California Polytechnic State University

San Luis Obispo

DANNA DUMANDAN

ALTO

A Senior Recital in Partial Fulfillment of the Requirements for a Bachelor of Arts in Music

May 6, 2023

Saturday at 7:30 p.m.

Davidson Music Center

Room 218

Sponsored by Cal Poly's Music Department and College of Liberal Arts

CAL POLY

PROGRAM

Senior Recital: Danna Dumandan, alto

—

Stephen Vojta, piano
Michael Lanier, bass
David Aghajanyan, drums
Dr. Arthur White, alto and tenor saxophone

Autumn Leaves/Les feuilles mortes.....Joseph Kosma (1905-1969)

Billie's Bounce.....Charlie Parker (1920-1955)

When Sunny Gets Blue .....Marvin Fisher (1916-1993)
Jack Segal (1918-2005)

Dressed in a Song.....J.D. Walter (b. 1967)
arr. Kerry Marsh

Kelley Fredrickson, soprano
Melissa Scarpelli, mezzo-soprano/alto
Alfred Zoppi, tenor
Ryan Miller, bass

Street Life..... Joe Sample (1939-2014)
Will Jennings (b. 1944)

— Intermission —

Farmer's Market .....Art Farmer (1928-1999)
Annie Ross (1930-2020)

Cry Me a River.....Arthur Hamilton (b. 1926)

Agua de beber..... Antonio Carlos Jobim (1927-1994)

No Love Dying..... Gregory Porter (b. 1971)
arr. Arthur White

Sunlight ..... Esperanza Spalding (b. 1984)
arr. White

TEXTS AND TRANSLATIONS

Autumn Leaves/*Les feuilles mortes*
The falling leaves drift by my window.
The autumn leaves of red and gold.
I see your lips, The summer kisses,
The sunburned hands I used to hold.

Since you went away the days grow long,
And soon I'll hear old winter's song.
But I miss you most of all, my darling
When autumn leaves start to fall.

C'est une chanson qui nous ressemble
Toi tu m'aimais, et je t'aimais.
Nous vivions tous les deux ensemble
Toi qui m'aimais, moi qui t'aimais.

Mais la vie sépare ceux qui s'aiment
Tout doucement, sans faire de bruit.
Et la mer efface sur le sable
Les pas des amants désunis.

It is a song that looks like us
You loved me, and I loved you.
We lived together
You who loved me, me who loved you.

But life separates those who love each other
Very softly, without making noise.
And the sea erases on the sand
The steps of separated lovers.

When Sunny Gets Blue
When Sunny gets blue,
Her eyes get gray and cloudy,
Then the rain begins to fall.
Pitter patter, pitter patter,
Love is gone, so what can matter?
No sweet lover man comes to call.

When Sunny gets blue,
She breathes a sigh of sadness,
Like the wind that stirs the trees.
Wind that sets the leaves to swayin, like some violins are playing
Weird and haunting melodies.

People used to love to hear her laugh, see her smile.
That's how she got her name.
Since that sad affair, she's lost her smile, changed her style.
Somehow, she's not the same.

But memories will fade,
And pretty dreams will rise up,
Where her other dreams fell through.
Hurry new love, hurry here,
To kiss away each lonely tear,
And hold her near when Sunny gets blue.

Dressed in a Song
Love came dressed in a song.
Tender you cared for me.
Like I was part of you,
Couldn't do wrong in your eyes.
Seems like my second chance was not by chance at all.

Warm like late August skies.
Gently you took my hand.
Showed me the secret of how I could fly far away,
Floating on melody into your sheltering hands.
There was a calling deep inside me.
Thoughts seemed to drown in melancholy.
Harness emotions, share them wisely.
And guide me beside me, please guide me beside me.

Reflecting inside all the things I may become,
And have because of you.

Love came dressed in a song.
Tender I care for you.
Like you part of me,
Couldn't do wrong in your eyes.
Seems like my second chance was not by chance at all.

Street Life
I still hang around neither lost nor found.
Hear the lonely sound of music in the night.
Nights are always bright.
That's all that's left for me, yeah.

I play the street life,
Because there's no place I can go.
Street life, it's the only way I know.
Street life,
And there's a thousand cards to play
Until you play your life away.

You let the people see
Just who you want to be,
And every night you shine
Just like a superstar.

That's how the life is played,
A ten-cent masquerade,
You dress and walk and talk,
You're who you think you are.

Street life, you can run away from time.
Street life, for a nickel, for a dime.
Street life, but you better not get old
Or you're gonna feel the cold.

There's always love for sale,
A grown up fairy tale,
Prince charming always smiles,
Behind a silver spoon.

And if you keep it young,
Your song is always sung.
Your love will pay your way,
Beneath the silver moon.

Farmer's Market
Once there was a girl and she was right from the sticks
Thought she'd go out to the market one day
And hey, we could sure say of the town
She was the toast, really the most, we don't want to boast
But scads of lads would all surround her,
City slickers sure would hound her.
She went to the market place and what did she did see
Crew cut and cute with a crazy goatee, what a blend
He was the end sellin' beans dressed in his jeans what a buy
She was heard to cry!

I got beans at a bargain little girl, won't you step right up?
Cast your eyes upon my ware and you will have no other care
There'll be no other worry there if you see the crazy fare you'll have when they are cleaned and cooked and crazy on the table!

I got them fresh this very morning from the backyard and I picked them all myself,
I hope that you would come along and buy my beans
Because what I'm trying to say is they taste so good!
They taste so very very, very good, take advantage of a bargain, come on and buy some!

I got string beans, snap beans, lima beans,
I got the very kind of beans that I would like to put right in your pressure cooker,
Pretty baby, don't you see what I mean?
They are the finest of beans, coolest of beans.
They are the best beans that you could find at this or any other market place.

What are you trying to prove will all your talk of beans?
Yes, I know that they look crazy! But they're just beans, only beans and they will have to go cause there is something you should know,
Although I think your beans are great, well you can leave them off my plate cause they're not my favorite dish.

I like greens, I can't stand beans,
And I cannot stand to have those beans around me.
And I will tell you further more
Although they are fit for queens I only like jelly beans
And now you understand just what my feelings are.

Hey, let me say I am not the guy whose supposed to sell the beans.
It's a means to you cause I knew that I should be your guy come baby, let me try!

Once there was drummer he was straight from New York
Touring the country with Wardell Gray and hey,
We could sure say of the drums he was the toast, really the most,
We don't want to boast but all the crazy chicks would sound him,
All the crazy bands would hound him.
Then one day he saw the one that made his head whirl,
He met and married the same little girl.
What a blend, they are the end.
They're real cool, house with a pool,
Crazy scenes, blame it on the beans!

Cry Me a River
Now you say you're lonely
You cried the whole night through.
Come on and cry me a river,
Cry me a river, cause I cried a river over you.

And now you say you're sorry
For being so untrue,
Well, you can cry me a river,
Cry me a river, cause I cried a river over you.

You drove me, nearly drove me out of my head
While you never shed a tear.
Remember, I remember all that you said
Told me love was too plebeian
Told me you were through with me

And now you say you love me
Well, just to prove you do
Come on and cry me a river,
Cry me a river, cause I cried a river over you.

Agua de beber
Es quis amar, mas tive medo
E quis salvar meu coração
Mas o aor sabe um segredo:
O medo pode matar o seu coração.

Agua de beber,
Agua de beber, camará.
Agua de beber,
Agua de beber, camará.

Eu nunca fiz coisa tão certa
Entrei pra escola do perdão.
A minha casa vive aberta,
Abre todas as portas do coração.

Agua de beber,
Agua de beber, camará.
Agua de beber,
Agua de beber, camará.

Water to Drink
I wanted love, but I was afraid
And I wanted to save my heart
But love knows a secret:
Fear can kill your heart.

Water to drink,
Water to drink, my friend.
Water to drink,
Water to drink, my friend.

I never did anything so right
I entered the school of forgiveness.
My house is always open,
Open all the doors of the heart.

Water to drink,
Water to drink, my friend.
Water to drink,
Water to drink, my friend.

No Love Dying
There will be no love that's dying here.
The bird that flew in through my window
Simply lost his way.
He broke his wing I helped him heal
And then he flew away.
Well, the death of love is everywhere,
But I won't let it be.
There will be no love dying here for me.

There will be no love that's dying here.
The mirror that fell from the wall
Was raggedy that's all.
It rests upon a rusty nail
Before it made its fall.
Well the bones of love are everywhere,
But I won't let it be.
There will be no love dying here for me.

There will be no that's dying here.
Four flowers in my Asian vases,
Not a sign within.
I paid for three, a sweet old lady
Gave me four instead.
There's some doubt that's out about this love, But I won't let it be
There will be no love that's dying here for me.

Sunlight
Don't take all of your light when you go, I beg you
Just leave a little for the dark nights something true
I'm lost without your love.

My sunlight yes you are,
Cause you gave your light so selflessly, just the night that once hung over me awake.
Beacon in my sky, from the across the world you beckoned me.
Like the moon I'll be and watch your fading rays.

By some divine hand your path has crossed mine as we travel along.
My world's changed from the moment you came,
cause you brought the dawn.
Now I'm caught in this shadowy life, if you stay, I could shine.

My sunlight yes you are,
Cause you gave your warmth so selflessly, just the night that once hung over me awake.
Beacon in my sky, from the cross the world you beckoned me.
Like the moon I'll be and watch your fading ways.

I've been through so much darkness in my life,
That any fading star that fell my way.
Would win my heart with hopes that we could make
a brighter situation.
You've outshone all just by being you,
beautiful and bright.
I feel the burden of this dark life,
see me comin' light.

You set off across the sky, but I can't leave my world, the life I've always known.
And if I followed, would I belong,
in a world like your own?
From now on at least I'll always reflect
the light you have shown.

PROGRAM NOTES

Autumn Leaves/Les feuilles mortes:

Autumn Leaves is a popular 1945 work by Hungarian-French composer, Joseph Kosma. The song was composed for a 1946 film entitled *Les Portes de la nuit*, or *Gates of the Night*. Jasques Prévert wrote the lyrics in French as *Les feuilles mortes*, and Johnny Mercer wrote them in English as *Autumn Leaves* in 1950. The song became a very popular piece of music and has been recorded by hundreds of artists, eventually becoming a jazz standard. It is known for its simple form and pleasant harmony.

There are many different versions of this classic song that have been recorded by popular musicians, including Nat King Cole, Eric Clapton, Bill Evans, Frank Sinatra, and Doris Day. The lyrics are sentimental and touching; the character in the song has lost a loved one, and as the seasons grow colder, their heart feels more and more pain. The lyrics refer to this, as the "summer kisses" and "sunburned hands" bring back good memories, and the start of autumn and winter often mark the beginning of the unhappy feelings. The song itself is quite straightforward melodically, but the delivery of the lyrics and the sadness the character feels from the loss of their love creates a heartfelt, touching performance.

Billie's Bounce

"Bebop" is the foundation of many modern jazz styles; wherein complex melodies include tones not in the main chord progression. This experimentalism led to new jazz styles and inspired many jazz musicians. *Billie's Bounce* is a 1945 bebop tune by Charlie Parker. The original recording features iconic jazz performers Parker on the alto saxophone, Miles Davis on the trumpet, Dizzy Gillespie on the piano, Curley Russell on bass, and Max Roach on drums. It has been said that the tune is either dedicated to Gillespie's agent, Billy Shaw, or to Shaw's secretary, who was also named Billie. The composition was very well-received and was inducted into the Grammy Hall of Fame in 2002.

The head, or main melody, of *Billie's Bounce* is in F Major and is to be played on top of a 12-bar blues form, one of the most popular forms in jazz music. The typical form plays the head twice, followed by various solos throughout the same 12-bar blues form, and then goes back to the head two more times at the end. Both the head and Parker's iconic, well-known saxophone solo includes many classic bebop lines and difficult rhythms. It is very free and meant to be playful, witty, and fun!

When Sunny Gets Blue

Composed by Marvin Fisher with lyrics by Jack Segal, *When Sunny Gets Blue* tells a tale of a character, Sunny, losing her happy and loving soul. Fisher and Segal wrote this song in 1956 and it was originally recorded by Johnny Mathis and Ray Conniff with an orchestra. Later, the song was recorded by other popular artists including June Christy, Nat King Cole, and Mel Torme. It has since then become a popular jazz standard and ballad.

Jack Segal's lyrics to *When Sunny Gets Blue* depict a tragic story of the main character Sunny losing her sense of self and happiness. The imagery of her cloudy eyes and the comparison of her tears to falling rain are just part of Segal's genius lyrical artistry. The bridge section includes a tonal modulation, or a key change, in which the mood also shifts when the lyrics talk about Sunny's current state of mind, reminiscing about what she used to be like. Sunny was a light in the lives of those around her, so when she is blue, everyone is blue. This famous jazz tune is a deep and saddening narrative and shows how much effect an incredible human can have on others.

Dressed in a Song

Dressed in a Song, originally written by J.D. Walter in 2020, is a heartfelt ballad about love and gratitude. The lyrics are dedicated to Walter's adoptive mother. She was a musician herself, and according to Walter, she "nurtured [him] musically and helped [him] find [his] space of intimacy as a child." Due to this upbringing, Walter grew up appreciating music and all it has to give. This son-to-mother piece has a lot of lyrical moments, where he expresses his appreciation to his mother for raising him the way she did, and for giving him a second chance at a good life by adopting him. His mother was his guiding figure through life, and he shows his love for her so deeply throughout the lyrics. He expresses this by using a comparison between music and love: much like music can fulfill someone's heart, love can do the same, hence love being "dressed in a song."

The original song was composed for Walter's vocals and a jazz piano part, played by Taylor Eigsti. Kerry Marsh, one of the most popular and acclaimed arrangers and publishers in the modern vocal jazz community, took Walter's song and arranged it into a beautiful vocal jazz composition. The arrangement is *a cappella,* meaning it is instrumentally unaccompanied and only uses vocal lines. Marsh utilizes the piano part from the original song and creates background vocals based on it. There is a lot of freedom throughout Marsh's arrangement, which adds to the tender expression in the song.

Street Life

Street Life is on the MCA Records 1979 label album of the same name recorded by the Crusaders. Wilton Felder, Joe Sample, Stix Hooper, Wayne Henderson, Henry Wilson, Hubert Laws, Larry Carlton, and Pops Popwell were the members of the Crusaders, a jazz-funk group. Originally, high school friends, Felder, Sample, and Hooper first formed a trio known as the Swingsters in the 1950s. They expanded the group and Felder, Sample, Hooper, Henderson, Wilson, and Laws formed the Modern Jazz Sextet while they all attended Texas Southern University in the late-1950s. The group later added Popwell and Carlton and renamed the group as the Crusaders in 1960. In 1979, the Crusaders featured singer Randy Crawford on *Street Life*, which marked the first milestone in her career.

Joe Sample, one of the original members of the band, partnered with lyricist Will Jennings to co-write *Street Life*, and it was the beginning of a great collaboration. The song begins with a slow instrumental introduction, followed by a vocal ballad. When the rhythm section enters, it transitions into a faster yet laidback funky groove. While the lyrics of the song can be interpreted in many ways, to me, "street life" is a phrase to represent the fun, madness, and chaos life can bring. Time is also a recurring theme throughout the lyrics. Sample was inspired to write this song when he was visiting a ski lodge in Mammoth, California, and saw everyone falling over one another on the mountain. He described the scene as "absolute chaos" and a "boulevard of madness." Sample and Jennings took that image and used it to inspire the background of the song—people of different paths come together onto the streets of life, and it can cause havoc, but how one handles the madness is what helps them overcome. They took sights on Hollywood Boulevard and incorporated some signs into the lyrics.

Farmer's Market:

In 1957, Dave Lambert, Jon Hendricks, and Annie Ross formed a jazz trio known as Lambert, Hendricks, and Ross. They were known for their recordings of tunes by famous jazz pianist, Count Basie. The trio arranged jazz trumpeter Art Farmer and jazz saxophonist Wardell Gray's 1956 New Jazz Label recording of *Farmer's Market* into a vocalese, another jazz technique that they are well-known for.

A vocalese is a style in jazz when an artist sets lyrics to a pre-existing instrumental improvisation solo. The trio takes this method to a new level creating a narrative.

In creating a vocalese, the artist aims to capture the same essence of the original improvisation solo it borrowed from, which Annie Ross, who sings lead on the song, achieves throughout the tune. She incorporates many of the same licks, or a short and memorable melodic motif, that Farmer and Gray use throughout their trumpet and saxophone solos. She then sets a whimsical and imaginative text on top of the phrases. The choice in lyrics is clever, because they create an image of someone actually selling beans at a local farmer's market stand. In her vocalese, Ross acts as both the salesperson and consumer and shows passion and exuberance throughout the solo. Because of its pitch complexity and fast tempo, it can be a challenging piece to learn. It is not idiomatic for a vocalist, because setting words on top of the complex melodies adds another layer of difficulty and requires more preparation

Cry Me a River

Cry Me a River is American songwriter Arthur Hamilton's most popular work. The song was originally written in 1920 for jazz legend Ella Fitzgerald, as Hamilton asked her to sing it in the 1955 film, *Pete Kelly's Blues.* The first recording was released by Julie London in 1955 under the music label Liberty, and it premiered on her first album, *Julie is Her Name.*

Cry Me a River is characterized as a torch song, which is a sentimental love song that typically depicts the concept of unrequited or past love. The lyrics are tragic, angry, and heartbreaking. The form of the song is straightforward; the melody repeats on three verses and has a bridge between the third and fourth. It is the way the piece is performed that adds contrast between each stanza of lyrics. As the song goes on, the character seems to be getting more and more heartbroken. London's recording is intimate and includes her rich voice on top of double-bass. Fitzgerald's 1961 recording has a brighter vocal color and utilizes more instrumentation. Both versions of the ballad and are a big part of why the piece is loved by so many.

Agua de beber:

Agua de beber is a 1963 Portuguese jazz standard by Antonio Carlos Jobim, a Brazilian composer, pianist, composer, and guitarist. Jobim was well-known for his bossa nova compositions and innovative orchestration and lyrical ideas. He often displays fondness for his neighborhood, Tijuca, in his native city of Rio de Janeiro, Brazil, as well as Brazilian people through his music.

Agua de beber is in the bossa nova style and begins and ends with a memorable refrain set to syllables of the singer's choice. Bossa nova is a jazz style, originally coined in the song, *Desafinado,* by Jobim in 1959. It is known for its melodic and harmonic complexity as well as its rhythmic drive. Bossa nova style music is meant to flow from lyric to lyric and note to note—it is light and relaxed, and almost resembles a normal speaking tone. It also utilizes both the major and minor modes between tonic and dominant chords. All these musical elements are key to creating bossa nova music, and Jobim is to thank for its inventive features.

Lyrically, *Agua de beber* conveys a sense of both comfort and ambiguity. The narrator is afraid of risking getting their heart hurt, whether it be due to past trauma or failed love. Eventually, the narrator comes to realize that it can be safe to brave the world again. Jobim uses drinking water as an analogy, comparing drinking water's safety to the security real love provides.

No Love Dying

Gregory Porter is a gifted jazz, soul, and gospel singer, known for having a rich, deep, baritone voice. He is a leading modern jazz artist signed under Blue Note Records. Porter has won two Grammy Awards for Best Jazz Vocal Album for his 2013 album *Liquid Spirit* and 2016 album *Take Me to The Alley* Throughout his college years at San Diego State University, he worked as a chef and played football, but a shoulder injury halted his sports career. He decided to perform in local jazz clubs and ended up booking various gigs due to his incredible musicality. Later, he released *Liquid Spirit*, which became one of the most streamed jazz albums of all time. He stated that he takes inspiration from Kamau Kenyatta, a saxophonist, composer, and pianist.

No Love Dying is a touching song with inspiring lyrics. Despite using the same melodies and verse-chorus form throughout the whole composition, Porter is able to tell a story through his lyrics, expressing that even though there are many things that bring people down, love will always triumph over it all and we should do our best to share this love with everyone. Porter is an incredible inspiration—he often wears a black hat, which he calls his "jazz hat" and "security blanket" in order to cover up scars he has from skin surgery. It can be hard to live with physical debilitations, but what matters is what someone has to offer through their character, and in Porter's case, through music as well. *No Love Dying* is a remarkable piece of music that shows that love will be present no matter how ugly the world can be.

Sunlight

Esperanza Spalding is a five-time Grammy Award-winning jazz bassist and vocalist. Born in 1984 in Portland, Oregon, she is from Native American and Hispanic descent. She was very interested in music as a child. Her mother was extremely supportive of her children's dreams and enrolled Spalding in violin lessons. Spalding also joined the youth program for the Chamber Music Society of Oregon and eventually became concertmaster for the program at age fifteen. In 2005, she taught at Berklee College of Music, and later at Harvard University in 2017. She taught for many years, leading master classes and coaching sessions with other modern jazz artists. Spalding is praised for her vocal agility and unique musical style, her intricate bass techniques, and even singing and playing the bass simultaneously. She is also highly praised for her impressive improvisation technique. She has been featured in Downbeat Magazine and NPR Music, and she has performed at many ceremonies and events including the Newport Jazz Festival, the Detroit Jazz Festival, and the White House Poetry Jam.

Spalding released *Sunlight* as a single in 2012. She is known for using rhythmic complexity, and for this song she assigns the performers an incredibly important task of counting the beats constantly, as there are frequent syncopated lines, metric changes, and tempo changes. The main riff of the song is a memorable motif, and it is mostly heard in the bass line. Spalding is able to display many vocal and bass skills in her performance of *Sunlight,* creating a funky song. The text is conveys a story about how a person's love lights up someone's life, and they are asking this person not to leave them in the darkness of their solitude. It is a beautifully worded love song set on top of an energetic and lively accompaniment. I want to dedicate the lyrics of this tune to my parents.

ACKNOWLEDGMENTS

I have learned so much at Cal Poly over the last four years. I am here because of you.

My loving family: I would not be the person I am without your support. I could thank you a million times, and it still would not be enough.

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