



Joseph Funk, Trumpet

4th Year Recital

April 23, 2024, at 6:30 p.m. Heliconian Hall, 35 Hazelton Ave

Julia D'Ascanio - voice
Lazar Miric - alto saxophone
Hanson Goldwin - tenor saxophone
Isaac Kashino - trombone
Samuel Herbert - baritone saxophone
Matthew O'Halloran - piano
Carlo Santo Domingo - bass
Mark Gerlai - drums

This recital is in partial fulfillment of the Bachelor of Music in Performance. Joseph Funk is a student of Rebecca Hennessey.

PROGRAM:

Marlo's Jewels	Joseph Funk
Girl from Ipanema	Antônio Carlos Jobim
Ask Me Now	Thelonious Monk
Ting's Time to Chil(ing)	Joseph Funk
Matthew's Music	Joseph Funk
John Street	Joseph Funk
Leaving Home	Joseph Funk
Tee Tee See	Joseph Funk

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years, it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit indigenous.utoronto.ca to learn more.

Biography:

Joseph Funk (he/him) is a hard-hitting, thoughtful, and swinging improvising brass musician, bandleader, and Filipino/Canadian from North York. His music is performed by his own original ensembles such as the Joseph Funk 10tet, the WoodGreen Jazz Orchestra, and various other diverse small ensembles. He is the 2020 recipient of the Albert and Wilhelmine Francis Renewable Entrance Scholarship in Music and the inaugural recipient (2023) of the Guido Basso Flugelhorn Scholarship from the University of Toronto. In November 2023, Joseph held the Sunday residency at the Emmet Ray. He has performed at prestigious venues such as the Rex Hotel, the Phoenix Concert Theatre, the Kensington Market Jazz Festival, the Drake Underground, and the Jazz Bistro, among others. He has been privileged to study with Chase Sanborn, John Macleod, Jason Logue, Kevin Turcotte, Jim Lewis, and Rebecca Hennessey, and Christian Overton & Terry Promane (arranging).

Program Notes:

It has been such a journey to study in Toronto and learn from the city's *best* people in terms of learning what I want to learn. I think the best thing about the program and the school, in general, is that I've learned so many invaluable life lessons and things I cannot put into words. I truly mean that in the most cynical and ugly, but also magical and inspiring ways. It's both fascinating and daunting to make music like jazz and I think that coming here has taught me that a lot of other things than the literal music will help you succeed. I remember that a high school music teacher (who wasn't very influential to me at all) told me that you do music because of the people and the connections you make. People help each other out and I feel that is very true for myself. It's a privilege to study music, especially jazz, and to make connections around this music. It's tough to teach/learn jazz in an academic context in general, but I feel confident that I was able to take what I needed from each experience I had at U of T. I hope to respectfully add my contributions to the fabric of U of T *music* and Toronto "jazz."

I like writing music based on emotional things. I think a big thing that draws people to music is the emotional content and *in my opinion*, a large reason why jazz has perhaps not seen success with today's audiences is because musicians around this space often create gray musical environments that are often too cerebral in their process. I love listening to Art Blakey, Christian McBride, or Roy Hargrove talk about how jazz music is supposed to serve audiences first, meaning that the entertainment factor for audiences is something not to be forgotten about.

A lot of my compositions here are named after my friends or silly non-serious things. I like the tradition of jazz musicians sneaking jokes or people's names into the names of their tunes. At the same time, some compositions are just compositions... I'll let my friends decide which ones are which! I hope you get the feeling of vitality, love, fear, and hope that I feel like are accurate descriptors of what jazz is. I love playing jazz and other Black American music genres. It's funny how the more you know about something, the less you realize you know about that thing. I hope you can feel the strength of the bonds I have formed in and around this institution, through my music, and the power of togetherness (that I feel is an unstoppable force) that pushes through the ugly, hard times in life. Community is everything and I love (mostly) this community (but that doesn't mean some things shouldn't change...).