



Rudi E. Scheidt
School of Music

DMA RECITAL

Shekinah Ball, trombone

DECEMBER 5, 2023 | 5:00 PM

HARRIS CONCERT HALL

Rudi E. Scheidt School of Music
Kevin Sanders, Director
College of Communication and Fine Arts
Ryan Fisher, Interim Dean

PROGRAM

Fantasie no. 1 in A minor

Telemann/trans. Alan Raph
(1681-1767)

Sonata for Trombone and Piano

I. Allegro moderato

II. Adagio

III. Allegro Giocoso

Eric Ewazen
(b.1954)

INTERMISSION

A Tale of Two Negro Spirituals

I. Lord How Come Me Here

II. Balm in Gilead

arr. Shekinah Ball

Aria et Polonaise

Joseph Jongen
(1873-1953)

La Petite Suzanne

Arthur Pryor
(1870-1942)

PROGRAM NOTES

Fantasie no. in A minor

This piece is a part of a larger composite of twelve fantasies originally written for the transverse flute, which is a predecessor to the modern flute. George Philipp Telemann was a German composer during the Baroque era. Musically, a fantasia is a composition with free form that is improvisatory in character. Fantasie no. 1 has three distinct sections, each with its own character. Telemann's Fantasie no. 1 was adapted for the tenor trombone by Alan Raph.

Sonata for Trombone and Piano

This is a multi-movement work for solo Trombone with Piano written by Eric Ewazen. Eric Ewazen is living composer from Cleveland, Ohio. He has studied composition with Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwanter at the Eastman School of Music, Tanglewood, and The Julliard School. He is currently on faculty at the Julliard School. Ewazen sought to explore the many facets of expression capable of the trombone. The first movement is in typical sonata-allegro form. The second is a melancholy pavane, with resonant piano chords underlying a soulful aria. The last movement is a bravura rondo- a joyous affirmation of life with energetic rhythms, tuneful melodies and colorful virtuosic textures.

A Tale of Two Negro Spirituals

This is a unique work that combines two existing negro spirituals in a tension-resolution format. The first spiritual is titled Lord How Come Me Here. This spiritual poses emotions of deep sadness, anger, grief, and a sense of hopelessness that unfortunately was all too real for the original singers (African-American slaves). The first half is a quasi-jazz fantasy that resolves to There is A Balm in Gilead. Balm in Gilead is a traditional negro spiritual that speaks of hope. Although slaves were in a hopeless situation they always sang of hope and a better place in the God of the bible. These two spirituals are not typically performed together but I thought they would compliment each other well in an aesthetic sense of musical as well as lyrical conflict and resolution.

PROGRAM NOTES

Aria et Polonaise

Joseph Marie Alphonse Nicolas Jongen was a Belgian organist, composer, and music educator. He was born on December 14, 1873 and died July 12, 1953. Jongen is hailed as one of the greatest Belgian composers, only second to Cesar Franck. *Aria et Polonaise* was written in 1944 and is a one-movement work for solo trombone with piano accompaniment. This is a beautiful lyrical piece that explores the register of the tenor trombone in a tasteful manner. As the name implies, the piece switches between a slow, lyrical aria and a light, upbeat polonaise. This is one of Jongen's later works and reflects his developed neo-classist impressionist style.

La Petite Suzanne

Arthur Pryor was born in 1870 in St. Joseph, Missouri and died in 1942 in Long Beach California. He is the first noted soloist of the trombone. Pryor's music career was catapulted when he was hired as the trombone soloist for the John Phillip Sousa Band. He was later promoted to the role of Assistant Conductor and shortly after formed his own band in 1903. Pryor has made over 1000 recordings, was a charter member of ASCAP and the American Bandmaster's Association. In addition, he was also an active composer. He has composed over 300 works of ragtime, novelty tunes, and operettas.

LYRICS FOR A TALE OF TWO NEGRO SPIRITUALS

Lord How Come Me Here
Lord, how come me here? (3X)

I wish I never was born
There ain't no freedom here, Lord (3X)

I wish I never was born
They treat me so mean here, Lord (3X)

I wish I never was born
They sold my chillen away, Lord (3X)

I wish I never was born
Lord, how come me here? (3X)

I wish I never was born

Balm in Gilead

There is a balm in Gilead
To make the wounded whole
There is a balm in Gilead
To heal the sin-sick soul

Sometimes I feel discouraged

And deep I feel the pain
In prayers the holy spirit
Revives my soul again

There is a balm in Gilead
To make the wounded whole
There is a balm in Gilead
To heal the sin-sick soul

If you can't pray like Peter

If you can't be like Paul

Go home and tell your neighbour

He died to save us all

There is a balm in Gilead
To make the wounded whole
There is a balm in Gilead
To heal the wounded soul