

University of Missouri School of Music

2021-2022 Series • Student Ensemble

Hitt Street Harmony

Daniel Emerson Shafer, director

McCade Gordon, collaborative pianist

Soprano

Lydia Kelly
Madi Myers
Amanda Obeso
Julia Ringhausen
Victoria Shore

Tenor

Paul Hemingway
Benjamin Roker
Sam Varnon
Quin Wilson

Alto

Mariah Dale
Miranda Frankenbach
Chloe Prewett
Emily Rolands
Emma Rowden

Bass

Jonathan Barker
Wesley Nichols
Carrick O'Bleness
Danny Singh

December 3, 2021 • 7:00pm

Whitmore Recital Hall

Program

Virtual Insanity Kerry Marsh

Soloist, Victoria Shore
Kevin Botkin, bass

Kerry Marsh is an internationally acclaimed composer and arranger specializing in contemporary music for vocal jazz ensembles. His catalog includes 250+ compositions featuring smooth voice-leading, clean notation, and approachable dissonances. Because of the tidy engraving and flush vocal lines that lead seamlessly into dissonances, his music is favored by directors looking for a gateway into vocal jazz. Marsh was previously a member of the jazz studies faculty at the University of Northern Colorado and Sacramento State University where his ensembles were invited to perform at the International Association for Jazz Education. Marsh currently travels across the country year-round as a clinician, and adjudicator for jazz competitions and workshops.

Originally written and performed by the British funk band, Jamiroquai, *Virtual Insanity* paints a picture of a dystopian world where humanity relies on technology to the point of creating a morbid virtual reality. To drive home the idea of a repetitive virtual world, the first seven bars of the piece create a harmonic loop that Marsh then recycles throughout the work. Living in a time where events, hang-outs, classes, and entire careers have moved online, we as a society can relate to this text now more than ever.

Nature Boy Anders Edenroth

Soloist, Chloe Prewett

During their 5 years at the Royal College of Music in Stockholm, Anders Edenroth and his friends formed an a cappella quintet - The Real Group. They released their debut album in 1987 and have since released 20 albums and performed over 2000 concerts in over 40 countries. In addition to experimenting with new vocal textures and vocal percussion, Anders has also arranged music for other vocal groups, big bands, symphony orchestras and stage shows. Their signature velvet blend combined with Edenroth's ever-growing harmonic and rhythmic language has solidified The Real Group as a household name in musical circles.

Nature Boy is a jazz standard written by Eden Ahbez and first recorded by Nat King Cole, though it has been adapted by the likes of George Benson, Miles Davis, Tony Bennett and Celine Dion, and Harry Connick Jr. Edenroth hatches a fresh take on this classic tune by using interwoven lines and rhythmic play, clearly heard in the contrast between the staggered entrances, homophonic chords, and contrapuntal motion within the choral parts. Tempo fluctuations are the driving force of this arrangement, surging forward and then quickly relaxing making every phrase organic. The undulation of the tempo prioritizes the storytelling of the soloist over the predictability of the beats, which is paramount in this style.

Kiss From A Rose Kerry Marsh

Soloist, Miranda Frankenbach
Kevin Botkin, bass | Stephen Landy, cajon

Initially embarrassed by the song, the British Pop and R&B singer, Seal, "...threw the tape in the corner" for years before he finally played the track for his producer. After winning awards for Record of the Year, Song of the Year, and Best Male Pop Vocal Performance, Seal "...realized it wasn't just a song from a tape in the corner when I was picking up Grammys for it."

Kerry Marsh's arrangement focuses on the text "rose bloom" and "light gloom" which are paraphrases of the lines "your rose is in bloom, the light hits the gloom on the gray." The first image represents the budding love of a woman and the second illustrates that love lighting up his world, depicted by the dark side of a gray lighthouse in the lyrics. Marsh accentuates the

dichotomy between these two images by oscillating between E major and E minor chords in the opening passage. Dissonance builds throughout the piece to emphasize the author's struggle with codependency in his relationship until it culminates in a moment of consonance in the closing phrase representing the warmth he feels from her love.

***Sometimes I Feel Like A Motherless Child* Rosephanye Powell**

Dr. Rosephanye Dunn Powell is recognized as one of America's most popular female composers of choral and vocal music. A highly commissioned composer for all levels of choral singing, Dr. Powell frequently serves as conductor, clinician, and lecturer at All-State and Honor Choirs across the country. She served on the faculties of both Philander Smith College (AR) and Georgia Southern University prior to her arrival at Auburn University in 2001.

Dr. Powell sets a traditional African-American Spiritual text, *Sometimes I Feel Like A Motherless Child*, that on the surface describes the hopelessness of a child being taken from their mother, a common practice during the era of American slavery. In an allusion to life before slavery, Dr. Powell uses the West African phrases "Bokaya kaya" and "Nu wo vinowo" meaning "something terrible has happened" and "something has happened to mothers," respectively. There lies a subtle hope within the word "sometimes" that is repeated throughout the work. While the high, arching soprano lines and rapid dynamic changes emulate mournful weeping, Dr. Powell chose to end the piece on a major chord representing the hope of a new, more promising future.

***O Love* Elaine Hagenberg**

Elaine Hagenberg is an Iowa-based composer who frequently serves as a guest artist and clinician at conferences and festivals across the world. Her music is widely accessible to choirs of all levels and "soars with eloquence and ingenuity" (ACDA Choral Journal).

George Matheson (1842-1906) was a Scottish minister who was blinded at the age of 19 and was promptly left by his fiancé, leaving him to be cared for by his sister as he relearned how to navigate the world. The night before his sister's wedding, Matheson was faced with a reminder of his own heartbreak and wrote this text. Hagenberg's setting features hopeful ascending lines, prolonged dissonances referring to past grief, and a closing phrase taken from the opening of the work sung by the tenors and basses reminding us: "that morn shall tearless be."

***Open Your Eyes, You Can Fly* Darmon Meader**

Mitch Broddon, guitar | Kevin Botkin, bass | Stephen Landy, drums

The late jazz legend Chick Corea originally wrote and recorded this chart for Brazilian jazz singer Flora Purim. "Open Your Eyes, You Can Fly" was the only single released off the 1976 album of the same name. Corea was a leading jazz keyboardist, bandleader, and composer, having written multiple charts that are now considered standards in the jazz world. As a member of Miles Davis' band in the 1960's, he played a vital part in the creation of jazz fusion. Chick Corea is remembered today as a decorated jazz musician, passionate performer, and one of the most influential musicians of his lifetime.

Darmon Meader utilizes the tune from the original track but molds the verses to groove in an asymmetrical meter containing seven beats. It isn't until the refrain containing the text of the title that Meader moves into common time. The choral scat segment before the instrumental solo quickly shifts between close harmony and unison singing, a common compositional tool used by Meader also seen in *I Can't Believe You're In Love With Me*. While challenging to sing, the meter changes and quick harmonic shifts produce a landscape that gives the audience "the courage to be free."

When I Fall In Love **Phil Azelton**

Soloist, Danny Singh

Before his career as a jazz vocal ensemble performer and composer, Phil Azelton first fell in love with singing close harmonies through his high school barbershop ensemble. Following high school, Azelton earned his bachelor's degree in composition from the University of Arizona and a master's degree in choral conducting from the University of Southern California. His professional career has been spent producing film music in Hollywood, performing with the Los Angeles based vocal jazz group, Swing Shift, and composing choral arrangements that are widely performed by both high school and university ensembles.

When I Fall In Love was written by Victor Young (music) and Edward Heyman (lyrics) and recorded by Jeri Southern as a single that was released in April 1952. The chart was first introduced to film as an instrumental piece in the 1952 film, *One Minute to Zero*. Since then, this song has been recorded by the likes of Nat King Cole, Rick Astley, Celine Dion and Clive Griffin, Etta Jones, and Donny Osmond. In Azelton's arrangement, he uses descending chromaticism to represent 'falling' in love, as well as unisons on the phrase "and the moment" to build anticipation for when that love is finally reciprocated.

I Can't Believe You're In Love With Me **Darmon Meader**

Soloists, Amanda Obeso and Paul Hemingway

Stephen Landy, drums | Kevin Botkin, bass | Breanna Derritt, alto saxophone
Ian Prinster, tenor saxophone

Critically acclaimed in both the vocal and instrumental jazz worlds, Darmon Meader is a premier vocalist, saxophonist, and arranger, as well as the founder and musical director of New York Voices, a Grammy Award winning vocal jazz ensemble. He has performed at famed venues including Carnegie Hall, Montreal Jazz Festival, and Blue Note Jazz Clubs (New York and Japan). Meader currently serves as an adjunct faculty member at Indiana University in the Jazz Vocal Department and frequently conducts All-State Vocal Jazz ensembles as well as domestic and international music festivals.

I Can't Believe You're In Love With Me features speechlike rhythms, quartal harmony, and an electrifying solo scat section. Additional musical characteristics to listen for are chromatic descending bass lines, inner voice dissonances, and syncopated entrances, all very common in Meader's arrangements. In this instance, the syncopation and inner voice dissonances are representative of the fluttering, excitable, and erratic energy surrounding newfound love. This love story was originally written by Jimmy McHugh with lyrics by Clarence Gaskill (1926) but has since been adapted by legendary performers like Billie Holiday (1938), Bing Crosby (1945), Tony Bennett (1955), Louis Armstrong (1956), Dean Martin (1960), and New York Voices (2001).

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