

Kennesaw State University
School of Music



Senior Recital

Stacey Novik, jazz trumpet



Thursday, May 4, 2017 at 7 pm
Music Building Recital Hall

One-hundred Forty-fourth Concert of the 2016-17 Concert Season

program

Agador Spartacus: Latin Heat *The Novik Octet Latin Jazz Recital*

IRVING BERLIN (1888-1989), arr. Stacey Novik

Blue Skies

Tango

GEORGE GERSHWIN (1898-1937), arr. Stacey Novik

The Man I Love

Samba

KSU Faculty Jazz Parliament Transcription

JOE HENDERSON (1937-2001)

Recorda Me

Bossa

RICHARD RODGERS (1902-1979), arr. Stacey Novik

Oh What a Beautiful Mornin'

Afro-Cuban

STACEY NOVIK (b. 1992)

Cha Cha ao Luar

Cha Cha

STACEY NOVIK

Fora do Mambo

Mambo

Stacey Novik, trumpet
Sam Skelton, clarinet, tenor saxophone
Michael Opitz, tenor saxophone, flute
Patrick Arthur, electric guitar
Brian Reid, piano
Brandon Boone, bass
Joe Donohue, auxiliary percussion
Jonathan Pace, drums

This recital is presented in partial fulfillment of requirements for the degree

Bachelor of Music in Performance.

Ms. Novik studies jazz trumpet with Rob Opitz.

program notes

Blue Skies (1926) | Irving Berlin | arr. Stacey Novik

Irving Berlin was an African-American jazz pianist and composer born on May 11, 1888. The composition "Blue Skies" (1926) was a last-second addition to *Betsy*, a Rodgers and Hart musical. The tune was an instant success, even though the show only ran for 39 performances. In 1927, the music was published and Ben Selvin's recorded version became a #1 hit. Within the same year, it became one of the first songs to be featured in a "talkie" entitled *The Jazz Singer*.

In discussing my ideas for this performance with Rob Opitz, this tune came up in conversation to play it as originally intended; swing style. I later realized that I wanted to end my journey at KSU and in this music program with something out of the norm for me, so I chose to do an all Latin Jazz concert for you all. This theme was inspired by Rob Opitz's band, the Atlanta Latin Jazz Orchestra. "Blue Skies" will be performed in the style of an Argentine Tango, with the beauty and intensity that can be seen the way two partners would dance to this music.

The Man I Love (1924) | George Gershwin | arr. Stacey Novik
KSU Faculty Jazz Parliament Transcription

George Gershwin was an American composer and pianist born on September 26, 1898. His composition, "The Man I Love," is a popular Great American Songbook standard; the lyrics were written by Ira Gershwin. This song was originally written to be a part of the 1924 score for the Gershwin government satire *Lady, Be Good*, as "The Girl I Love" but was removed from the show as well as from the 1927 anti-war satire *Strike Up the Band*, where it first appeared as "The Man I Love." In 1928 it was removed from the Ziegfeld hit *Rosalie* right after tryouts. It finally became the basis for the 1947 film entitled *The Man I Love*. As with many standards written during this era, it became more famous as an independent popular song rather than as one from a Broadway musical.

When coming up with a list of tunes for this performance, I knew after hearing our KSU Jazz Faculty Parliament play this in a samba style a year ago that I wanted to recreate aspects of their performance on this tune. This song will feature Sam Skelton on clarinet.

Recorda Me (1963) | Joe Henderson

Joe Henderson was an American jazz saxophonist born on April 24, 1937. "Recorda Me" was introduced on Henderson's debut album *Page One* in 1963. The composition is used widely in jazz education programs and jazz songbook compilations. "Recorda Me" directly translates to "Remember Me." I chose to have "Recorda Me" in my program because I was inspired by a recent trip I took out to California with Patrick Arthur and Michael Opitz. We spent a week at the Stanford Jazz Institute, learning from some of the finest West Coast jazz players, some of whom are members of the SF Jazz Collective. On the final night of this camp, all the instructors came together in a jam session style performance. This concert ended with "Recorda Me" in its original iconic form. We are performing "Recorda Me" tonight in the style of a Bossa Nova, as Joe Henderson intended.

Oh, What A Beautiful Mornin' (1943) | Richard Rodgers | arr. Stacey Novik

Richard Rodgers, born on June 28, 1902, was an American composer and wrote more than 900 songs, 43 of which were for Broadway musicals. He also composed music for films and television. He is best known for his songwriting partnerships with lyricists Lorenz Hart and Oscar Hammerstein II. "Oh, What a Beautiful Mornin'" is the opening song from the musical *Oklahoma!*, which premiered on Broadway in 1943. The leading male character in *Oklahoma!*, Curly McLain, sings the song at the beginning of the first scene of the musical. I chose to do this song as a dedication to my mother and stepfather, Debbie and Perry Lichtinger for all of their love and support on my chosen path. This evening we will be performing this timeless Broadway tune in a 6/8 time Afro Cuban style.

Cha Cha ao Luar (2017) | Stacey Novik

The title of this tune directly translates to "Lunar Cha Cha." I was originally inspired to write a cha cha melody from watching a livestream of the Jazz at the Lincoln Center Orchestra performing Chris Crenshaw's "Cha Cha Toda La Noche." After researching, I chose to use the chord changes from Tito Puente's "Calzada de Cerro" and create a contrafact of his original melody. I chose to keep the same interlude/outro as Puente's due to the iconic nature.

Fora do Mambo (2017) | Stacey Novik

In jazz, a contrafact is a musical composition consisting of a new melody overlaid on a familiar harmonic structure. A contrafact can also be explained as the use of borrowed chord progressions. The song I have chosen to put a new melody over is a fairly know tune entitled "Mambo Inn." "Fora do Mambo" directly translates to "Mambo Out." The reason I chose to do this is because I knew it would be a great challenge for me and an upbeat, exciting way to end this performance and my long tenure at Kennesaw State University.

***Thank you to everyone
who has helped me find success in my passion!***



about the musician

Stacey L. Novik is a freelance trumpet player and teacher in the Metro Atlanta area. She has been playing for 14 years, most successfully under the direction of Rob Opitz. During the school year, she teaches private lessons as well as master classes in the public school system. This past year she participated in an Arts Administration Internship under the supervision of David Daly. In this role, she had the opportunity to help the KSU Jazz Studies Program through outreach and recruiting, as well as event coordination. Upon finishing her Jazz Performance degree at Kennesaw State University, Stacey aspires to freelance for a year while pursuing applications for Master's Degrees in Jazz Performance and Arts Administration.

A few notable venues she has performed at are: The Strand in Marietta Square, The Poinsett Club, The Hard Rock Cafe Velvet Underground, The Frederick Brown Jr. Amphitheatre, and Herald Square in NYC. Stacey has played on recordings for Adult Swim, Ryan Snow and the Bandits, and Kyle Miranda and The Times, just to name a few. She has also had the gracious opportunity to perform the music of Tim Whalen, as well as perform with Tim Armacost. Her private instructor and mentor is Rob Opitz.

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Andrew Brady, *Bassoon*
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Jason Eklund, *Horn*
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Brian Hecht, *Bass Trombone*
Martin Cochran, *Euphonium*
Paul Dickinson, *Tuba / Euphonium*
Bernard Flythe, *Tuba / Euphonium*
John Lawless, *Percussion*

Strings

Helen Kim, *Violin*
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Piano

Judith Cole, *Collaborative Piano*
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Tyrone Jackson, *Jazz Piano*
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Sam Skelton, *Jazz Ensembles*
Rob Opitz, *Jazz Trumpet*
Trey Wright, *Jazz Guitar, Jazz Combos*

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Leslie J. Blackwell, *Choral Activities*
Alison Mann, *Choral Activities*
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Atlanta Percussion Trio
KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them!


The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!





Stephen W. Plate, DMA
Director
KSU School of Music

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<http://community.kennesaw.edu/GiveToMusic>