

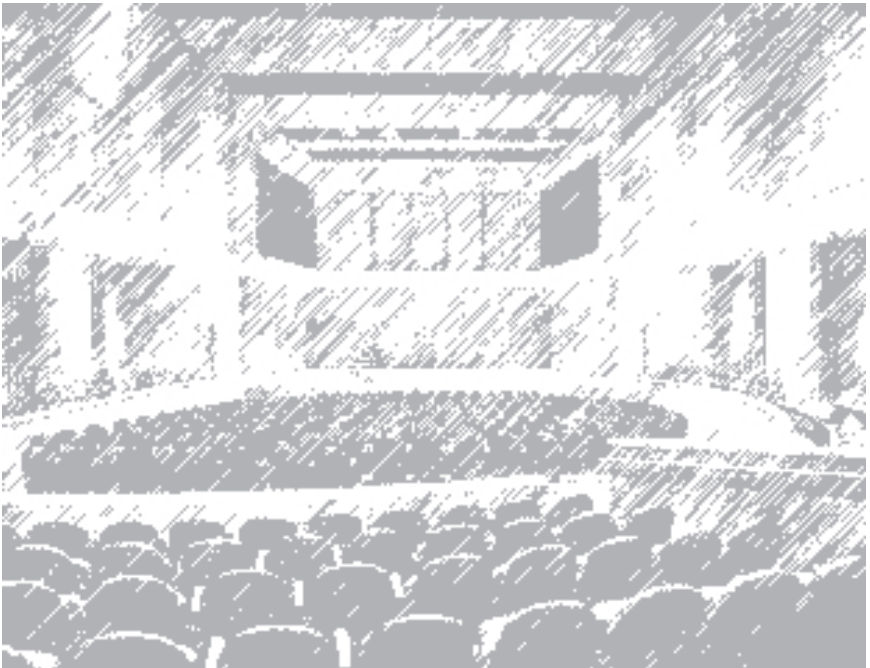
Kennesaw State University
School of Music



Junior Recital

Brian Reid, jazz piano

Patrick Arthur, bass
Jonathan Pace, drums



Tuesday, December 1, 2015

7:00 p.m.

Music Building Recital Hall

Fifty-first Concert of the 2015-16 Concert Season

program

EDGAR SAMPSON (1907-1973)

CHICK WEBB (1905-1939)

Stompin' At The Savoy

GEORGE GERSHWIN (1898-1937)

IRA GERSHWIN (1896-1983)

Embraceable You

THELONIOUS MONK (1917-1982)

Straight, No Chaser

BRIAN REID (b. 1993)

The Last Thing

HERBIE HANCOCK (b. 1940)

THOM YORKE (b. 1968)

ROBERT GLASPER (b. 1978)

Maiden Voyage / Everything In Its Right Place

CHICK COREA (b. 1941)

500 Miles High

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.

Mr. Reid studies jazz piano with Tyrone Jackson.

program notes

Stompin' at the Savoy | Edgar Sampson, Chick Webb

Stompin' at the Savoy is a mid-tempo jazz standard that is traditionally played in a big band setting, though it has also been arranged and adapted for piano trio. The song is named after the famous Harlem night spot, The Savoy Ballroom, in New York City.

Embraceable You | George Gershwin, Ira Gershwin

Embraceable You is a classic Gershwin ballad that was originally written in 1928 for an unpublished operetta entitled *East is West*; however, the song was not published until 1930 for the Broadway musical, *Girl Crazy*.

Straight, No Chaser | Thelonius Monk

Straight, No Chaser is a 12-bar blues form composed by Thelonius Monk. Monk employed a single motif that appears at different entrance points throughout the composition. The tune was originally composed in B-flat, but after Miles Davis' version, F became the standard key.

The Last Thing | Brian Reid

The Last Thing serves to bridge the gap between a classic jazz sound and a more modern sound. The piece begins as a piano ballad, à la the Gershwin brothers, but quickly evolves into a more aggressive tonality going into the solo section. After solos, the main melody returns with a modern feel before finally transitioning back to the ballad style of the beginning.

Maiden Voyage / Everything In Its Right Place | Herbie Hancock, Thom Yorke, Robert Glasper

In this version of Herbie Hancock's song, *Maiden Voyage*, Robert Glasper interweaves the melody with ideas from Radiohead's *Everything In Its Right Place*. Although the original Radiohead song is in 10/4, Glasper adapts the phrases by adding two beats, allowing it to be thought of as three bars of 4/4 or two bars of 6/4. This arrangement is a hybrid of two different versions of the song released by Glasper.

500 Miles High | Chick Corea

500 Miles High was originally released on the 1973 album *Light as a Feather*, the second studio album by Corea's jazz fusion band, Return to Forever. In this arrangement, the melody in the rubato section is played by the electric bass, whereas in the original, it was sung by Flora Purin.

about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.





Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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