

Kennesaw State University
School of Music



Senior Recital

Patrick Arthur, jazz guitar



Wednesday, April 26, 2017 at 8 pm

Music Building Recital Hall

One-hundred Twenty-eighth Concert of the 2016-17 Concert Season

program

Lisa / Victor Feldman

Hippodelphia / Joe Zawinul

Hi-Fly / Randy Weston

Save Your Love For Me / Buddy Johnson

Exodus / Victor Feldman

Jessica's Day / Quincy Jones

Rufus Still Skinned / Joe Zawinul

Never Will I Marry / Frank Loesser

Patrick Arthur, guitar

Tia Rix, vocals

Michael Opitz, alto saxophone

Rob Optiz, trumpet

Brandon Boone, bass

Robert Boone, drums

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Mr. Arthur studies jazz guitar with Trey Wright.

program notes

CANNONBALL ADDERLEY (1928-1975)

Julian "**Cannonball**" **Adderley**, originally from Florida, was an alto saxophonist primarily noted for his influence in the hard bop genre of jazz. He grew up in a musical family, his uncle was a marching band director and his father was both a music teacher and a cornetist. Cannonball's interest in the saxophone came about when his father took him to hear Coleman Hawkins play with the Fletcher Henderson Orchestra in 1933. He was exposed to the gospel and blues styles of the southern Baptist Church while he was growing up, this would prove to be a huge influence on his approach as he began playing professionally later down the road. When he was just 12 years old he started his first band, known as the Royal Swingsters, and encouraged his brother Nat Adderley to learn music and pick up the cornet.

Upon graduating music school he became a band director in Fort Lauderdale where he also played with Ray Charles and other local Florida musicians. While visiting his brother Nat in New York he filled in for an absent alto player at a jam session and was immediately asked to start playing in various New York groups. Among those interested in Cannonball's unique sound were jazz legends Miles Davis and John Coltrane. The relationship between these three horn players resulted in the recording of one of the most influential jazz albums of all time, *Kind of Blue*.

After a few years of playing as a sideman Cannonball moved on to start his own quintet, again with his brother Nat. Initially this group was deeply rooted in hard bop but as band members cycled in and out and Cannonball began to experiment with new sounds the genre became blurred and was instead a combination of Cannonball's many influences. He is regarded as one of the innovators of soul jazz, a genre that combines blues and gospel elements with bebop. Not only was he influential on the bandstand but he was also an avid spokesman for civil rights and allowed his music to transcend musical and social barriers. Despite having left his job in public education as a band director, his passion for teaching and furthering his own understanding of music remained. He would hire young promising musicians, such as Yusef Lateef and Joe Zawinul, to help them establish their own careers and was even hired by *New York Amsterdam News* as a columnist to write a weekly article detailing his thoughts on jazz and the music business.

Adderley won a Grammy for his album *Mercy, Mercy, Mercy* and was inducted into the Down Beat Jazz Hall shortly after his death in 1975. His influence was so vast that he was the first artist to ever have a train named after him, the Cannonball Express, which ran from New York to Montauk.

All of the music from this program comes from his albums as a bandleader, and while they are not his own compositions, they provide a look into the progression of Cannonball's playing and approach to music and life.

Lisa | Victor Feldman

"Lisa" was composed by Adderley's pianist/vibraphonist Victor Feldman and first appeared on the album *Plus* in 1961. It serves as a great example of Cannonball's standard quintet sound, focusing on interplay between the rhythm and horn sections.

Hippodelphia | Joe Zawinul

This is another tune composed by one of the members of Cannonball's quintet at the time, pianist Joe Zawinul. Appearing on one of Cannonball's most commercially successful albums in 1966, *Mercy, Mercy, Mercy*, this tune captures Zawinul's influence on the band, which was beginning to steer away from traditional concepts of harmony and rhythm.

Hi-Fly | Randy Weston

This is one of Randy Weston's most recorded songs. Cannonball recorded it on his album, *The Cannonball Adderley Quintet*, in San Francisco in 1959. It was recorded in the same venue as *Jazz Workshop Revisited* and helped to solidify the success of Cannonball's live albums.

Save Your Love For Me | Buddy Johnson

Vocalist Nancy Wilson and Cannonball collaborated on an album in 1961 entitled *Nancy Wilson/Cannonball Adderley* that would go on to be very successful for both of them. "Save Your Love For Me" (Buddy Johnson) is the first tune on the album and at little over two minutes long it showcases a different side of Cannonball's quintet approach. Instead of opening up the tune for extensive solos they lay the foundation for Nancy's vocals.

Exodus | Victor Feldman

From the album *At The Lighthouse*, Feldman contributed another one of his original tunes to Cannonball's group. Feldman was a multi-instrumentalist doubling on vibraphone as well as percussion and this tune showcases his study of Latin inspired rhythms.

Jessica's Day | Quincy Jones

"Jessica's Day" is an Ab rhythm changes based on the tune "I Got Rhythm." Quincy Jones initially wrote this contrafact as a big band feature for the Count Basie Orchestra. This arrangement is from the live album *Jazz Workshop Revisited* recorded in San Francisco and was released on the Riverside label in 1962. At this point Yuseef Lateef had joined the group on tenor saxophone in addition to Cannonball's standard quintet.

Rufus Still Skinned | Joe Zawinul

This is another Joe Zawinul composition from the album *Paris Jazz Concert* in 1969. This exposes the band's desire to explore new music, specifically in the avant-garde genre. The melody shifts between a few time signatures and the harmonies are starting to move toward non-functional harmony. The solo section for this tune is free to move in whatever direction it wants to go in the moment.

Never Will I Marry | Frank Loesser

"Never Will I Marry" is another tune off of the *Nancy Wilson/Cannonball* collaboration album. The approach to this tune again finds Nancy's vocals at the forefront with the quintet almost acting like a big band backing her up with hits and textural changes.

about the musician

Patrick Arthur, Atlanta-based guitarist and composer, has established a busy schedule performing with some of the top artists in the city. In 2016 he recorded with drummer and saxophonist Morgan Guerin on his debut album *The Saga*, which peaked at #3 on the iTunes jazz charts. Earlier that year he recorded with long-time friend and bass player Travis Shaw on his debut album entitled *Reinvention*, which also featured world-renowned Israeli guitarist/oudist Amos Hoffman. Patrick has also performed with Kebbi Williams, Wycliffe Gordon, Mike Frost, Julie Dexter, Tim Armacost, and the Georgia Symphony Orchestra.

Patrick's musical career began in his hometown of Augusta, Georgia upon acceptance into Davidson Fine Arts. Davidson is consistently ranked in the top 100 schools in the nation and is well-known for its focus on the fine arts. Patrick was accepted into various honor bands as a multi-instrumentalist throughout his high school career, including the All State Orchestra where he played percussion. He also played in the All State Jazz Band and the Governor's Honors Program as the only jazz guitarist from the state. In 2014 he performed at the Georgia Music Hall of Fame Awards as a recipient of the Georgia Music Talent Search Scholarship.

Patrick is currently living in Atlanta and is finishing his degree in Jazz Performance at Kennesaw State University. He has led his own groups at some of the top venues in Atlanta including Churchill Grounds, the Woodruff Arts Center, Spivey Hall, Buckhead Theater, Center Stage, Elliot Street Pub, and as a sideman in various groups as a part of the Atlanta Jazz Festival. He has also played across the United States with various bands, including his own band "Grüt," with which he toured the East coast in 2016.

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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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