School of Music presents

GRADUATE CONDUCTING RECITAL
BRIANNA SLONE

Thursday, October 14, 2021
8:00 PM

Florence Kopleff
Recital Hall
Program

**Canzon Primi Toni a 8** (1597/1960)  
Giovanni Gabrieli  
(1557-1612)  
Ed. by Robert King

**Kleine Dreigroschenmusik** (1929)  
Kurt Weill  
(1900-1950)

I. Ouverture  
II. Die Moritat von Mackie Messer  
III. Anstatt daß- Song  
VI. Kanonen-Song  
VII. Dreigroschen-Finale

**“Um Mitternacht” from Rückert-Lieder** (1901)  
Gustav Mahler  
(1860-1911)

Natalie Almeter, soprano

**Give Us This Day: Short Symphony for Wind Ensemble** (2006)  
David Maslanka  
(1943-2017)

I. Moderately Slow  
II. Very Fast

Brianna Slone is from the studio of Robert J. Ambrose.  
This recital is in partial fulfillment of the Master of Music degree in  
Wind Band Conducting.
GEORGIA STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE

FLUTE/PICCOLO
Joycelyn Jackson
Jordan Lilly
Anna Spiller
Sarah Willis

OBOE
Carolyn Johnston
Treston Lawson

BASSOON
Lazara Beatriz Santana Alvarez
Jasaun Davie

CLARINET
Ellie Anderson
Amber Aycart
Joe Horvieth
Jack Lloyd
Jacob Soesbee

BASS CLARINET
Mikayla Bush

SOPRANO/ALTO SAXOPHONE
Bryant Le
Ed Longhi

TENOR SAXOPHONE
Andrew Gaillard

BASS SAXOPHONE
William Tate

TRUMPET
Fish Brosmer
Taylor Greene
Trevor Lambert
Pedro Morales Ortega
Victor Pires
Preston Wilhite

HORN
Ethan Atkinson
Jacob Hartis
Eric Hawkins
Amelia Young

TROMBONE
Doug Eakin
Breanna Jones
Jo Muniz
Tye Shabazz

EUPHONIUM
Ashley Ferguson
Frederick Finch
Josh Graham

TUBA
Ethan Maholland
Tommy Piland

STRING BASS
Noah Gonzalez-Rubio

PERCUSSION
Charlie Burrell
Braxton Hall
Billy Mizelle
Khesner Oliveira
Miles Stout

PIANO
Ethan Kearney
Chia-Hui Tu

HARP
Cindy Hicks

BANJO/GUITAR
Bill Hatcher
Canzon Primi Toni a 8
Giovanni Gabrieli was an Italian composer and organist, one of the most influential musicians of his time. His works represent the style of the Venetian School and the shift from the Renaissance to the Baroque era. Canzon Primi Toni a 8 is taken from Gabrieli’s Sacrae Symphoniae, a collection of 45 motets written for different chamber ensembles. This work established Gabrieli’s position as a premier European composer. After writing this piece in 1597, musicians flocked to Venice to study Gabrieli’s Venetian polychoral style of writing.

Robert King’s edition of Canzon Primi Toni a 8 splits the ensemble into two choirs. This mimics the original tradition of two antiphonal groups playing towards one another from across a cathedral. The piece begins with a simple direct repetition between the two parties. The trumpets in each choir carry the melodic line while the horn, trombone, euphonium and tuba provide lush counterpoint. The piece builds as the two dialogues overlap one another and the melodic line becomes more heavily ornamented. Brief glimpses of a soft and playful theme interrupt this rich texture. The satisfying ending returns to a regal and majestic style as all eight voices come to a grand close.

Kleine Dreigroschenmusik (Little Threepenny Music)
Kurt Weill was a German-born American composer. Weill believed in Gebrauchsmusik, the idea that music should be composed for a specific purpose, in this case useful towards social change. He is best known for writing a revolutionary type of opera that focused on social satire, his most famous stage production being The Threepenny Opera which serves as a satirical commentary on 1920’s Nazi Germany.

The Threepenny Opera’s libretto written by Bertolt Brecht, adapted from John Gay’s 18th-century opera The Beggar’s Opera. Finished in 1928, it premiered in the same year and was a huge theatrical success in the Weimar Republic, running for more than 350 performances over the next two years. The storyline follows Macheath (Mack the Knife), a murderer and anti-heroic criminal in Victorian London. Weill intentionally breaks the fourth wall between the performers and audience, allowing them to hum along with the catchy and upbeat music and identify with the relatable characters presented on the stage.

In Little Threepenny Music Weill extracts seven movements from the original opera. You can vividly hear the influence of popular and jazz music in this suite. For example, movement six calls for a “Charleston Tempo” and rhythmically references the Charleston dance, popularized in the 1920’s. The instrumentation features wind players in an unusual combination along with an extensive rhythm section calling for piano, guitar, banjo, bandoneon, and percussion.

“Um Mitternacht” from Rückert-Lieder
Gustav Mahler was an Austrian-Jewish composer and conductor; he is most widely known for his ten symphonies which represent many different facets of the Romantic era style. Mahler is regarded as a champion of 20th century composition techniques and had an acknowledged influence on composers such as Arnold Schoenberg, Dimitri Shostakovich, and Benjamin Britten.
The Rückert-Lieder is a collection of five songs for voice and orchestra, based on poems by Friedrich Rückert. Um Mitternacht is the only song in the set that is scored for orchestral winds without strings and is Mahler’s only contribution to the wind repertoire. The first four songs were premiered on January 29, 1905 in Vienna, with Mahler himself conducting. Um Mitternacht (At Midnight) recounts the narrator’s fear of darkness and pursuit of a closer relationship to the Lord.

At midnight
I was roused
and looked up to the heavens;
No star in the entire sky
smiled down upon me
at midnight.

At midnight
I cast my thoughts
out beyond the dark limits.
No vision of light
brought me solace
at midnight.

At midnight
I was rapt
to the beats of my heart;
One single pulse of pain
welled up
at midnight.

At midnight
I fought the battle,
of your passion, oh humankind;
I could not resolve it
with my strength
at midnight.

At midnight
I commended my strength
into your hands!
Lord, over death and life
you keep watch
at midnight!

There are three recurring motives: a three-note dotted rhythm figure first presented in the clarinets, a lilting scalar figure found in the flute, and a descending scale in the French horns. These three motives appear in the first four stanzas, written as to produce unique textures with often surprising tonalities. This follows the narrator’s emotional journey until building to a climax in the fifth stanza. Mahler orchestrates this final phrase to reflect the triumphant text, resulting in a magnificent and dramatic close.
Give Us This Day: Short Symphony for Band

David Maslanka was a prolific composer with over 150 works to his credit. His music for winds is especially well known. Within his oeuvre are more than 50 pieces for the wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Give Us This Day comprises two movements. Both feature a full blown symphonic character, hence the subtitle “Short Symphony for Band.” The opening movement “Moderately Slow” begins with the striking of a hand bell. The first few phrases feature mindful and patient solos for the clarinet and muted trumpet. Maslanka gradually invites more voices into the texture. After a few reflective pauses, there is a glimpse of hope and joy as we are taken into G major. Groups of instruments pass descending eighth notes until the texture builds to a bold and triumphant statement. The movement ends with a return to the reflective atmosphere of the opening, featuring solo flute and oboe.

The second movement, “Very Fast” announces an energetic character from the very first note. This shocking and sudden change of pace only continues to gain momentum. Accented brass melodies take over the texture and are punctuated by interruptions from the woodwinds and percussion. Horn interjections, brass flutter tonguing, and spirited runs in the upper winds add to the frenzy. The furor is interrupted by a playful and dance-like triplet figure. This motive is passed around from instrument to instrument, with each phrase becoming progressively longer, until finally exhausted, it relents into a grand pause. Maslanka then transitions into a gorgeous lyrical section featuring a small chamber ensemble with extensive percussion accompaniment. The piece culminates with a powerful chant-like setting of the choral melody “Our Father in Heaven” by Johann Sebastian Bach.
**Natalie Almeter** (Soprano) is a second-year graduate student at Georgia State University studying vocal performance under Richard Clement. She has recently been selected as the winner of the 2021 Opera Guild for Atlanta Scholarship Competition. She was cast last spring as Dulcine in Georgia State’s production of Milton Granger’s Angry Birdsong. Miss Almeter has also enjoyed performing the roles of Despina in Così fan tutte, Lauretta in Gianni Schicchi, Barbarina in Le nozze di Figaro, the Sandman and Dewfairy in Hansel and Gretel, and Agnes Sorrel in The Maid of Orleans. She has performed professionally with the Sarasota Opera, Orlando Opera, Tampa Opera, and in many recitals across Florida and Georgia. Miss Almeter is a current choir section leader at Dalton First United Methodist Church and holds a Bachelor of Music in vocal performance from the University of Central Florida. She began her operatic journey in the Sarasota Youth Opera while living with her family in Bradenton, Florida.

**Brianna Slone** is in her second year at Georgia State University pursuing the Master of Music degree in Instrumental Conducting. Previously, she was the assistant band director at Hillgrove High School in Powder Springs, Georgia. Ms. Slone’s responsibilities included teaching the Symphonic I Band, Symphonic II Band, assisting the Marching Band, sponsoring the Tri-M Music Honor Society chapter, and serving as the Governor’s Honors Program Fine Arts coordinator. The Hillgrove High School Marching Band competed at Bands of America regional competitions in Powder Springs, Atlanta, Wake Forest, and at Jacksonville State University. In the summer of 2019, the band traveled to Normandy, France where they marched in the 75th D-Day Anniversary Parade and presented a series of concerts. She has participated in several conducting workshops including at Columbus State University, Lipscomb University and the University of Miami, where she was selected as a conducting fellow.

Ms. Slone is a sought after flute clinician and woodwind specialist. She frequently coaches sectional and flute choirs in the metro Atlanta area. Ms. Slone has attended masterclasses with Marianne Gedigian, Ransom Wilson, Nicole Esposito, Michael Hasel, and Emmanuel Pahud. She has judged woodwind auditions for Georgia Music Educators Association (GMEA) All-State Band, GMEA All-State Jazz Band, GMEA District XII Honor Band, University of Georgia JanFest, University of Georgia MidFest, and the Georgia Governor’s Honors Program. She was most recently selected by Music for All as the flute and piccolo instructor for the 2022 Tournament of Roses Honor Band.

Ms. Slone earned her Bachelor of Music degree in Music Education from the University of Georgia in 2017. She was a recipient of the University of Georgia Foundation scholarship and Charles Patterson Sr. Memorial Scholarship. She currently lives in Marietta, GA.
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