

# TCU School of Music Presents

## Jack Johnson, baritone

Assisted by:  
Joey Carter, piano  
Emma Cave, mezzo-soprano

April 28<sup>th</sup>, 2023

8:30PM

PepsiCo Recital Hall

Have You Met Miss Jones?

Richard Rodgers  
(1902-1979)

All the Things You Are

Jerome Kern  
(1885-1945)

Stardust

Hoagy Carmichael  
(1899-1981)

In the Wee Small Hours of the Morning

David Mann  
(1916-2002)

Misty

Erroll Garner  
(1921-1977)

### *Intermission*

The Girl from Ipanema

Antônio Carlos Jobim  
(1927-1994)

It's Always You

Jimmy Van Heusen  
(1913-1990)

Beyond the Sea (*La Mer*)

Charles Trenet  
(1913-2001)

All the Way

Sammy Cahn  
(1913-1993)

Jack Johnson is a student of Dr. Corey Trahan. The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches, pagers, and phones.

**Have You Met Miss Jones?** is a popular song composed by Richard Rodgers with lyrics by Lorenz Hart for *I'd Rather Be Right*, a 1937 musical comedy. It has since become a jazz standard recorded by Stan Getz, Benny Goodman, Art Tatum, Frank Sinatra, and many more. The song's energy and harmonic interest immediately drew me in the first time I heard it. The fascinating key motion in the bridge may have inspired the development of the "Coltrane changes" by John Coltrane, a saxophonist and key progenitor of modal jazz.

"Have you met Miss Jones?"  
Someone said as we shook hands  
She was just Miss Jones to me

And all at once I lost my breath,  
And all at once was scared to death  
And all at once, I owned the earth and sky

And then I said "Miss Jones,  
You're a girl who understands,  
I'm a man who must be free."

But now I've met Miss Jones  
And we'll keep on meeting till we die  
Miss Jones and I

**All the Things You Are** is a collaboration between musical theatre giants Jerome Kern (music) and Oscar Hammerstein II (lyrics). The song was written in 1939 for the musical *Very Warm for May* and has since become one of the single most enduring and beloved jazz standards of all time. The interesting harmonic progression and strong melody is just as fresh and interesting into the 21<sup>st</sup> century as it was in the 1930s, and the song has been covered by a diverse array of artists including Ella Fitzgerald, Tommy Dorsey, the Chet Baker Quartet, Michael Jackson, and Carly Simon.

You are the promised kiss of springtime  
That makes the lonely winter seem long.  
You are the breathless hush of evening  
That trembles on the brink of a lovely song.

You are the angel glow that lights a star,  
The dearest things I know are what you are.  
Someday my happy arms will hold you,  
And someday I'll know that moment divine,  
When all the things you are, are mine!

**Stardust** is a jazz song composed by Hoagy Carmichael in 1927. Besides infrequent singing and piano lessons at a young age, Carmichael received no formal musical training and came from a poor family. After his sister's death at the age of three due to a lack of medical attention, Carmichael swore he would never be broke again and pursued a career as a lawyer. All the while, though, he maintained his passion for music and befriended the legendary cornetist Leon "Bix" Beiderbecke. After realizing his musical talents far exceeded his skill as a lawyer, he left his job at an Indianapolis law firm and embarked on a career as a full-time musician which lasted until his death in 1981. "Stardust" was one of his first big hits and has since become a jazz standard and part of the Great American Songbook.

And now the purple dusk of twilight time  
Steals across the meadows of my heart  
High up in the sky the little stars climb  
Always reminding me that we're apart

You wandered down the lane and far away  
Leaving me a song that will not die  
Love is now the stardust of yesterday  
The music of the years gone by

Sometimes I wonder why I spend  
The lonely night  
Dreaming of a song  
The melody haunts my reverie  
And I am once again with you

When our love was new  
And each kiss an inspiration  
But that was long ago  
And now my consolation  
Is in the stardust of a song

Besides the garden wall  
When stars are bright  
You are in my arms  
The nightingale tells his fairytale  
Of paradise where roses grew

Though I dream in vain  
In my heart it will remain  
My stardust melody  
The memory of love's refrain

**In the Wee Small Hours of the Morning** was composed by David Mann with lyrics by Bob Hilliard in 1955, serving as the title track for Frank Sinatra's *In the Wee Small Hours* that same year. This was the very first song I was assigned in college voice lessons and perhaps my introduction to singing jazz music. This song ignited a passion in me that I didn't even know was there, and it is so tremendous that I get to sing it for one of my final college performances.

When the sun is high in the afternoon sky  
You can always find something to do  
But from dusk till dawn as the clock ticks on  
Something happens to you

In the wee small hours of the morning  
While the whole wide world is fast asleep  
You lie awake and think about the girl  
And never, ever think of counting sheep

When your lonely heart has learned its lesson  
You'd be hers if only she would call  
In the wee small hours of the morning  
That's the time you miss her most of all

When your lonely heart has learned its lesson  
You'd be hers if only she would call  
In the wee small hours of the morning  
That's the time you miss her most of all

**Misty** was composed in 1954 by pianist Erroll Garner as an instrumental, inspired by a flight amidst a sky thick with clouds during which Garner was preoccupied with thoughts of his wife. Garner never learned to read music during his lifetime and relied instead on his impeccable musical memory as a performer and composer. The seductive and brilliant lyrics by Johnny Burke almost never came to be; around the time this song was composed, Burke and longtime collaborator Jimmy Van Heusen had separated, and Burke decided he was going to focus on writing his own music. However, upon the insistence of pianist and colleague Herb Mesick, he finally gave in and helped contribute to the second-most recorded jazz song since 1954 behind Duke Ellington and Billy Strayhorn's "Satin Doll."

Look at me, I'm as helpless as a kitten up a tree  
And I feel like I'm clinging to a cloud  
I can't understand  
I get misty just holding your hand

Walk my way  
And a thousand violins begin to play  
Or it might be the sound of your hello  
That music I hear  
I get misty whenever you're near

Can't you see you're leading me on?  
And it's just what I want you to do  
Don't you notice how hopelessly I'm lost  
That's why I'm following you

On my own  
When I wander through this wonderland alone  
Never knowing my right foot from my left  
My hat from my glove  
I'm too misty and too much in love

**The Girl from Ipanema** is a bossa nova and jazz song composed by Antônio Carlos Jobim, one of the most influential Brazilian composers who is often called "the father of bossa nova." Bossa nova is a modern interpretation of the Brazilian samba, which describes a wide range of Afro-Brazilian inspired dance music notable for its active rhythmic character. The Brazilian bossa nova-American jazz crossover was part of a larger trend of increased interest in Latin American culture in the United States. This song has been tremendously inspiring to me as a singer as well as a guitarist, and I hope you enjoy it as much as I do.

[Portuguese lyrics by Vinicius de Moraes]  
Olha que coisa mais linda, mais cheia de graça  
É ela a menina que vem e que passa  
Num doce balanço a caminho do mar  
Moça do corpo dourado do sol de Ipanema  
O seu balançado é mais que um poema  
É a coisa mais linda que eu já vi passar

Ah, por que estou tão sozinho?  
Ah, por que tudo é tão triste?  
Ah, a beleza que existe  
A beleza que não é só minha  
Que também passa sozinha

Look, such a sight, so beautiful,  
So filled with grace,  
It's her, this girl who comes and who passes,  
With a sweet swing, on her way to the sea.  
Girl with body of gold  
From the sun of Ipanema,  
Her swing  
Is more than a poem,  
Is a sight more beautiful  
Than I have ever seen pass by.

Ah, why am I so alone?  
Why is there so much sadness?  
This beauty that exists,  
This beauty that is not only mine,

Ah, se ela soubesse  
Que quando ela passa  
O mundo sorrindo se enche de graça  
E fica mais lindo por causa do amor

That also passes by alone.

Ah, if she but knew,  
That when she passes by,  
The world smiles,  
Is filled with grace,  
And becomes more beautiful,  
Because of love.

Tall and tan and young and lovely  
The girl from Ipanema goes walking  
And when she passes, each one she passes  
goes "ah!"  
When she walks she's like a samba that  
Swings so cool and sways so gently  
That when she passes, each one she passes  
goes "ah!"

Oh, but I watch her so sadly  
How can I tell her I love her?  
Yes, I would give my heart gladly  
But each day when she walks to the sea  
She looks straight ahead not at me

Tall and tan and young and lovely  
The girl from Ipanema goes walking  
And when she passes I smile  
But she doesn't see

**It's Always You** is a hidden gem that I discovered while listening to *Chet Baker Sings* (1954). This rendition has long since been a great source of inspiration for me; his sine wave-esque vocal delivery and sensitive trumpet playing are particularly fascinating. The song was originally written by composer Jimmy Van Heusen and lyricist Johnny Burke for the 1941 film *Road to Zanzibar*, an installment in the famous "Road to..." series starring Bing Crosby, Dorothy Lamour, and Bob Hope. I would like to thank the faculty at the music library for helping me hunt down what must be the only copy of this tune in the state of Texas – you're the best!

Whenever it's early twilight  
I watch 'til a star breaks through  
Funny, it's not a star I see  
It's always you

If a breeze caresses me  
It's really you strolling by  
If I hear a melody  
It's merely the way you sigh

Whenever I roam through roses  
And lately, I often do  
Funny, it's not a rose I touch  
It's always you

Wherever you are, you're near me  
You dare me to be untrue  
Funny, each time I fall in love  
It's always you

*La Mer*, or perhaps better known in the English-speaking world as **Beyond the Sea**, is a song written by the French composer, lyricist, and performer Charles Trenet. The song became especially popular when it was recorded by Bobby Darin for his 1959 album *That's All*. By 1966, there were over 100 recordings of "La Mer," making it perhaps France's best-selling song at the time (rivaled only by the popularity of Édith Piaf's "La Vie en rose"). I chose this song as a dedication to my father, who is a long-time Bobby Darin fan.

[English lyrics by Jack Lawrence]  
Somewhere beyond the sea  
Somewhere waiting for me  
My lover stands on golden sands  
And watches the ships that go sailin'

Somewhere beyond the sea  
She's there watching for me  
If I could fly like birds on high  
Then straight to her arms  
I'd go sailing

It's far beyond the stars  
It's near beyond the moon  
I know beyond a doubt  
My heart will lead me there soon

We'll meet beyond the shore  
We'll kiss just as before  
Happy we'll be beyond the sea  
And never again I'll go sailing

It's far beyond the stars  
It's near beyond the moon  
I know beyond a doubt, ah  
My heart will lead me there soon

We'll meet (I know we'll meet) beyond the  
shore  
We'll kiss just as before  
Happy we'll be beyond the sea  
And never again I'll go sailing

**All the Way** has been a favorite of mine to sing for at least a couple of years. I was only familiar with the Frank Sinatra original from 1957 before this semester, when Dr. Trahan enlightened me with this arrangement featuring Celine Dion as a tribute to the late singer. It is a beautiful ballad of undying devotion. Indeed, I have experienced undying devotion from so many mentors during my time at TCU, and their commitment to my musical and personal success made me feel there was no better song to end my recital with than this one.

When somebody loves you  
It's no good unless he loves you all the way  
Happy to be near you  
When you need someone to cheer you, all the  
way

Taller than the tallest tree is  
That's how it's got to feel  
Deeper than the deep blue sea is  
That's how deep it goes if it's real

When somebody needs you  
It's no good unless he needs you, all the way  
Through the good or lean years  
And for all the in-between years, come what  
may

Who knows where the road will lead us  
Only a fool would say  
But if you'll let me love you  
It's for sure I'm gonna love you  
All the way  
All the way