

**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



Kennesaw State University
Department of Music
Musical Arts Series

presents

***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

Stephen Kirk Stroud

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

Sonata in g minor for Trombone **Benedetto Giacomo Marcello**
(1686-1739)
transcribed by Allen Ostrander

Adagio
Allegro
Largo
Allegro

Sonata for Trombone and Piano **Eric Ewazen**
(b. 1954)

II. Adagio

Cello Suite III BWV 1009 **J. S. Bach**
(1685-1750)

Bourree I
Bourree II

Sonata for Trombone and Piano (1941) **Paul Hindemith**
(1895-1963)

Allegro moderato maestoso
Allegretto grazioso
Allegro pesante – *Lied des Raufbolds* (Swashbuckler’s Song)
Allegro moderato maestoso

Brass Quintet No. 3 **Victor Ewald**
(1860-1935)

Movement I – Allegro Moderato

Michael Hurt and Brian Reith, trumpet
Cole McDonald, horn
Vince Jackson, tuba

Program Notes

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

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

Eric Ewazen writes: "The trombone, with its golden resonant tone and beautiful baritone range, is an instrument which has always appealed to me. I sought to create a piece exploring all the many facets of its expression...The second (movement) is a melancholy *waltz*, with resonant piano chords underlying a soulful trombone melody."

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

Each suite contains Bach's intimate knowledge of the instrument and his abilities. Bach also demonstrates in these suites his ability to write solo music that is distinct and contrapuntal without having a mass accompaniment. Within each of the 6 suites there are different movements. 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-classicism. 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.