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2024-25



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Junior Recital

Melvin Casillas-Muñoz, bass trombone and Kyle Nakaji, tenor trombone

With:

Suyeon Kim, piano

Runze Li, piano

Camden Johnson, tenor saxophone

Jonah Stern, piano

Eddie Ness, bass

Nathan Burak, drums

4:30 p.m. Saturday, Nov. 9, 2024

Grusin Music Hall

PROGRAM

Allegro Maestoso

Jan Koetsier (1911-2006)

4 Serious Songs (Vier ernste Gesänge)

Johannes Brahms (1833-1897)

ed. Barnaby Kerekes

III. Jesus Sirach, Cap. 41

IV. St. Paul an die Corinther 1., Cap. 13

Concerto for Bass trombone

Elizabeth Raum (b. 1945)

I. Allegro con fuoco

II. Romance (for Nata)

III. Moderato

—Intermission—

Elegy for Mippy II

Leonard Bernstein (1922-1981)

Sonata for Trombone and Piano

Kazimierz Serocki (1922-1981)

- I. Allegro
- II. Andante molto sostenuto
- III. Allegro vivace

—Short Break—

There Will Never Be Another You

Harry Warren/Mack Gordon

Why Wait?

Kyle Nakaji

Five Spot After Dark

Benny Golson

PROGRAM NOTES

Allegro Maestoso

Jan Koetsier (1911-2006)

Allegro Maestoso serves as a dynamic and commanding opener for any recital. Koetsier's composition is highly idiomatic, making it both rewarding to perform and captivating for the audience. The piece alternates between a bold, assertive main theme, a flowing lyrical passage, and a demanding technical section. It takes full advantage of the bass trombone's capabilities, showcasing the instrument's power, agility, and expressive range

4 Serious Songs (Vier ernste Gesänge)

Johannes Brahms (1833-1897)

ed. Barnaby Kerekes

Vier ernste Gesänge (Four Serious Songs) is a cycle of four songs for voice (bass) and piano by Johannes Brahms. The texts are drawn from the Luther Bible. Three of the songs explore themes of death and the fleeting nature of life, while the fourth conveys messages of faith, hope, and charity.

Today, I will perform the third song, "O Tod, wie bitter bist du" ("Oh Death, How Bitter You Are"), and the fourth song, "Wenn ich mit Menschen und mit Engelszungen redete" ("Though I speak with the tongues of men and of angels"). The third song reflects on the bitterness of death for those who live comfortably, contrasting it with the relief it may bring to the needy and suffering. For the weary, death can seem like a welcome end to their struggles.

The fourth song emphasizes that without love, even the greatest talents and sacrifices are meaningless. Eloquence, deep knowledge, and selflessness are hollow without charity. While our understanding is currently limited, one day it will be clear that among faith, hope, and love, love is the greatest.

O Tod, wie bitter bist du

*O Tod, wie bitter bist du,
Wenn an dich gedenket ein Mensch,
Der gute Tage und genug hat
Und ohne Sorge lebet;
Und dem es wohl geht in allen Dingen
Und noch wohl essen mag!*

*O Tod, wie wohl tust du dem Dürftigen,
Der da schwach und alt ist,
Der in allen Sorgen steckt,
Und nichts Bessers zu hoffen,
Noch zu erwarten hat!*

O death (english translation)

*O death, how bitter is the remembrance of thee to a man
that liveth at rest in his possessions,
unto the man that hath nothing to vex him,
and that hath prosperity in all things;
yea, unto him that is yet able to receive meat!*

*O death, acceptable is thy sentence unto the needy and unto him whose
strength faileth,
that is now in the last age,
and is vexed with all things,
and to him that despaireth,
and hath lost patience!*

Wenn ich mit Menschen und mit Engelszungen redete

*Wenn ich mit Menschen - und mit Engelzungen redete,
und hätte der Liebe nicht,
so wär ich ein tönend Erz, oder eine klingende Schelle.*

*Und wenn ich weissagen könnte und wüßte alle Geheimnisse und alle
Erkenntnis,
und hätte allen Glauben,
also, daß ich Berge versetzte, und hätte der Liebe nicht, so wäre ich nichts.*

*Und wenn ich alle meine Habe den Armen gäbe,
und ließe meinen Leib brennen
und hätte der Liebe nicht,
so wäre mir's nichts nütze.*

*Wir sehen jetzt durch einen Spiegel in einem dunklen Wort,
dann aber von Angesicht zu Angesichte.
Jetzt erkenne ich's stückweise;
dann aber werde ichs erkennen,
gleichwie ich erkannt bin.*

*Nun aber bleibet Glaube, Hoffnung, Liebe, diese drei;
aber die Liebe ist die größte unter ihnen.*

Though I speak with the tongues of men (english translation)

*Though I speak with the tongues of men and of angels,
and have not charity,
I am become as sounding brass or a tinkling cymbal.*

*And though I have the gift of prophecy, and understand all mysteries,
and all knowledge;
and though I have all faith, so that I could remove mountains,
and have not charity, I am nothing.*

*And though I bestow all my goods to feed the poor,
and though I give my body to be burned,
it profiteth me nothing...*

*For now we see through glass, darkly;
but then face to face:
now I know in part, but then shall I know even as also I am known.*

*And now abideth faith, hope, charity, these three;
but the greatest of these is charity.*

Concerto for Bass trombone

Elizabeth Raum (b. 1945)

Elizabeth Raum is a Canadian composer and oboist who has made numerous valuable contributions to the brass repertoire

The first movement is dynamic and turbulent, marked by frequent tempo changes and sudden mood shifts. The trombone part alternates between sub-melodic passages and dramatic interjections, with a constantly shifting key center that keeps the listener on edge.

The second movement, subtitled "Romance (For Nata)," is a beautiful song in ABA form. It was originally commissioned for Douglas Sparkes of the Vancouver Symphony Orchestra and was composed as a love song for his wife, cellist Natasha Boyko. The "A" sections are moody and plaintive, while the "B" section introduces a syncopated, wistful feel.

The third movement is a fiery dance in a minor key, characterized by driving syncopation and rich chromaticism. The B theme from the second movement makes a brief return, but the music quickly resumes its relentless energy. The concerto concludes in dramatic fashion, ending on a triumphant major chord.

Elegy for Mippy II

Leonard Bernstein (1918-1990)

Leonard Bernstein was an American composer, conductor, pianist, educator, author, and humanitarian. He is a highly regarded composer and conductor, winning seven Emmy awards, two Tony awards, and sixteen Grammy awards throughout his career. After his early life of studying at the Curtis Institute of Music and teaching lessons in Manhattan, he began making prominence as a conductor, debuting his conducting career with the New York Philharmonic and residing with many orchestras across the globe for conducting residencies and features. He also wrote works including symphonies, as well as popular musicals such as “West Side Story”, “Candide”, and “Wonderful Town”.

Elegy for Mippy II was written as a series of brass works. Elegy for Mippy I for French Horn and Piano, and Waltz for Mippy III for Tuba and Piano are two other compositions apart of the same series. These pieces were written with Bernstein’s brother’s dog in mind, in tribute to mourn their beloved dog, Mippy. Elegy for Mippy II has become a staple of trombone literature, as it showcases Bernstein’s love of brass, as well as the combining use of symphonic and jazz styles.

Sonatina for Trombone and Piano

Kazimierz Serocki (1922-1981)

Kazimierz Serocki was a Polish composer, born in Toruń. After graduating college, he went on to perform as a concert pianist in Poland and abroad. From 1952 and on, he became committed to composing. He wrote many compositions, primarily writing orchestral music as well as vocal-instrumental pieces to polish text. “Sonatina for Trombone and Piano” is one of 6 pieces he wrote for solo instruments.

There Will Never Be Another You

“There Will Never Be Another You” was written for the movie “Iceland” in 1942. The tune became widely known from Chet Baker’s recording in 1954 on his album titled, “Chet Baker Sings”, and has been a standard of jazz since.

Harry Warren (1893-1981) was one of the first major American composers to write primarily for film. After learning accordion and drums, he taught himself to play piano. He went on to write scores of many films, including 18 films from Busby Berkeley. He was nominated for Academy Award for Best Song 11 times, and won three Oscars. He wrote over 800 songs, with over 300 songs being featured in film.

Mack Gordon (1904-1959) was born in Warsaw and moved to New York City at a young age. He went on in his teens and 20s as an actor and singer, but maintained a focus on songwriting throughout this period. Eventually moving to Hollywood, he formed a partnership with Harry Warren writing numerous hits, including “Serenade in Blue”, “Chattanooga Choo Choo”, and “I Had a Gal in Kalamazoo”. He also helped write “You Make Me Feel So Young”, associated with Frank Sinatra.

Lyrics

*There will be many other nights like this
I'll be standing here with someone new
There will be other songs to sing
Another fall another spring
But there will never be another you
There will be other lips that I may kiss
But they won't thrill me like yours used to do
Yes I may dream a million dreams
But how can they come true
If there will never ever be another you*

Why Wait?

Composed by Kyle Nakaji in 2022, “Why Wait?” pays tribute to former Professor of Trombone at CU Boulder, Dr. Bill Stanley. This famous catchphrase stood out as a vehicle of change, not only to propel the beginnings of Kyle’s jazz studies, but as a way to approach positive growth in various aspects of life.

You Five Spot After Dark

A tune written by Benny Golson (1929-2024), referencing the Five Spot Cafe in New York City. Located in the Bowery neighborhood of New York City, it attracted many people due to its friendly, non-commercial, and low key atmosphere. It became a place harboring cutting edge bebop and progressive jazz during the 1950s. This bar gathered jazz giants such as Thelonious Monk, John Coltrane, Eric Dolphy, Miles Davis, Ornette Coleman, Lester Young, and Cannonball Adderley to name a few. Even faces such as Leonard Bernstein made appearances.

Benny Golson, recently passed, had an outstanding career as a performer, composer, and educator. Early band affiliations include Lionel Hampton, Johnny Hodges, Earl Bostic, as well as Dizzy Gillespie’s big band, as well as Art Blakey’s Jazz Messengers. During his time with the Jazz Messengers, his writing skills blossomed, contributing tunes to the modern Jazz canon such as “I Remember Clifford” and “Blues March”. He also completed many commissioned works such as an orchestral work for the 100th anniversary of the Julliard School, as well as soundtrack credits in *M*A*S*H*, *Mission Impossible*, *Mod Squad*, and *Ironside*. He also lectured, gave clinics, and performed residencies at many Universities around the United States.

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