

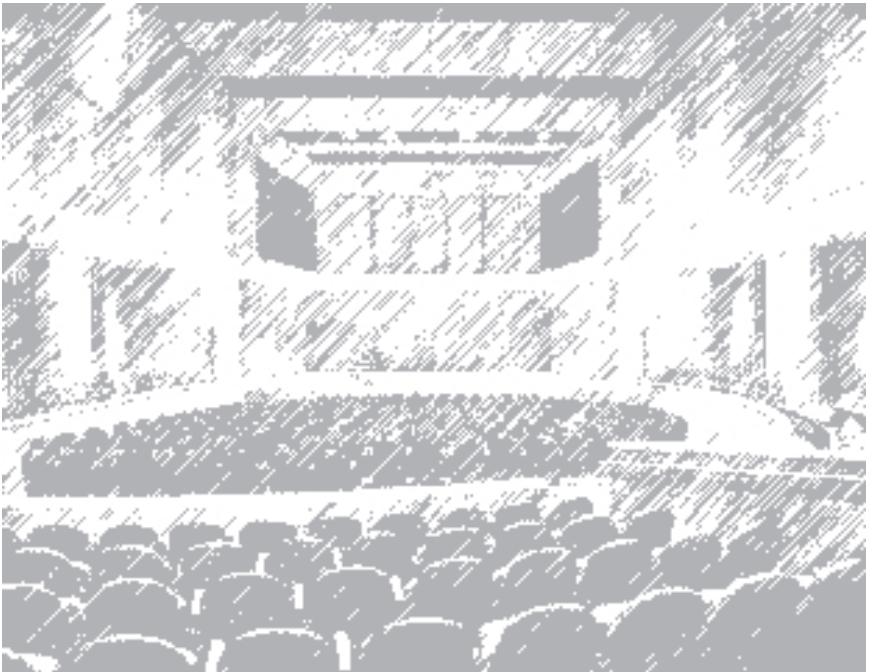
Kennesaw State University
College of the Arts
School of Music

presents



Senior Recital

Jared Hutson Leach, jazz guitar



Monday, May 4, 2015

8:00 p.m.

Music Building Recital Hall

One Hundred and Thirty-second Concert of the 2014-15 Concert Season

program

JARED LEACH (b. 1992)

Yugen

THELONIUS MONK (1919-1982)

Evidence

JARED LEACH

To Wander In a Forest Without Thought of Return

JARED LEACH

Transience

WAYNE SHORTER (b. 1933)

Yes and No

KENNY WHEELER (1930-2014)

Kind Folk

STING (b. 1951) AND ANDY SUMMERS (b. 1942)

Murder By Numbers

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

personnel

Jared Leach, guitar
Jonathan Pace, drums
Kwame Paige, saxophone
Justin Powell, trumpet
Brandon Radaker, bass
Danielle Moller, violin

program notes

Yugen | Jared Leach

The word ‘Yugen’ in Japanese aesthetics is meant to refer to “a profound, mysterious sense of beauty in the universe...and the sad beauty of human suffering.”

I wrote this song with trumpet player Justin Powell in mind. I love the sounds of Miles Davis and Nordic jazz artist, Nils Petter Molvaer, and wanted to capture something of that in this piece.

Evidence | Thelonius Monk

This Thelonius Monk composition is a contrafaction of the tune, *Just You, Just Me*, written by Jesse Greer for the musical *Marianne*. *Evidence* contains many factors that make the song instantly recognizable as a Monk tune. According to Ted Gioia, it is a "composition without phrases, only isolated notes and clusters, most of them off the beat and surrounded by rests."

To Wander In a Forest Without Thought of Return | Jared Leach

The title for this piece comes from a quote from Japanese playwright Zeami Motokiyo, which refers to moments of pure, transcendent beauty. One could interpret this quote in terms of nostalgia and longing for something beautiful that we have lost, perhaps from our childhood or distant memory, and returning to nature to find that truth.

I was inspired to write this piece for guitar and violin by Vaughan Williams’ *A Lark Ascending*, which I love for its beautiful violin melodies, lush orchestration, and beautiful chord progressions.

Transience | Jared Leach

Everything is in constant flux, but when we realize the precious uniqueness of each moment, then we can see the beauty inherent in it. In that realization lies tranquility, but it can also unsettle a bit. This song is that feeling in sound.

Yes and No | Wayne Shorter

Featured on the 1964 album *Juju*, this song is a great example of what makes Wayne Shorter one of the most preeminent composers in jazz. This song is in standard AABA form but features some uncommon chord motion.

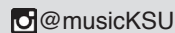
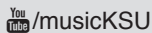
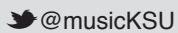
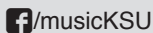
Kind Folk | Kenny Wheeler

This composition by Canadian born trumpet player Kenny Wheeler was first featured on his 1997 album *Angel Song*. It is a deceptively simple song that features polyrhythms; the song can be felt in 9/8 and 3/4 simultaneously. It is also an example of Wheeler's simple, but beautiful melodies.

Murder By Numbers | Sting and Andy Summers

Written by Andy Summers and Sting to be included on the 1983 album *Synchronicity*, this song was originally left off of the album and later included on the CD release. This song features polyrhythms of 4/4, 6/8, and 12/8. I have attempted to cast this song in a new light by reharmonizing the chord progressions and alternating between Afro-Cuban and 4/4 time.

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