

UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of

music

presents

A Distinguished Major Recital

Michael McNulty

composition and guitar performance

Friday, March 31, 2023

8:00 pm

Old Cabell Hall

University of Virginia

Program

Michael McNulty, *guitar and vocals*

Peter Wellman, *drums*

Thomas Kehoe, *piano*

Ethan Blaser, *bass*

John D'earth, *trumpet*

Jack Peacock, *tenor saxophone*

Tina Hashemi, *vocals*

Michael McNulty All Star UVA Big Band

Driftin'

Herbie Hancock
Arr. by Michael McNulty
Inspiration from Jack Kilby

Tell Me a Bedtime Story

Herbie Hancock
Arr. by Michael McNulty

I Wish You Love

Léo Chauliac & Charles Trenet
Arr. by Michael McNulty & Tina Hashemi
Tina Hashemi, *vocals*

I Could Take You Dancing
Featuring Big Band

Composed & Arranged by
Michael McNulty

Can't Stop Being in Love
Featuring Big Band

Composed & Arranged by
Michael McNulty

Tina Hashemi, *vocals*

Daaboud
Featuring UVA Jazz Ensemble

Clifford Brown
Arr. by Michael McNulty
Inspiration from Emily Remler

~Intermission~

It Won't Be Long

Composed & Arranged by
Michael McNulty

Emily

Composed & Arranged by
Michael McNulty

Sunshine

Composed & Arranged by
Michael McNulty

Steal My Girl

One Direction
Arr. by Michael McNulty & Thomas Kehoe

Crowded Room

Composed & Arranged by
Michael McNulty

About the Performer



Michael McNulty is a 4th-year student at UVA from Greenwich, Connecticut. He will graduate this May with a B.S. in Physics and a B.A. in Music. Michael started playing guitar in fifth grade, and studied with Chris Fox throughout middle and high school.

Michael has been a member of the UVA Jazz Ensemble since his first semester, and has studied privately with Mike Rosensky and John D'earth at UVA. In his time as a student, Michael has written six big band compositions, as well as several pop songs and film scores.

Michael is the leader of the band Michael and the Misdemeanors, and also frequently performs with his own jazz quartet. Both groups are warmly received in the Charlottesville music scene and perform regularly.

Michael has been a member of the Miller Arts Scholars program since his first year, and is a recipient of two arts awards and several minigrants. Michael looks forward to continuing his music career after graduation.

Program Notes

Driftin' and Tell Me a Bedtime Story

Driftin' appeared on Herbie Hancock's first solo album *Takin' Off* in 1962 and *Tell Me a Bedtime Story* is from Herbie's album *Fat Albert Rotunda* in 1969. Herbie is one of my favorite composers, and to me these compositions demonstrate the breadth of his compositional ability.

I thought it would be fitting to start my recital with a tune from such an important debut album. My favorite arrangement of this tune is from UVA alum Jack Kilby's album *Love Is a Song Anyone Can Sing*. Jack was kind enough to send me his arrangement and in my version I feature his transcription of Herbie's solo in my shout chorus.

In my small group this semester we rehearsed *Tell Me a Bedtime Story* and I loved the way the guitar and trumpet sounded in octaves on the melody. That became the basis for my arrangement of this tune.

I Wish You Love

Over the past year Tina Hashemi and I have been working together to build a repertoire of duo tunes for guitar and vocals. Our goal has been to put our own spin on lesser known songs from the American Songbook. We perform frequently around Virginia, most notably at the Mad Jazz Festival.

I Wish You Love was first recorded in French in 1942. This arrangement puts a latin/bossa nova feel on the tune and features our ability to interact spontaneously.

I Could Take You Dancing and Can't Stop Being in Love

During my first year of college I fell in love with the 1950s and 1960s Count Basie and Thad Jones/Mel Lewis Orchestras. I wrote these two compositions during my second year in an attempt to emulate that style. The original recordings can be found at virginiajazz.org.

I Could Take You Dancing is a variation on the song *I Got Rhythm*. The arrangement for this song is inspired by Thad Jones's *The Little Pixie*. For this performance I have updated my arrangement from the original.

Can't Stop Being in Love is my attempt to emulate the album *Ella and Basie*. I wrote this arrangement specifically to feature Thomas Kehoe on organ and Tina Hashemi on vocals.

While both of these songs are very romantic, I feel that it is important to note that they are not written for anyone in particular. I've always identified with romantic elements of the American Songbook and really enjoyed writing this uplifting music during the pandemic.

Lyrics (*Can't Stop Being in Love*):

FIRST A

You and me
Were definitely meant to be
Cause when we're together
We just can't stop being in love

SECOND A

You and I
Will be together until we die
Cause when we're together
We just can't stop being in love

B

You and me
The cutest couple
There could ever be
Cause when we're together

LAST A

When I walk down the street
Each and every day
With your hand in mine
I can't help but notice what
People say
As they pass us by
They're talking bout

EXTENSION

I know that I am with the
One for me
When I'm with you
I can't help but feeling:
I can't stop being in love.

Daahoud

This arrangement is my latest composition for big band and is based on Emily Remler's 1981 version of this Clifford Brown tune from 1954.

This piece is the hardest compositional project I've undertaken as a student. With a fast tempo, rapid chord changes that go from minor to major, and extensive use of bebop vocabulary, *Daahoud* is one of the hardest jazz standards to solo on or arrange. This chart is a concerto for guitar and features part of Remler's solo as the shout chorus. This project has forced me to grow as a writer and performer.

It Won't Be Long

My main influence for this piece is the album *An Evening with Silk Sonic* by Bruno Mars and Anderson Paak. In the lyrics, I wanted to take more agency as a narrator, having more confident lyrics in a romantic setting. In this song, I emulate Mars and Paak's use of Motown arranging in a modern pop song.

Lyrics:

VERSE 1

I told my lady
My precious love is running out

She calls me crazy
Like she don't know what's going down

She's acting lately
Like I won't do what's best for me

That pretty lady
underestimates how much I see

CHORUS

Oh she's doing wrong and it won't be long
Till I'm gone

VERSE 2

I'll use my living
How I want to each and every day

I'm tired of giving
Living hard is not the only way

I'll rest for hours
When I've finally got some time alone

Quit buying flowers
Cause this man will be a rolling stone

CHORUS

Oh she's doing wrong and it won't be long
Till she hears me singing my own song
Oh she's doing wrong and it won't be long
Till I'm gone

Emily

Emily takes inspiration from Amie Winehouse's *Valerie*. This breakup song is at a medium tempo with a funk groove and features harmonic techniques that I've learned from studying jazz standards and Stevie Wonder tunes.

Lyrics:

VERSE 1

Days are getting longer now
I don't even know
What you're up to anyhow
But I thought you should know

That you've been keeping on my mind
Ever since you went and let me down
I would've thought we had more time
I thought you were someone to keep around

PRE CHORUS

When I wake up you're not there
The covers feel so empty now you're gone
Acting like you just don't seem to care
So just go on forget me

CHORUS

Emily, can't you see
What your love has done to me?
Now you're gone I can't get off the ground

Emily, can't you see
What you're loving meant to me?
How can I go on when you're not around?

VERSE 2

I've been thinking about your smile
And those pretty dresses that you used to wear
And I know it's been a while
But I still seem to care

I stopped wondering if you'd call
The minute that you went out on your own
I guess you didn't really want it all
This must be what it's like to be all grown

PRE CHORUS

When I wake up you're not there
The covers feel so empty now you're gone
Acting like you just don't seem to care
So just go on forget me

CHORUS

Emily, can't you see
What your love has done to me?
Now you're gone I can't get off the ground

Emily, can't you see
What you're loving meant to me?
How can I go on when you're not around?

Sunshine

Sunshine is the first pop song I ever wrote. One of my strengths as a writer is coming up with bass lines. Originally written for the score of a student production, this song is in an AAB form and was also written during the pandemic when I was in a period of writing really positive, upbeat lyrics.

Lyrics

FIRST A

Sunshine is all around
I feel it getting warmer
Oh baby, let's go outside

When life can let you down
I'm just around the corner
There's no more need to hide

SECOND A

Sunshine is all around
I feel it getting warmer
Oh baby, let's go outside

When life can let you down
I'm just around the corner
So baby don't you cry

B

I know we
All need to see
That peace and love
Are meant to be

Sunshine is all around
It's just around the corner
So baby don't you cry

Steal My Girl

While playing with *Michael and the Misdemeanors*, I perform a lot of covers. *Steal My Girl* is from One Direction's 2014 album *Four*, and over the past year my band mates and I have come up with this arrangement for the song. This is one of our favorite covers to play.

Crowded Room

Last semester I took the course Songwriting with Corey Harris, and in that class we were given an assignment to write a song about a situation in our life. I wrote this song about being at a fraternity party where I didn't know anybody and developed the story from there. The album *Songs About Jane* by Maroon 5 is an inspiration for this composition.

Lyrics:

VERSE 1

Dreaming bout those eyes so blue
Trembling at the very thought of you
Barely holding back my screams
Will I ever wake up from your dream?

People far as I can see
Do they even care my heart can't breath
Dreaming bout those eyes so blue

CHORUS

Alone in a crowded room
How can I get over you?
Alone in a fever dream
Who knew you could be so mean?
Well now I do

VERSE 2

His fingers running through your hair
Guess you'll just pretend that I'm not here
But I can taste you in the air
I'm so paralyzed that you don't care

A fire burning deep inside
But there's nowhere to go, nowhere to hide
I just can't forget those eyes

CHORUS

Alone in a crowded room
How can I get over you?
Alone in a fever dream
Who knew you could be so mean?
Well now I do

BRIDGE

When I think of all the pain
I guess I should be glad you left me in the
rain
See now I'm walking, all on my own
But sometimes I just look back oh and

Dream about those eyes so blue
Tremble at the very thought of you
Still I'm holding back my screams

CHORUS

Alone in a crowded room
When will I get over you?
Alone in a fever dream
Who knew you could be so mean?
Well now I do

Acknowledgements

Many thanks to the people who have supported me throughout my life and music career that have allowed me to put on this recital.

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Thank you to the musicians who learned my music, rehearsed with me, and performed in this recital with me, Peter Wellman, Thomas Kehoe, Ethan Blaser, Jack Peacock, Tina Hashemi, and the members of the UVA Jazz Ensemble.

Thank you to the staff of the UVA Music Department—without your help this recital would not be possible.

Thank you to the Miller Arts Scholars for funding lessons, recording equipment, notation software, and the new Gibson 335 used on this recital.

Thank you to my friends and extended family who have supported me through this journey and came to see me perform today.

Most importantly thank you to my parents and sisters Molly and Caroline for listening to my constant practicing and supporting me from the beginning.

Distinguished Major Program

The Distinguished Major Program allows outstanding music majors to work on large-scale projects during their last two semesters at the University. The project may consist of a thesis, a composition, or the performance of a full recital; a project that combines these components is also possible.

Majors normally apply to the program during their sixth semester. After a preliminary discussion with the Director of Undergraduate Programs (DUP), a student arranges supervision by a main advisor and two other committee members, and submits a proposal to the DUP and Department Chair. Each spring, the DUP announces detailed application procedures and a deadline. Work on the Distinguished Major project normally takes place through three credits of independent work in the last two semesters at the University.

More information can be found at: music.virginia.edu/degree/dmp.

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