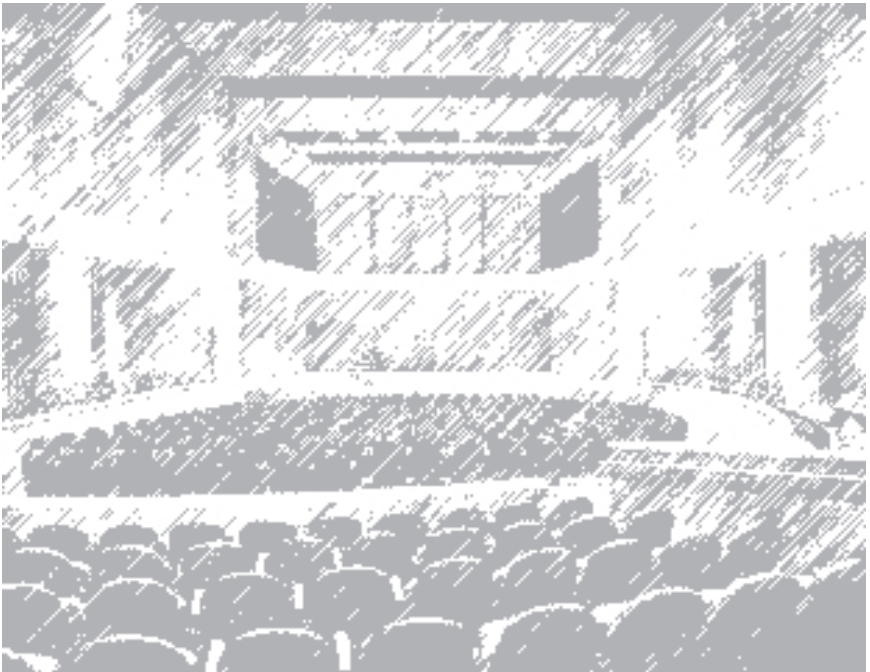


Kennesaw State University  
School of Music  
presents



Senior Recital  
**Connor Osburn, horn**

Judy Cole, piano  
Brian Reid, piano  
Brandon Boone, bass  
Jonathan Pace, drums



Saturday, May 2, 2015  
8:00 p.m.

Music Building Recital Hall

*One Hundred and Twenty-eighth Concert of the 2014-15 Concert Season*

# program

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

**Procession of the Nobles**

Jon Klausman, trumpet  
Ben Miles, trumpet  
Mike DeSousa, trombone  
Devin Witt, bass trombone

FRANZ STRAUSS (1822-1905)

**Nocturno, Op. 7**

CARL MARIA VON WEBER (1786-1826)

**Concertino in E minor, Op. 45**

Intermission

*The following compositions are from the music of:*

JOHN COLTRANE (1926-1967)

**Moment's Notice** from *Blue Train*

Ben Miles, trumpet  
Mike DeSousa, trombone

**Naima** from *Giant Steps*

**26-2** from *The Coltrane Legacy / Coltrane's Sound*

**Equinox** from *Coltrane's Sound*

**Resolution** from *A Love Supreme*

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.  
Mr. Connor studies horn with Tom Witte.

# program notes

## **Procession of the Nobles** | Nikolai Rimsky-Korsakov

Nikolai Rimsky-Korsakov was a Russian composer who was responsible for several staples of Orchestral repertoire. His style consisted of taking traditional Russian lore and folk songs, then combining them with his own progressive harmonic and rhythmic style. He did, however, later come to embrace some of the conventions of western music with influence from Richard Wagner. His most famous three works are *Capriccio Espagnol*, *Russian Easter Festival Overture* and *Scheherazade*.

*Procession of the Nobles* comes from the opera-ballet, *Mlada*. It is set in the distant past in the fictional kingdom of Retra, containing elements of magic and adventure. *Procession of the Nobles* introduces act two, opening on a festival. While *Mlada* didn't retain as much significance, *Procession* is still enjoyed by many to this day.

## **Nocturno, Op. 7** | Franz Strauss

Franz Strauss was a German horn player and composer. He held the principal horn position at the Bavarian Court Opera for over 40 years. During his time in that position, he premiered several of the most significant works of Richard Wagner.

Perhaps his most important contribution to the field of composition was his son, Richard Strauss, who grew up to be one of the most important composers of all time. As a composer himself, Franz Strauss was known mostly for his works written for solo horn, one of which is *Nocturno*.

## **Concertino in E minor, Op. 45** | Carl Maria von Weber

Carl Maria von Weber was one of the earliest significant composers of the Romantic school. He was most known for his concertos for woodwind instruments. Those works are staples of the literature to this day.

His horn concertino, likewise, is one of the staples of horn repertoire often performed by professionals today. It was originally written for a natural horn pitched in E. It was one of the first recorded uses of the technique known as "multiphonics." This technique is performed by simultaneously playing a note while singing through the horn.

## The Music of John Coltrane, jazz saxophonist

**J**ohn Coltrane was a jazz saxophonist based in New York, who's career began in the late 40's and continued until his death in 1967. While he was most known for his tenor saxophone playing, Coltrane started off playing clarinet in a community band as a child. He later picked up the alto saxophone around the time he joined the Navy. During his time in the Navy, Coltrane's ability as a musician started to receive recognition. This led to him joining and eventually leading "The Melody Masters," the swing band on his naval base.

After he left the Navy, Coltrane began finding work as a sideman playing tenor saxophone for some of the most famous jazz musicians of the era, such as Thelonius Monk, Red Garland and Miles Davis. It wasn't long after that that he launched his own career as a soloist. During his solo career, he revolutionized the idiom in multiple, sometimes opposite ways. He introduced previously unheard of harmonic complexity on his album *Giant Steps*, and then took away much of the structure leaving a lot more freedom on albums such as *A Love Supreme*. Then, he knocked down all walls of structure of sound on his later albums such as *Ascension* and *Interstellar Space*. After his death, Coltrane has been regarded as one of the most important musicians of all time. He is even considered a saint in the African Orthodox church. The church named after him, the "St. John Coltrane African Orthodox Church," incorporates his music into their worship service.

### **Moment's Notice** from *Blue Train*

*Moment's Notice* is the second track on the album *Blue Train*, the second album featuring Coltrane as a band leader. *Moment's Notice* features a sextet, with parts orchestrated for tenor saxophone, trombone, and trumpet. On the original recording, Lee Morgan played the trumpet and Curtis Fuller played the trombone.

### **Naima** from *Giant Steps*

*Naima* was released on Coltrane's album *Giant Steps*. While the title track utilized extremely fast tempos and extreme harmonic complexity, *Naima* did neither of those things. A very slow ballad, with chords based over two pedal notes, *Naima* was named after his first wife, Juanita Naima Coltrane. On this recording, while Coltrane played the melody, he did not improvise. The only person to improvise on this track was pianist Wynton Kelly.

## **26-2** from *The Coltrane Legacy / Coltrane's Sound*

*26-2* takes advantage of the complex harmonies introduced on *Giant Steps*, superimposing them over *Confirmation* by Charlie Parker. While recorded on the session for *Coltrane's Sound*, it didn't make the final cut from the album. Later, several years after Coltrane's death, Atlantic Records released an album of studio outtakes from Coltrane's career entitled *The Coltrane Legacy*. The titles for the other tracks were things like *Untitled Original* and *Untitled Original Ballad*. *26-2* got its name because it was the second take of the twenty-sixth track from that particular session. Later, when *Coltrane's Sound* was re-released on CD, it was updated to include *26-2*.

## **Equinox** from *Coltrane's Sound*

*Equinox* also originated with the album *Coltrane's Sound*. It has a unique groove that follows a minor blues form in the key of C-sharp. Though, often due to the simplistic nature of the tune, it is taken down a half step and used as an early tune for beginners, but in the key of C rather than C-sharp.

## **Resolution** from *A Love Supreme*

*A Love Supreme* is considered by many to be Coltrane's best and most important work. It certainly was the most important to Coltrane himself. The album forms one continuous work when all four tracks are played back to back. *Resolution* is the second of those tracks.

In the 1950s, Coltrane had a severe heroine addiction. This led to many problems, one of which was getting fired from Miles Davis' band. When he decided to quit, he isolated himself for weeks to suffer through the withdrawal symptoms. When the symptoms were at their worst, he said he heard the voice of God, which helped him reach the other side. *A Love Supreme* is based on the faith that resulted from this and is considered his ultimate thanks to God.

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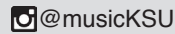
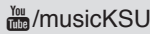
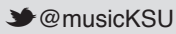
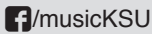
The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.



Michael Alexander  
Interim Director, KSU School of Music

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