Jobim, “Joy Spring” by Clifford Brown, “Duke Ellington’s Sound of Love” by Charles Mingus, “Slap that Bass” by George Gershwin, “Footprints” by Wayne Shorter and “Spain” by Chick Corea. “Triste” is Brazilian tune that portrays loneliness and

unrequited love. It consists of a bossa nova style that blends exquisite harmonies and samba rhythms to produce a serene jazz sound. The performance of the song was excellent. Allik’s Portuguese was amazing, and her vocals blended in very nicely with the music. “Joy Spring” is a song featured on Clifford Brown and Max Roach, a Clifford Brown album from 1954. “Joy Spring” includes sequential melodies along with an uptempo swing feel. The swing feel was present throughout the performance, which was well-done, especially during the exceptional drum solo that Byington had. “Duke Ellington’s Sound of Love” is a song that’s considered a tribute to the musical influences of both Duke Ellington and Mingus. The song was written not long after Ellington passed away, and it’s an elegant symbol of how jazz musicians inspire each other, especially when it comes to tradition, reverence and history. The song was in-

credibly performed by all the musicians on stage, especially Allik, whose powerful vocals gave an emotional appeal that matched the tone of the song. “Slap That Bass” is a tune featured in “Shall We Dance,” a movie from 1937. The song refers to “slapping,” a jazz technique from the 1910s and 1920s in which a musician strikes the strings of a bass against the instrument’s fingerboard to produce a sound that sounds like a slap. The song was very riveting. Hazel’s vocals and the music filled the recital hall with vibrancy and ebullience. “Footprints” is a song from the 1960s that is in 6/8 time and is a part of “Adam’s Apple,” one of Shorter’s albums. The song features a bass ostinato that was wonderfully performed by Cecarelli. It also featured a saxophone solo that was amazingly performed by Lafond and a drum solo that was remarkably carried out by Byington. The final song, “Spain,” is a jazz composition that has an

introductory melody that was inspired by the song, “Concierto de Aranjuez,” which was written by Spanish composer Joaquín Rodrigo. The original song doesn’t have any lyrics. However, a lyrical version of the song was written in 1980 by American vocalist Al Jarreau. Like the five songs that were performed before, “Spain” was beautifully done. Allik’s vocals remained powerful throughout the piece, and the key change in the middle was excellent. There were only a handful of people who attended the recital. However, everybody who attended gave lots of applause at the end of each song. Jennifer Zhao, a sixth-semester student double-majoring in music and electrical engineering, said the recital was amazing, and it was a marvelous collaboration between Allik and Cecaretti. “It was absolutely beautiful,” Zhao said. “I expected great things from Andy and Hazel. They’ve worked together in the past and pro-

duced really good performances. Hazel’s vocals are beautiful, and Andy’s amazing on the bass. I think this is a really cool product that they collaborated on. It was so cool to see both of them take solos across all the pieces, and the music was very beautiful. It almost made me cry.” Shazia Alladin, a fourth-semester student majoring in mechanical engineering, said she really enjoyed the recital. “It was really, really gorgeous,” she said. “I came out to support Andy, but I really loved everyone that was on the stage. There was a lot of really great talent, and they worked really well together. The connections that they have, and their sounds blend so well. It was a really, really great experience.” “Strollin’ & Scattin’” was not only a remarkable event, but its emphasis on jazz music is what allows the genre to continue to exist. Jazz music may be over a century old, but events like “Strollin’ & Scattin’” keep it alive.