



*presents*

A Degree Recital:

**Henry Shankweiler, *trombone*  
with Gwyyon Sin and Sung-Soo Cho, *piano***

**Friday, May 14, 2021, at 4:00 PM**

View the concert on: <https://youtu.be/DCqD89abxxc>

**Concerto for Trombone and Orchestra (1924)**

**Moderato assai ma molto maestoso**

**Andante grave**

**Maestoso**

**Launy Grøndahl**

**(1886-1960)**

**A Caged Bird (2014)**

**Barbara York**

**(1949-2020)**

*~Intermission~*

**Romance (1966)**

**William Grant Still**

**(1895-1978)**

**Aria et Polonaise (1944)**

**Joseph Jongen**

**(1873-1953)**

**Program Notes**

### **Concerto for Trombone and Orchestra (1924)**

Grøndahl's *Concerto for Trombone and Orchestra* is regarded as one of the key pieces of repertoire for the trombone. The piece is composed in three movements; *Moderato assai ma molto maestoso*, which begins with a fiery opening, leading into the exploration of the rich, robust, and flexible qualities of the instrument. The second movement, *Andante grave*, is one of haunting and light melodies. The piece ends with the *Maestoso*, a movement with a dramatic introduction that leads into a dance-like song ending with fiery touches reminiscent of the first movement.

### **A Caged Bird (2014)**

Barbara York wrote *A Caged Bird* as a commissioned piece by the International Women's Brass Conference in 2014. York writes that this piece is a “commenting [on the] remarkable inevitability” of human’s ability to “sing” through hardship and boundaries. These themes make their way into the piece through long, beautiful lines, separated by flurrying moments that seem to want to break free.

### **Romance (1966)**

William Grant Still, best known for his *African American Symphony* (1930), was the first African-American to write for alto saxophone, which the *Romance* was originally intended for. Transcribed by Douglas Yeo for the trombone, the *Romance* encompasses the unique American sound that many composers were creating in Still’s generation. With long, lyrical lines, Still paints a beautiful picture that the alto saxophone can sing, which translates very well to the trombone.

### **Aria et Polonaise (1944)**

*Aria et Polonaise*, written by Belgian composer Joseph Jongen, is a piece made up of two sections. The first section fits the style of what is considered to be an aria, or an accompanied song for solo voice usually heard in an opera. Just as in the *Romance*, this type of lyrical writing is captured very well by the trombone, as the slide of the instrument allows the musician to imitate the human singing voice in a way. The second section, Polonaise, refers to a dance of polish origin traditionally centered around procession in a dance hall.

## **Artist Biographies**

**Henry Shankweiler** is a graduating senior at the Bard College Conservatory of Music

where he currently pursues a double degree in trombone performance and sociology. In the Conservatory, Henry studies with Weston Sprott, Demian Austin, and John Romero, who are members of the Metropolitan Opera Orchestra. As part of Henry's sociology degree, he completed his senior thesis, *The Detroit Symphony Orchestra: A Case Study Through the Lens of Pierre Bourdieu*, which explores the social underpinnings of Western classical music and the DSO's practices as it relates to social class, cultural capital, and access. Prior to Henry's enrollment at Bard College, he participated in the Philadelphia Youth Orchestra and Bravo Brass, a brass ensemble belonging to the PYO Music Institute.

Collaborative piano fellow **Gwyyon Sin** has been recognized internationally as a solo and collaborative pianist. She has performed and made numerous appearances throughout Austria, Germany, Greece, Italy, South Korea and the United States. Gwyyon began her studies at the University of Music and Performing Arts Vienna with Christopher Hinterhuber. Shortly after, she moved to Germany and completed Bachelor and Master's degrees in Piano Performance at the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig, under the tutelage of Dietmar Nawroth, Gudrun Franke, Gunhild Brandt and Hartmut Hudezeck.

She holds an Artist Diploma from the University of Cincinnati College-Conservatory of Music, where she studied with Awadagin Pratt and Dror Biran. In addition to receiving numerous scholarships, such as the Beate-Graefe-Stipendium, DAAD Freundeskreis, and Graduate Incentive Award, she has performed in masterclasses and worked under renowned artists including Andrzej Jasinski, Daniel Shapiro, Gery Moutier, Hubert Rutkowski, Pavel Gililov, Peter Lang, Peter Takács and Robert Levin. Gwyyon has also been a full participant of the International Mendelssohn Akademie Leipzig and the CCM Opera Bootcamp Program. She won top prizes in international competitions including the "Ischia" International Piano Competition and the "Citta di Treviso" International Piano Competition in Italy.

Pianist **Sung-Soo Cho** continues to captivate audiences with his profound interpretations and musical depth. Praised for his technique and command at the piano, his wide repertoire has also drawn critical acclaim. He especially enjoys the thrill and challenge of contemporary music and displays this passion in his CD "Minimum | Maximum | Modern Piano Music by American Composers," on Albany Records in 2016.

Each season, Dr. Cho performs across the United States, Korea, Poland, Italy, and Bermuda, where he presents creative theme-based programs, the most recent being *The Seasons and Wall Calendar, All Russian Music, and Complete Études for Piano by Scriabin*. Highlights from his upcoming projects include a complete album of Alexander Scriabin's Études for piano, *Beethoven's 250*, and the world premiere of Michael Colina's Piano Concerto, all of which have been postponed due to the pandemic. Since the outbreak, Dr. Cho has been curating online concert series including *A Classical Quarantine* with his pianist colleagues and *Home Music Series* with vocal collaborators. He plans to continue these series and connect with online audiences in the community, throughout the States, and abroad.

Dr. Cho started his musical studies at the age of five in Seoul, South Korea, and holds degrees from Seoul National University, Manhattan School of Music, and Cleveland Institute of Music. He has served as adjunct faculty at New York University and Notre Dame College. He currently is a collaborative piano fellow at Bard College-Conservatory of Music and piano faculty at the Kaufman Music Center. For more information, see [www.sungsoocho.com](http://www.sungsoocho.com).