Upcoming Events at KSU in Music

**Thursday, April 14**
Kennesaw State University
*Mixed Chamber Recital*
8:00 pm Music Building Recital Hall

**April 19-24**
Kennesaw State University Opera
*Gianni Schicchi & The Old Maid and the Thief*
8:00 pm Stillwell Theater

**Tuesday, April 26**
Kennesaw State University
*Choral Ensembles*
8:00 pm Marietta First United Methodist Church

**Wednesday, April 27**
Kennesaw State University
*Wind Ensemble*
8:00 pm Stillwell Theater

**Thursday, April 28**
Kennesaw State University
*Jazz Ensemble*
8:00 pm Stillwell Theater

**Friday, April 29**
Kennesaw State University
*Guitar Ensemble*
8:00 pm Music Building Recital Hall

**Saturday, April 30**
Student Recital
*Karen Parks Studio Recital*
3:00 pm Music Building Recital Hall

COTA World Artist Series
*Trio Chausson*
8:00 pm Stillwell Theater

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**Stephen Kirk Stroud, trombone**

**Senior Recital**

*Olga Mitchell, piano*

**Sunday April 10, 2005**
**7:00 pm**
**Music Building Recital Hall**

44th concert of the 2004/2005 Musical Arts Series season

This capstone is presented in partial fulfillment of the requirements for the degree Bachelor of Music in Music Education
Kirk Stroud entered the Kennesaw State University School of Music as a music education major in the Spring of 2002. While being an undergraduate student he has been co-principal trombone of the wind ensemble, brass ensemble, and jazz ensemble at Kennesaw. Kirk Stroud has performed with the All College Honor Band in the years 2003 and 2004. He has studied under Richard Brady, principle bass trombone of the Atlanta Opera and Ballet, and most recently under Colin Williams, principle trombone of the Atlanta Symphony Orchestra. Kirk has recently had the privilege to perform in the master class of Joseph Alessi, principle trombone of the New York Philharmonic and director of trombone studies at the Julliard School of Music. Kirk will be student teaching in the Fall at Harrison High School and will be graduating thereafter. Upon graduating he will move forward in his goal of becoming an accomplished music educator in Georgia.
Brian Reith writes: “Born in 1860, in St. Petersburg, Victor Ewald trained as a civil engineer. From 1895 to 1915, he was professor at the Institute of Civil Engineering. Ewald, like many other Russian composers of his time had another career. Borodin (a chemist), Rimsky-Korsakov (naval inspector), and Mussorgsky (civil servant) were among the other composer’s in Ewald’s Circle. He was also an amateur musician, playing the cello and horn. He participated in a quartet every evening and eventually wrote music for chamber groups. Ewald was also an early ethnomusicologist, participating in expeditions to the northern parts of European Russia collecting folk songs. After his death in 1935, his daughter continued his work in folklore and published a book on Russian folk music. Ewald was one of the first composers to write music for the brass quintet...

Ewald’s Quintet No. 3 is a four-movement work based in the joyous key of D-flat major. The first movement is a dialogue between two themes interwoven with fanfares and cadences. The trombone introduces the first theme. After a virtuoso section dominated by the first trumpet, a ritardando section acts as a transition from the first theme to the second.”

Program

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<tr>
<th>Sonata in g minor for Trombone</th>
<th>Benedetto Giacomo Marcello (1686-1739)</th>
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<td>transcribed by Allen Ostrander</td>
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<td>Adagio</td>
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<tr>
<th>Sonata for Trombone and Piano</th>
<th>Eric Ewazen (b. 1954)</th>
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<td>II. Adagio</td>
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<tr>
<th>Cello Suite III BWV 1009</th>
<th>J. S. Bach (1685-1750)</th>
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<td>Bourree I</td>
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<td>Bourree II</td>
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<tr>
<th>Sonata for Trombone and Piano</th>
<th>Paul Hindemith (1895-1963)</th>
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<td>Allegretto grazioso</td>
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<td>Allegro pesante – <em>Lied des Raufbolds</em> (Swashbuckler’s Song)</td>
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<td>Allegro moderato maestoso</td>
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<tr>
<th>Brass Quintet No. 3</th>
<th>Victor Ewald (1860-1935)</th>
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<td>Movement I – Allegro Moderato</td>
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*Michael Hurt and Brian Reith, trumpet
Cole McDonald, horn
Vince Jackson, tuba*
Program Notes

Benetto Giacomo Marcello, an Italian composer and writer, as born in 1686. Marcello never held any regular appointments of usical nature throughout his life, which makes it difficult to lay out s life and career as a musician. His main avenues of study included at of literature and law. Despite his separation from the famous composers of his time, his music has had a profound impact onalian musical thought and performance throughout the 18th century. He most widely performed music of Marcello today are his cello natas. The pieces were generally set for Cello and Piano, but this anscribed version has been written for Trombone and Piano. The cagio and largo movements are very moving and expressive ovements that are characterized by much dynamic expression. The o allegro sections are intended to be very smooth, light and flowing ovements. The overall style of Marcello’s Cello Sonata’s is known or being very expressive, sonorous and light.

Eric Ewazen, born in 1954, has studied at the Eastman School of Music, Tanglewood and the Juilliard School. Currently he is a ember of the Juilliard teaching faculty and Composer-in-Residence ith the St. Luke’s Chamber Ensemble. His Sonata for Trombone nd Piano was commissioned by Michael Powell in the spring of 1993 : the Aspen Music Festival.

Eric Ewazen writes: “The trombone, with it’s golden resonant tone xiful baritone range, is an instrument which has always appeal ed to me. I sought to create a piece exploring all the many et’s of it’s expression...The second (movement) is a melancholy evane, with resonant piano chords underlying a soulful trombone ia.”

Johann Sebastian Bach, born on 21 March 1685, was the youngest of e eight children in his family. He began playing piano and violin at an ury age. Before moving to Leipzig in 1723, where he spent the rest of s life, Bach attained an education at St. Michael’s School in Luneburg nd took some organists positions. In August 1717 Bach was appointed apellmeister at the Cothen Court of Prince Leopold. It was at Cothen, rca 1720, where he composed the 6 Suites for unaccompanied Cello. he Six Suites marks a high point in literature for the cello.

ach suite contains Bach’s intimate knowledge of the instrument and ’s abilities. Bach also demonstrates in these suites his ability to tite solo music that is distinct and contrapuntal without having a ss accompaniment. Within each of the 6 suites there are different ovements. Bourree I and Bourree II of Suite III are lively, fluent Baroque dance movements. The unaccompanied dance melodies are very flowing and light. Bourree I appears in the key of C major and is followed by Bourree II in the minor key.

Paul Hindemith, born in 1895, was revered in his career as being a performer on viola and violin, music theorist, teacher and author. In 1915 he joined the Frankfurt Opera Orchestra as 1st violinist and 2nd violinist in the Rebner Quartet. At the age of 17 Hindemith began to take interest in composition. Most of Hindemith’s early works are chamber music with a Baroque style. The later works in his life are characterized by neo-classism. Hindemith considered key tonality unavoidable and said that “the manner in which the various pitches are naturally generated, as partials or overtones of a fundamental tonality, establishes their functional relationship to that central pitch and to each other”. There is a particular period in Hindemith’s career in which his music was banned by the Nazi regime under Hitler. During this time he studied privately and began to write sonatas for nearly every orchestral instrument. Hindemith wanted each sonata to be “portraits” of the instruments themselves. The Trombone Sonata is an excellent example of his idea for a “portrait” of the instrument.

The first movement of the sonata is characterized by the jumping passages played by the trombone. The piano part is full of big chords that follow the sporadic trombone part. The middle section of the first movement is marked with the trombone and piano having parts that are interwoven and at times not played exactly together. After the tension of the first movement, Hindemith then takes you for a ride with a very beautiful and sonorous second movement. The second movement is dominated by the piano that is interrupted with a melody played by the trombone. This melody appears 4 times within the second movement. The third movement, the Swashbuckler’s Song, is characterized as being a very jubilant movement that is very close to being a sea chanty. This movement illustrates the broad range for the trombone. The fourth and final movement begins with a new melody but returns to the overall theme of the first movement.