

SCHOOL of MUSIC

Where PASSION is *heard*

Senior Recital

Victoria Shrote, *trombone*

Tuesday, November 10, 2020 | 8:00 PM

Presented virtually from Morgan Concert Hall of the Bailey Performance Center

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

Ms. Shrote studies trombone with Prof. Hollie Lawing Pritchard.

PROGRAM

ARTHUR PRYOR (1870-1942)

Starlight (Waltz Caprice) (1939)

Judith Cole, *piano*

Eddie Shrote, Andrea Shrote, & Darby Shrote, *triangle*

JOHANN ERNEST GALLIARD (1687-1747)

Arr. Karl Heinz Füssl (1924-1992), Ed. Keith Brown

Six Sonatas for Trombone and Piano: Sonata No. 5 (1733)

I. *Adagio*

II. *Allegro e Spiritoso*

III. *Alla Siciliana*

IV. *Allegro assai*

Judith Cole, *piano*

MICHAEL HENNIGAN

Emily Dickinson Song for Two Trombones and Piano

I. *Heart, We Will Forget Him*

III. *The World Feels Dusty*

Natalie Hylton, *trombone*

Judith Cole, *piano*



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ERIC EWAZEN (b. 1954)

Sonata for Trombone and Piano (1998)

I. *Allegro maestoso*

II. *Adagio*

III. *Allegro giocoso*

Judith Cole, *piano*

HOAGY CARMICHAEL (1899-1981)

arr. Ingo Luis (b. 1961)

Georgia on My Mind (1930)

Emily Gunby, *english horn*

Emily Atkeison, *bassoon*

Natalie Hylton, *trombone*

PROGRAM NOTES

Starlight - Pryor

Arthur Pryor was born in 1870 in St. Joseph, Missouri, and died in 1942 in Long Beach, California. Born to a pianist mother and a bandmaster father, Pryor began playing at three, at six he began taking harmony and theory lessons, and gradually learned the violin, cornet, alto horn, bass violin, drums, and valve trombone via his father. In 1892, Pryor was hired by John Philip Sousa as his trombone soloist. It is said that Pryor's audition was so well done that the old trombone soloist quit for Pryor to have a spot. Sousa later promoted Pryor to assistant conductor where he stayed until 1903.

In 1903, Pryor's father had passed, leaving Pryor to take over his band. Hiring members of the Sousa band to play in his own, Pryor's band toured extensively up until 1909. During his time, Pryor took advantage of up in coming technology and recorded over 1000 recordings, engaged in public radio broadcasting, ran for office, composed more than 300 pieces, and was a charter member of ASCAP and the American Bandmasters Association.

Pryor, while a short-tempered individual, was also a showman, and often wrote pieces that would engage the audience and give the soloist creative freedom. When listening to *Starlight (Waltz Caprice)*, the audience should listen for the light and bouncy feeling throughout the piece, and the $\frac{3}{4}$ dancing rhythm for the audience to enjoy. The piece also features a triangle opening, representing the twinkling of the stars above, becoming more boisterous such as the piece as a whole. This piece is meant to be entertaining and fun to the masses.



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Sonata No. 5 - Galliard, arr. Füssl

Johann Ernest Galliard was born in Celle, Germany in 1867 and died in London in 1749. While born to a German wig-maker father, Galliard took to learning flute and oboe from Pierre Maréchal, a French member of the Celle Court Orchestra. Galliard later went on to study composition at the age of 15, studying under Jean-Baptiste Farinel, G.B. Marinelli, and Stefani in Hanover. In 1706, Galliard went to London and later became a chamber-musician to Prince George of Denmark as an oboist. Galliard was later appointed as the organist of the Somerset House, a London home rich with artistry and history of the former royals. Galliard wrote many compositions, including numerous plays, masques, and pantomimes, anthems, cantatas, etc.

His piece “6 Sonatas” published in 1733 as a piece for bassoon or cello and piano, but as reimaged by Karl Heinz Füssl, an Austrian composer, musicologist, publisher, and music critic. Sonata No. 5 is part of the collection of 6, includes four different movements, each presenting different energies and ideas. The first movement, *Adagio* (which stands for ‘performed in a slow tempo’), presents a slow paced and melodic idea, offering space for vibrato and dynamic development. The second movement, *Allegro e spiritoso* (to be played in a spiritual or animated manor), is much more high energy, and offers space for ornamentation, or the addition of new ideas to make the original more interesting. The third movement, *Alla siciliana* (a slow dance, often in 6/8), is melancholic and straight forward, while the last movement, *Allegro assai* (very fast) is robust, poignant, and energetic. The overall sonata reflects multiple emotions and energies for the audience and player to enjoy.

Emily Dickinson Song - Hennigan

While not much is known in regard to Michael Hennigan, there is much to be said about the subject of his work, Emily Dickinson. Living from 1830-1886, Dickinson was a prolific poet, having written over a hundred of well-crafted poems by the event of her untimely death. Her poetry has been transcribed into numerous other works, including Aaron Copland’s 12 Poems song cycle. The two poems presented here, Heart, *We Will Forget Him* and *The World Feels Dusty* come from a collection of three poems which lay the story of heartbreak and healing. Her first poem goes as such...

HEART, we will forget him!
You and I, to-night!
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you’re lagging,
I may remember him!



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Here the poem describes the painful feelings of unrequited love and personifies the heart with humanistic attributes. In this poem, Emily Dickinson is having a conversation with her heart, trying to convince it that they will forget the one who afflicts them to no avail. The music movement exemplifies this, as it begins with two melodic lines harmonizing with each other, as if beginning the conversations, but quickly diverging into contrasting, and ultimately dissonant, harmonic lines. The back and forth continues throughout the piece, ultimately ending unresolved and somberly, much like Dickinson's feelings. The next poem, *The World Feels Dusty*, goes as such:

The World—feels Dusty
When We stop to Die—
We want the Dew—then—
Honors—taste dry—

Flags—vex a Dying face—
But the least Fan
Stirred by a friend's Hand—
Cools—like the Rain—

Mine be the Ministry
When they Thirst comes—
And Hybla Balms—
Dews of Thessaly, to fetch—

Here it is believed that Hennigan was trying to translate this poem to represent finality and death, whether it be death in a relationship or in the most literal terms. The music is constantly depending on one or the others melodic line, a constant downward force of the notes being ever present. The audience should listen for the call and response that these pieces create within themselves.

Sonata - Ewazen

Eric Ewazen was born 1954 in Cleveland, Ohio. He went onto attend the Eastman School of Music where he received his B.A. Ewazen later went on to receive his M.M. and D.M.A from Julliard, his array of teachers including - Milton Babbett, Samuel Adler, Warren Benson, Joseph Swantner, and Gunther Schuller. He became faculty at Julliard in 1980 and has composed numerous pieces which have made their way to numerous ensembles and orchestras around the world, including the Cleveland Orchestra. Ewazen has also gone on to earn numerous awards, including the BMI Award (1973), the Louis Lane Prize (1974), George Gershwin Memorial Foundation Fellowship (1977), and more.



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Sonata for Trombone and Piano was commissioned by Michael Powell, a tenor trombonist for the American Brass Quintet. It features a multitude of stylistic changes and every developing idea, making it a proper study on trombone technique and capability. It features three different movements, each of which share one melodic motif at some point throughout for the audience to pinpoint. In fact, Ewazen has pointed out that this piece was an exercise to explore the trombones techniques and artistry.

Georgia on My Mind - Carmichael

Hoagland Howard “Hoagy” Carmichael was born in Bloomington, Indiana in 1899, his name deriving from the name of the circus troupe, the *Hoaglands*, who were staying at the Carmichael home during his birth. Carmichael’s mother taught him early on how to sing and play piano which, aside from his time with African American bandleader Reginald DuValle whom taught him ragtime and playing in the emerging style of jazz, would be his only formal training in music. Carmichael went on to Indiana University, earning a bachelor’s degree and a Law Degree.

Georgia on My Mind, the state song of Georgia, was actually written by both Hoagy Carmichael and his roommate Stuart Gorrell, Carmichael offering up the iconic “Georgia, Georgia” intro to work off of. While Gorrell never had his name on the copyright, Carmichael would continue to send royalty checks. He went on to record *Georgia on My Mind* on Cornet. Carmichael had never actually been to Georgia but was recommended it as a topic by saxophonist Frank Trumbauer, who told Carmichael that “nobody ever lost money writing songs about the south”.

This rendition of *Georgia on My Mind* was arranged by Ingo Luis, a German bass trombone player who has written for big bands and chamber ensembles. And, while originally written for four trombones, this rendition is being played by two trombones, an English Horn, and a Bassoon.

