

Kennesaw State University
School of Music

presents

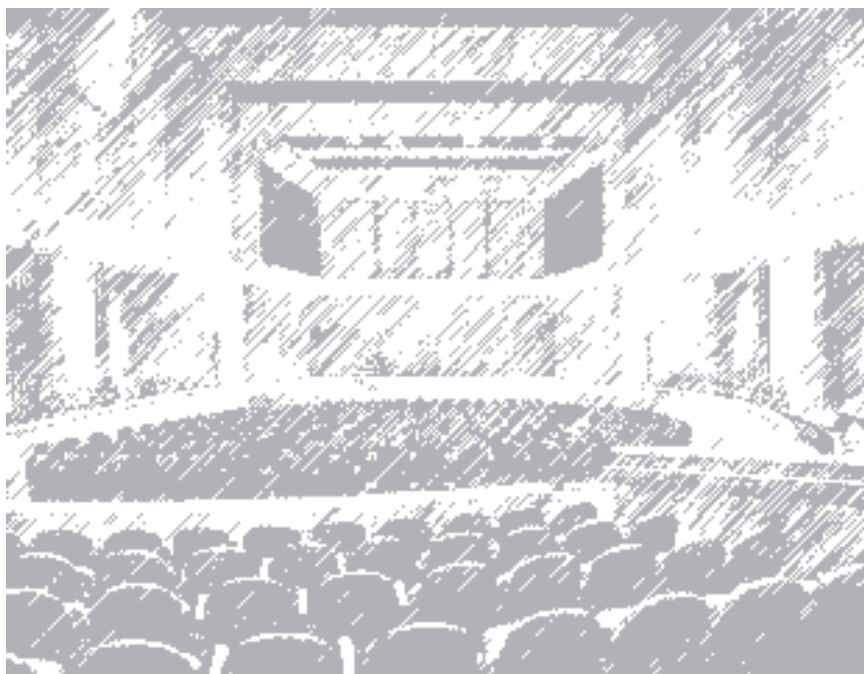


Senior Recital

*"Something Old, Something New, Something Borrowed,
Something Blue, and a Silver Sixpence in His Shoe"*

Joseph Poole, bass trombone

Benjamin Wadsworth, piano



Friday, April 24, 2015

1:00 p.m.

Dr. Bobbie Bailey & Family Performance Center, Brooker Hall
One Hundred and Twelfth Concert of the 2014-15 Concert Season

program

*"Something Old, Something New, Something Borrowed,
Something Blue, and a Silver Sixpence in His Shoe"*

Joseph Poole, bass trombone

Michael Lockwood, trombone

Mitchell Frey, trombone

Michael DeSousa, trombone

Brittany Thayer, violin

Levi Lyman, marimba

JOHANN SEBASTIAN BACH (1685-1750) / arr. George Curran

Flute Sonata No. 2 in E-flat

I. Allegro Moderato

II. Siciliano

III. Allegro

HENRI TOMASI (1901-1971)

Être Ou Ne Pas Être

ROBERT SPILLMAN (1936)

Concerto for Bass Trombone

I. Allegro

II. Vivace

III. Andante

JENNIFER MITCHELL (1974)

Under the Killing Moon

**World Premiere*

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

Mr. Poole studies bass trombone with Brian Hecht.

program notes

"Something Borrowed..."

Flute Sonata No. 2 in E-flat | Johann Sebastian Bach
arr. George Curran

Johann Sebastian Bach is one of the most well known composers of all time. He composed during the baroque period and his works are known for their motivic structure and use of counterpoint. Bach composed over 1000 different pieces of music, 6 of which are were flute sonatas (and a possible 7th). Each was originally composed for flute and harpsichord and the nature of the keyboard part is as a countermelody line in the right hand of the piano with a figured bass in the left.

This is one of the Sonatas (along with No. 4) that are theorized to have been not completely Bach's work. Rather, his son Carl Phillip Emanuel Bach, who is known to have edited the work, may have actually had a larger hand in composing the piece rather than just in editing. It is possible that Johann Bach gave the rough outline of the composition to his son as an exercise piece, and then finalized the work afterward.

This arrangement was done by my previous teacher George Curran, who adapted an arrangement done by tubist Floyd Cooley and made changes to it so that it would better fit on trombone. This work makes for a great challenge to the bass trombonist because of the limited places to breathe while trying to mimic the light nature of the flute that the piece was originally intended for.

"Something Blue..."

Être Ou Ne Pas Être | Henri Tomasi

French composer Henri Tomasi was born in Marseille, France from Corsican parents. He studied music theory when he was a small boy and went to school Conservatoire de Musique de Marseille. He later studied composition and conducting at the Conservatoire de Paris where he won many prizes in both subjects. The two works for trombone Tomasi is most well know for is the *Concerto for Tenor Trombone* and *Être Ou Ne Pas Être for Bass Trombone or Tuba and 3 (Tenor) Trombones*.

Être Ou Ne Pas Être translates as "To Be or Not To Be" and is in reference to Shakespeare's Hamlet dialog. Very much like one would expect from Shakespeare, Tomasi's composition is dark and contemplative. The solo Bass

Trombone plays a soliloquy while the accompanying trombones seem to be a metaphor for the emotional reaction of the speech. The use of mutes along with the voicing and timing of chords paint an audible picture of the tension and foreboding nature of the question: "To be, or not to be?"

"Something Old..."

Concerto for Bass Trombone | Robert Spillman

The Spillman *Concerto for Bass Trombone and Piano* was written in 1959 for Ed Anderson (bass trombonist with the Cleveland Orchestra 1964-1985) and premiered the next year by David Richey (bass trombonist with the Rochester Philharmonic 1968-2006). Mr. Spillman studied piano and organ at the Eastman School of Music. Early in his career he played piano with the West Point Band and New York City Opera. He then spent 10 years as a concert pianist in Germany before becoming professor of piano and organ at Eastman 1973-1987. He now holds the same position at University of Colorado at Boulder.

The Spillman Bass Trombone Concerto has become a standard piece in the repertoire of the instrument and is commonly used for audition and competition repertoire. Although the division of the work varies (2, 3, or 4 movements) the general interpretation are the 3 movements (as listed on the program) that have unusual corresponding styles and tempos. The first movement is close to a sonata form and is at a moderately fast tempo. The style changes between the loud, fanfare-like sections, and the soft, legato sections that repeat a "dipping and rising" phrase shape. The second movement contrasts a brisk 3/4-meter with dynamics softer relative to the first movement. Full of incomplete scalular runs and odd interval leaps, the second movement also brings back a theme from the first movement through augmentation. The third movement is anti-climatic of what is normally expected from the final movement of a piece. It is the slowest and softest of the three and brings back the recitative section from the end of the first movement as the base idea.

"Something New..."

Under the Killing Moon | Jennifer Mitchell

An Homage to Echo and the Bunnymen's "Killing Moon" for violin, bass trombone, and marimba

"As a fan of the 80's English new wave band Echo and the Bunnymen, I felt compelled to pay homage to one of my favorite songs by them, "Killing Moon."

By deconstructing the piece based on melodic, harmonic, and rhythmic motives, I pieced it back together following the same basic overall structure while exploring and expanding the motives. In some ways, you may hear a snippet you recognize from the original song, but more often than not, the motives are deeply obscured.

Although the song is steeped in metaphor, I have chosen to take a more literal approach to my interpretation of the lyrics. The piece explores the hunt, the chase, the glory of the kill, and ends with a faint heartbeat, waning ever fainter into silence.

"This piece is written for my dear students, Joseph Poole and Brittany Thayer. Thank you both for the inspiration!"

- Jennifer Mitchell

"In reference to my recital subtitle, I couldn't help but try to be a bit comical. The Old English rhyme tells a bride what to add onto her dress for her wedding day for good luck. In my case, however, it is the characteristics of the pieces that make for a good recital.

Something Old: *to represent continuity*

Something New: *to represent optimism for the future*

Something Borrowed: *to represent borrowed happiness*

Something Blue: *to represent purity, love, and fidelity*

Ok...that last one might be a long shot, but the fact that I have so many people collaborating on my recital, is evidence enough for the friendship I share with those I make music with."

- Joseph Poole

"My lips shall greatly rejoice when I sing unto thee; and my soul, which thou hast redeemed."

Psalm 71:23 KJV

biography

Joseph Poole is an Atlanta-based trombonist, composer, and educator. He is currently a Bass Trombone Performance Major at Kennesaw State University scheduled to graduate in the Spring of 2015. Joseph plays with the various ensembles at KSU including the Symphony Orchestra, Wind Ensemble, Jazz Ensembles, and Trombone Ensemble. He has performed with the Georgia Symphony Orchestra and along with soloists such as Alan Baer and Tim Armacost. In addition he has played behind musicians such as Amy Grant, Michael W. Smith, Sheila Ray Charles. Recently, Mr. Poole had his composition, "Chaos and Hope," premiered by the KSU Trombone Choir.

In 2014, Joseph was a member of the Participant class at the Southeast Trombone Symposium under guest artist, Craig Mulcahy. He will be returning to the Southeast Trombone Symposium this summer (2015) as a member of the Performer class and as a Semi-finalist in the Orchestral Excerpts competition.

Joseph's primary teachers have been Brian Hecht, George Curran, and Tom Gibson.

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Joseph McFadden, Double Bass
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Alison Mann, Choral Activities
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Eileen Moremen, Opera
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Charles Laux, Orchestras
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Georgia Youth Symphony Orchestra
and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music

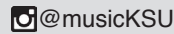
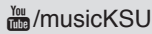
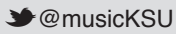
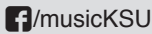
The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music 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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<http://community.kennesaw.edu/GiveToMusic>

upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Saturday, April 25

Illumination: Chamber Singers, Men's Ensemble and the KSU Community & Alumni Choir

Monday, April 27

Percussion Ensemble

Tuesday, April 28

University Chorale and Women's Choir

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