



COLLEGE OF MUSIC

University of North Texas College of Music

Senior Recital | Tuesday, April 23, 2024 | 8:00 pm | Lab West

Noah Leiva, cello **Jasper Fearon, jazz voice**

- On to the Next (2024) Jasper Fearon (b. 2002)
- Gypsy (1992) Alain Caron/Didier Lockwood/Jean-Marie Ecay
(b. 1955)/(1956–2018)/(b. 1962)
arr. Noah Leiva
- Wreck of the Edmund Fitzgerald (1976) Gordon Lightfoot (1938–2023)
arr. Noah Leiva; inspired by Punch Brothers
- Attaboy (2011) Edgar Meyer/Stuart Duncan/Chris Thile/Yo-Yo Ma
(b. 1960)/(b. 1964)/(b. 1981)/(b. 1955)
- Endless Lawns (2015) Carla Bley/Kurt Elling
(1936–2023)/(b. 1967)
arr. Jennifer Barnes
- Life on Mars (1971) David Bowie (1947–2016)
arr. Jasper Fearon/Noah Leiva
inspired by Seu Jorge's rendition
- More (Ti guardero nel cuore) (1962) Nino Oliviero/Riz Ortolani
(1918–1980)/(1926–2014)
arr. Noah Leiva/Jasper Fearon/Ally Hocking Howe

Personnel

- Jake Nalangan - Piano • Steven Sellers - Guitar/Mandolin/Banjo
Michael Martin - Guitar/vocalist • Graham Ganter - Mandolin
Paul Briggs - Bass • Michael Rodenkirch - Drumset
Marijn Meijer - Violin • Ally Hocking Howe - Violin
Chris Schiavoni - Saxophone • Ben Carol - Trumpet
Joey Lopez - Trombone • Julie Coggiola - Vocalist
Katelyn Robinson - Vocalist • Luke Bielfeldt - Vocalist
Elijah Thiessen - Vocalist • Georgia Barge - Vocalist

On to the Next—Songwriting has always been a part of my life but prior to my time at UNT, I found the process challenging and somewhat debilitating. After taking Rosana's songwriting course, I gained tools that not only expedited the process but enabled me to fall in love with the craft. To honor this shift, I knew I had to include an original on my senior recital. "On to the Next" was not the original I chose. When planning our set, Noah and I actually decided on a different song of mine but when I presented the set to Rosana, she noticed that there was no up-tempo tune that I was on. To diversify our set, she suggested removing a tune, my tune, from the set and adding a standard that we could burn on. I protested, arguing that I had to have an original on the set to which she responded with "You're absolutely right, write an up-tune!". We later decided that it would also be cool for me to write this song in the style of Cole Porter as a 'golden age' standard. I got writing and, with the help of Rosana, I'm now beyond excited to share with you this new composition of mine, "On to the Next"! - Jasper

Gypsy—Gypsy, is a fun and dynamic composition that takes you on a journey through a fusion of jazz, funk, and world music influences. Alain Caron's driving bassline, Didier Lockwood's violin improv, and Jean-Marie Ecay's guitar work weaves intricate melodies and rhythmic patterns, contributing to the rich tapestry of sound. A few of the jazz violinists I learned about and studied throughout my time at UNT were musicians such as Jean-Luc Ponty, Stéphane Grappelli, and Didier Lockwood. I thought it was only right to perform an arrangement from some of these great players. When I first heard these three master musicians on this tune, it inspired me to try to capture that musical experience and showcase the individual talent Jasper and myself have whilst showing our collective synergy. - Noah

Wreck of the Edmund Fitzgerald—This song was by Canadian singer-songwriter Gordon Lightfoot, released in 1976. It recounts the tragic sinking of the SS Edmund Fitzgerald, a freighter that went down in Lake Superior on November 10, 1975, during a severe storm. All 29 crew members aboard the ship lost their lives in the disaster, making it one of the worst maritime tragedies in the history of the Great Lakes. The song vividly describes the events leading up to the sinking, the harrowing conditions faced by the crew, and the mystery surrounding the exact cause of the disaster. It pays homage to the sailors who perished in the tragedy and captures the somber atmosphere surrounding the loss of the ship. After a friend showed me The Punch Brothers' rendition of "Wreck of the Edmund Fitzgerald" I knew I wanted to try and imitate that recording live with my peers. - Noah

Attaboy—"Attaboy" is a composition crafted by the collaborative genius of Stuart Duncan, Edgar Meyer, Chris Thile, and Yo-Yo Ma. As a cellist, engaging with this piece offered a thrilling journey through a tapestry of melodies, rhythms, and textures. Almost 2 years ago when I first heard this tune, I was immediately captivated by the interplay between the four of them and knew this would be on my recital. I am not very experienced in playing bluegrass or folk, though I do enjoy listening to it and wanted to take on the challenge of learning this music. "Attaboy" defies categorization, inviting exploration and celebration of the universal language of music. - Noah

Endless Lawns—In my sophomore year at UNT, I had the pleasure of working with the vocalist Kurt Elling who came to campus and performed with Jazz Singers. At this point, I was relatively new to jazz and I was also very unaware of Kurt Elling and his music. I quickly became aware. He is a "musical force of nature" and performing with him was incredible. Of the songs we performed with him "Endless Lawns" was by far my favorite as at the time, I wasn't really swinging yet, but I have always loved ballads. At the end of the semester, we had a late syndicate performance and the features that we had sung with Kurt and our other guest artist, Sinne Eeg, were being divided up by the group. I offered to sing "Lawns" and had the opportunity to perform it with some of my dear friends that year. Since then, I feel as though this song is representative of my time in Jazz Singers. A time where I get to sing challenging music with some of the best vocalists I've met, under the direction of a musical titan, Jennifer Barnes. Professor Barnes was kind enough to lend me the chart to this tune, so I'm very pleased and honored to present her arrangement of Kurt Elling's, "Endless Lawns". - Jasper

Life on Mars—Although I love all kinds of different music, my native music is rock. As I grew up, I was surrounded by it, and through listening to and mimicking artists like Robert Plante, Freddy Mercury, and David Bowie, I shaped my voice. The song "Life on Mars", is one that I heard frequently both by David Bowie and by Brazilian artist, Sue Jorge. It is Jorge's arrangement of Bowie's, "Life on Mars", that Noah and I based our version on. While Jorge's rendition of the song may sound familiar, the lyrics are not a direct translation but rather a different, sweeter love story. To help portray this, Noah wrote a prelude to embody both the tenderness and desperation of the Portuguese lyric. This song has been a fun, collaborative exploration of how we can capture the sentiment of a song with elements of Seu Jorge, David Bowie, and our own lives. We hope you enjoy our version of "Life on Mars". - Jasper

More—The first half of this piece was inspired by Didier Lockwood's interpretation, this arrangement of "More" (Ti Guarderò Nel Cuore) is a soulful and emotive exploration of the classic Italian ballad. Infused with the essence of multiple genres and styles, the arrangement serves as a tribute to the legendary jazz violinist whose influence resonated deeply during my studies at UNT. Previously arranged for my jazz combo, the composition underwent a transformation in its latter half, transitioning seamlessly into a 'big band' ambiance reminiscent of Bobby Darin's iconic style. While my focus was on crafting the initial half, Jasper's masterful touch brought forth a complementary second half that beautifully encapsulates the essence of the piece. - Noah

*Eight hundred forty-sixth program of the 2023–2024 season
Photography and videography are prohibited*