

WILLAMETTE SINGERS



THE NORTHWEST DIVISION CONVENTION
OF THE
AMERICAN CHORAL DIRECTORS ASSOCIATION
SEATTLE, MARCH 10, 1988



A.C.D.A. CONVENTION PERFORMANCE
WILLAMETTE SINGERS
WILLAMETTE UNIVERSITY
March 10, 1988

Directed by - Dr. Wallace H. Long, Jr.

PROGRAM

Love Is Here To Stay
(Studio P/R X SVJ8301)

Words-Ira Gershwin
Music-George Gershwin
arr. Phil Mattson

Jubilee
(Manuscript)

Words-Bobby McFerrin
Music-Bobby McFerrin
arr. Michelle Weir

Don't Get Around Much
Anymore
(Columbia X 5096DCIX)

Music-Duke Ellington
arr. Martin Behnke

Hurry On Down
(Studio P/R X VJ7813)

Words-Nellie Lutcher
Music-Nellie Lutcher
arr. Kelly Kunz

Smile
(Manuscript)

Words-Charles Chaplin
Music-Charles Chaplin
arr. Dave Barduhn

Down South Camp Meetin'
(Manuscript)

Words-Jon Hendricks
Music-Fletcher Henderson
and Irving Mills
adaptation-Gene Skinner

Bop 'Til You Drop
(Manuscript)

arr. Peter Mann & The Nylons
adaptation-Steve Peter

WILLAMETTE SINGERS

Bass

Doug Hormann - Silverton, OR
Vijay Singh - Portland, OR
Eric Valkenaar - Salem, OR

Tenor

Theron Brown - New Plymouth, ID
Mike Dodson - Salem, OR
Jeff Fowler - Aurora, OR

Alto

Joey Ovanin - Yorba Linda, CA
Carol Wenning - Scio, OR
Diana Young - Bellevue, WA

Soprano

Eleanor Fye - Anchorage, AK
Beth Goeckner - Roseburg, OR
Kristi Smith - McMinnville, OR

Bass guitar - Dan Bullis - Salem, OR
Piano - Janet Bullis - Salem, OR
Drums - Mark Alspach - Portland, OR
Sound Technician - Aileen Harmon - Gladstone, OR

PROGRAM NOTES

Love Is Here To Stay

The famous Gershwin brothers, George and Ira, produced a prolific array of songs and musicals during the 1920's and early 1930's. Between George's phenomenal gift for melody and Ira's talent as a lyricist, the Gershwins' songs have been said to "contain the essence of New York in the 1920's" and have deservedly become classics of their kind.

Phil Mattson has earned the respect of professional musicians and music educators across America for the quality of his musical work. Mattson is a graduate of Concordia College in Moorland, Minnesota, and completed his Masters and Doctoral work at the University of Iowa as an ADEA Fellow. A classical composer as well as a vocal jazz arranger and pianist, his compositions are published by several well-known companies, most notably Hal Leonard Publishing Company, Studio PR-Columbia, and Warner Brothers. He also edits the works of Gene Puerling for publication and writes for professional vocal groups such as *The Manhattan Transfer* and his own vocal jazz group P.M. Singers.

Without A Song (easy), Don't Get Around Much Anymore (easy), On Green Dolphin Street (medium difficult), and I'm In The Mood For Love (difficult).

"Don't Get Around Much Anymore" follows a standard AABA form. The melody is presented by a soloist who is joined (on the second A section) by the rest of the singers providing vocal counterpoint and rhythmic punches. The ensemble breaks into four-part harmony during the bridge (B section), and concludes the basic form with the soloist stating the third verse accompanied by the ensemble. From this point, the form "opens up" allowing for solo space from either vocalists or instrumentalists. During the solos, the basic form and chord changes are followed much in the Big Band style. After the solos, the ensemble returns to the bridge (now modulated up by a whole step) and finishes with the final A section written in a "shout chorus" style. Dr. Behnke arranged this popular jazz standard in a style which is simple enough for a novice vocal jazz ensemble to perform and conveys the basic concepts of swing jazz in the Big Band

split seven ways to include a bass line, harmonic accompaniment, and a vocal solo. The form consists of verse followed by chorus with liberties being taken both rhythmically and harmonically. The complexity of "Bop 'Til You Drop" comes from the extremes in range, rhythmic patterns, necessary precision in singing tightly-voiced harmonies, and showmanship.

Jubilee

Bobby McFerrin, Grammy award-winning jazz vocalist, has dazzled audiences throughout the world with his unique a cappella vocal style. Gifted with an incredible vocal range, impeccable time, and a flawless ear, McFerrin has become the premier jazz vocalist of the '80's. His uncanny ability to sing melody, harmony, bass lines, and percussive sounds simultaneously has put listeners in awe of his talents. A prolific composer and frequent clinician, McFerrin continues to further the cause and growth of vocal jazz throughout the United States.

The arranger, Michelle Weir, was a founding member and soloist of Phil Mattson's P.M. Singers. During the group's career, Weir arranged much of

Tacoma, Washington. He has studied composition with John Moawad and Phil Mattson. Mr Kunz has over 100 vocal jazz arrangements to his credit and titles can be obtained from writing to him personally.

Louisiana born composer Nellie Lutcher first wrote "Hurry On Down" in 1947. It was revived in 1961 as her theme song. She later moved to Los Angeles to compose and arrange for a major music publisher.

"Hurry On Down" is a variation on a basic blues progression. The piece opens with a slow 12/8 feel and a vocal solo presenting an ornamented interpretation of the melodic line, "Hurry on down to my house, baby . . . there ain't nobody home but me." Improvised clarinet embellishments add to the "Southern Blues-Dixieland" style and lead the piece into a fast quadruple time swing section which opens up for vocal scat solos and an extended drum/percussion feature. After the percussion solo, the piece returns to the original tempo, building intensity toward an ascending half-step modulation which culminates in a fortissimo "shout chorus".

Vijay Singh - Portland, OR
Eric Valkenaar - Salem, OR

Mike Dodson - Salem, OR
Jeff Fowler - Aurora, OR

Carol Wenning - Scio, OR
Diana Young - Bellevue, WA

Beth Goeckner - Roseburg, OR
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"Love Is Here To Stay" begins with five measures of freely sung six-part a cappella harmonies. Following this introduction a medium swing tempo is established by the instruments. The harmonic complexity and voicings in "Love Is Here To Stay" remain the focal point of the arrangement. Mattson's use of intense, thickly-voiced chords and syncopation create a piece of extreme challenge. The women's parts are especially difficult in that they are frequently singing upper chord extensions such as 9ths, 11ths, and 13ths. Of special interest amidst all the harmonic innovations and vocal textures is the appearance of a bass guitar solo whose sparseness highly contrasts with the thick vocal lines.

Don't Get Around Much Anymore

Written by the famous jazz band-leader, pianist, and composer Duke Ellington, "Don't Get Around Much Anymore" has been a longstanding favorite jazz standard.

The arranger, Dr. Martin Behnke, has been at Willamette University since 1979 and is currently serving as Chairman of the Department of Music. He is an experienced classical and jazz musician on both trombone and piano, and he recently studied composition with American composer Norman Dello Joio. Dr. Behnke is an active adjudicator, clinician and soloist in the Northwest, as well as California. He writes and arranges for instrumental and jazz ensembles, and composes original music for concert band. Selections he has had published by Studio P/R are: *I've Got the World On A String* (easy),

Without A Song (easy), *Don't Get Around Much Anymore* (easy), *On Green Dolphin Street* (medium difficult), and *I'm In The Mood For Love* (difficult).

"Don't Get Around Much Anymore" follows a standard AABA form. The melody is presented by a soloist who is joined (on the second A section) by the rest of the singers providing vocal counterpoint and rhythmic punches. The ensemble breaks into four-part harmony during the bridge (B section), and concludes the basic form with the soloist stating the third verse accompanied by the ensemble. From this point, the form "opens up" allowing for solo space from either vocalists or instrumentalists. During the solos, the basic form and chord changes are followed much in the Big Band style. After the solos, the ensemble returns to the bridge (now modulated up by a whole step) and finishes with the final A section written in a "shout chorus" style. Dr. Behnke arranged this popular jazz standard in a style which is simple enough for a novice vocal jazz ensemble to perform and conveys the basic concepts of swing jazz in the Big Band style.

Smile

Dave Barduhn is a prominent jazz educator in the Northwest. He teaches and directs the instrumental and vocal jazz groups at Edmonds Community College in Edmonds, Washington, as well as composing and arranging professionally for both instrumental and vocal jazz ensembles.

"Smile" is an a cappella ballad, which begins simply with one part stating the melodic line. The piece's harmony is gradually established by the addition of a second part and finally opens into lush five-part voicings. From this point on, a vocal solo restates the original melody and leads into an ascending half-step modulation. The piece ends with a sparsely voiced codetta finally resting on a G Flat Major 7th chord.

Bop 'Til You Drop

Steve Peter currently teaches at Reynolds High School in Troutdale, Oregon. He has been arranging and teaching music in the public schools for fourteen years. Originally from the mid-west, Mr. Peter received his Masters degree from Wichita State University and has worked with such notable vocal jazz educators as Frank DeMiro and Phil Mattson.

Rooted in the style of 1950's bop/pop/rock, "Bop 'Til You Drop" was made famous by the popular Canadian group *The Nylons*. Beginning with a simple G7 chord, it quickly breaks into a driving dance beat from a pre-programmed drum machine. The voices

split seven ways to include a bass line, harmonic accompaniment, and a vocal solo. The form consists of verse followed by chorus with liberties being taken both rhythmically and harmonically. The complexity of "Bop 'Til You Drop" comes from the extremes in range, rhythmic patterns, necessary precision in singing tightly-voiced harmonies, and showmanship.

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The arranger, Michelle Weir, was a founding member and soloist of Phil Mattson's *P.M. Singers*. During the group's career, Weir arranged a number of jazz compositions specifically for their unique, vocal ensemble sound. She is currently pursuing a graduate degree in composition at the University of Southern California.

"Jubilee" begins with a Latin groove and employs the use of voices imitating a bass line, harmonic accompaniment, and rhythmic percussion sounds. Over this accompaniment, a soprano and tenor duet is superimposed. The harmonic framework uses a variation of the circle-of-fifths progression (heard most noticeably in the bass line). After building intensity in the Latin section, the piece modulates up by one-half step and breaks into a driving swing feel complete with walking bass line and vocal improvisation solo. Another ascending half-step modulation follows during which the ensemble sings complex harmonies and rhythms in scat style. The piece climaxes in a brilliantly voiced "shout chorus" using extended harmonies such as 9ths, sharped 11ths, and 13ths. As "Jubilee" winds down, a return to the original Latin groove is reestablished and creative vocal improvisations (a la Bobby McFerrin) lead the piece to a sparsely voiced ending.

Hurry On Down

Kelly Kunz is a vocal music teacher at Lake Washington High School in Kirkland, Washington. Having earned a Bachelor's degree in Music Education at Central Washington University, he has played bass professionally for 12 years and spent two years as a faculty member at the Phil Mattson School in

Tacoma, Washington. He has studied composition with John Moawad and Phil Mattson. Mr Kunz has over 100 vocal jazz arrangements to his credit and titles can be obtained from writing to him personally.

Louisiana born composer Nellie Lutcher first wrote "Hurry On Down" in 1947. It was revived in 1961 as her theme song. She later moved to Los Angeles to compose and arrange for a major music publisher.

"Hurry On Down" is a variation on a basic blues progression. The piece opens with a slow 12/8 feel and a vocal solo presenting an ornamented interpretation of the melodic line, "Hurry on down to my house, baby . . . there ain't nobody home but me." Improvised clarinet embellishments add to the "Southern Blues-Dixieland" style and lead the piece into a fast quadruple time swing section which opens up for vocal scat solos and an extended drum/percussion feature. After the percussion solo, the piece returns to the original tempo, building intensity toward an ascending half-step modulation which culminates in a fortissimo "shout chorus".

Down South Camp Meetin'

Gene Skinner is Minister of Music at the Faith Center in Eugene, Oregon. He is a jazz pianist as well as an arranger and orchestrator of everything from christian vocal jazz music to worship hymns to Broadway show tunes. The present form that this piece appears in was originally prepared for the Mt. Hood Vocal Jazz ensemble by Mr. Skinner. It is his adaptation of the Jon Hendricks' vocal arrangement of "Down South Camp Meetin'".

"Down South Camp Meetin' " is a quickly paced swing chart rooted in Southern gospel music. Originally a Big Band score performed by the Benny Goodman Orchestra, the vocal version was lifted directly from the instrumental arrangement and given lyrics by vocal jazz great Jon Hendricks. Since this is a direct transcription of a Big Band arrangement, you will hear typically instrumental devices such as : parallel movement, brassy shakes, accents, tightly-voiced harmonies and an intensely driving rhythm section. Notice also the lead lines sung by the women which are reminiscent of a trumpet section and ornamented lines sung by the men resembling a Big Band saxophone section. The female solo early in the first section is a direct lift of Benny Goodman's clarinet solo from the Big Band version. Hendrick's lyrics for the solo further enhance the message of the text, and the entire arrangement is a brilliant example of vocalese style (adding words to instrumental figures).

Choral music at Willamette is pursued by four performing ensembles. At the core of the program is the 42-voice **University Choir** open to all students on an audition basis. The group's membership averages 70 percent non-music majors. University Choir has performed at the Oregon Music Educators Association District IV In-Service Workshop and has served as a demonstration group at several clinics around the state. In 1986 the Choir accepted invitations to perform for the State Conference of the Oregon Music Educators Association and the Northwest Division Convention of the American Choral Directors Association. This year, the University Choir had the privilege of being invited to perform at the Northwest Division of the American Choral Directors Association in Seattle, Washington, in March, 1988.

Willamette Singers is a 12-voice ensemble which performs vocal jazz. In 1986, the Willamette Singers were invited by the mayor and city council of Salem to travel to Tokyo and Kawagoe, Japan on a performance tour. Upon successful completion of their trip, the group was invited by Tokyo International University for a return engagement in May of 1987.

In February of 1988, the Willamette Singers were invited and performed at the Oregon Music Educators Conference in Salem, and will perform for the National Convention of the Music Educators National Conference to be held in Indianapolis, Indiana in April.

The Willamette Madrigal Singers is a 16-voice ensemble which meets for one semester. In the fall, the group produces a highly successful Olde English Christmas Feast in Renaissance style. Performed in elaborate costume and accompanied by a lavish dinner, the event is a favorite of Oregon audiences and is sold out each evening.

Rounding out the choral program is the **University/Community Choir**. This 125-voice group consists of Salem area singers and Willamette students, faculty and staff. Repertoire for the ensemble is chosen from the best of the master works. Each year, the group also performs in cooperation with the Willamette/Community Orchestra. Some recent works include Handel's *Messiah*, Mozart's *Vesperae Solennes de Confessore*, and Rutter's *Gloria*.

Director of Choral Activities at Willamette since 1983, Dr. Wallace Long excels as conductor, educator and musician. In addition to conducting the University's four choral ensembles, he has numerous teaching responsibilities and is involved in community and professional groups, most notably the Mt. Hood Vocal Jazz Ensemble which performs at the Mt. Hood Festival of Jazz.

Dr. Long received his Master of music degree and his Doctorate in choral conducting from the University of Arizona at Tucson, where he studied with Maurice Skones, Jean Berger, and David Wilson. His eclectic teaching style and knowledge of musical interpretation, vocal technique, and choral conducting make him a favorite with students and respected by his colleagues.

A bass-baritone soloist, studio recording musician, and a frequent vocal/choral adjudicator and clinician, Dr. Long is an active supporter of public school music in the Northwest. He is a member of the OMEA/MENC/NAJE/NATS and serves the Oregon Chapter of ACDA as a member of the executive council representing Oregon colleges and universities. Dr. Long has recently been appointed treasurer of the Northwest region of ACDA.

Founded in 1842, Willamette University is the oldest university in the West. Blending a tradition of academic excellence with a commitment to innovative leadership, Willamette offers undergraduate work in the College of Liberal Arts and graduate work at the College of Law and the Atkinson Graduate School of Management.

Located adjacent to the Oregon State Capitol in Salem, Willamette is situated midway between the Cascade Mountains and the rugged Oregon coast. The University offers numerous opportunities for internships in nearby businesses and government institutions, and also conducts an extensive program of off-campus study both within the United States and abroad.

Willamette's Department of Music prepares its students for careers of musical leadership. Offering a low student/teacher ratio (13-1), the University provides students with an excellent liberal arts background for their studies in musical performance, music education, or music therapy.

Willamette graduates in Performance have gone on to graduate programs throughout the country and have been successful in all areas of professional music life. Graduates in Music Education are filling teaching positions at all levels of education. The broad Liberal Arts component of the Bachelor of Arts and Bachelor of Science degrees has allowed graduates wide flexibility in molding a music related profession.

Willamette University is one of three universities on the West Coast offering a degree in Music Therapy. The Willamette campus is near many state institutions and other community agencies which offer varied field experiences throughout the student's undergraduate study. After completion of the four-year academic program, the music therapy student completes a clinical internship of six months in a facility accredited by the National Association of School of Music. For more information on this program, write Willamette University, Department of Music, 900 State St., Salem, OR 97301.

