Senior Recital

Dylan K. Suehiro
Trombone

Concerto (1956) ........................................ Gordon Jacob
Andante maestoso – Allegro
molto – Andante maestoso
Adagio molto
Vivace alla marcia

Evan Rees, Piano

Subadobe (1993) ........................................ Fredrik Högberg
(born 1971)

Ständchen, D.957 No. 4 .............................. Franz Schubert
(1797-1828)

Evan Rees, Piano

program continues on back

Bachelor of Music Education
in Trombone (I407)

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Fantasia No. 5 in E-Flat Major
(1732-33) ........................................ Georg Philipp Telemann
(trans. Alan Ralph) (1681-1767)

From Symphony No. 5 in C-Sharp Minor (1902) ........................................ Gustav Mahler
Adagietto
(trans. Wesley Hanson;
ed. Dylan Suehiro)

Alizabeth Nowland, Harp

Hilo March (1881) ........................................ Joseph Kapaeau Ae’a
(arr. Dylan Suehiro) (1846-1912)

Tamara Dworetz, Trumpet
Scott Batchelder, Trumpet
Brad Shaw, Horn
Matt Johnson, Tuba
Concerto for Trombone and Orchestra  

Gordon Jacob

Born in 1895, Gordon Jacob was a preeminent composer for band in the early 20th century. A contemporary of Gustav Holst and Ralph Vaughan Williams, he contributed over thirty new works to the wind band repertoire, many of which are still performed today. He is probably best known for his William Byrd Suite for band (originally for orchestra), which consists of melodies written by the renowned Renaissance composer. Jacob himself was musically conservative, preferring the older idioms (Classical and Baroque) to the newer Romanticism popular amongst his peers, and he remained steadfast as music progressed toward serialism and atonality. It is interesting to note that he had a cleft palate, which greatly restricted his ability to play a wind instrument. Though he became proficient at the piano, Jacob was never known as a performer.

Jacob’s Concerto for Trombone and Orchestra, written in 1956, is dedicated to Denis Wick, principal trombonist of the London Symphony Orchestra for over thirty years. During his tenure, he appeared on the soundtracks to the early Star Wars films and many other recordings. Wick was also a teacher and developed his own line of mutes and mouthpieces for the trombone. He worked with Jacob in premiering the concerto, to showcase the advances in technical studies that he was making as a brass pedagogue. The cadenza demonstrates some of the flexibility exercises Wick created.

Evan Rees is a junior at the IU Jacobs School of Music pursuing a degree in composition and vocal performance with a minor in conducting. Originally from Boston, Massachusetts, he has also been involved in theater for many years. In addition to accompanying, playing rehearsal piano and playing in pit orchestras, Mr. Rees has also played the roles of music director and conductor. Some of his recent productions include “A New Brain,” “Gutenberg! The Musical!” and Stephen Sondheim’s “Company” and “Into the Woods.”

Subadobe (for trombone only)  

Fredrik Högberg

Fredrik Högberg studied with Professor Jan Sandström (The Motorbike Concerto) at the Piteå School of Music, University of Luleå in Sweden. Musically raised in the post-modern era, Fredrik Högberg combines rhythmic elements from rock and pop with intimate gestures from the neo-classic and romantic eras. In his music, the primary meets the avant-garde, always in a colorful way and often with a warm sense of irresistible humor. His works include a variety of orchestral pieces as well as concertos, chamber music and intermedia. Högberg has won several awards for his music and his pedagogic methods for teaching composition to children. He is one of the most often performed Swedish composers today.

Subadobe takes an unconventional approach to the trombone by incorporating elements from jazz and funk music. The performer is required not only to play and scat-sing, but also to walk around on stage and interact with the audience. A note in the score instructs the player to “perform the piece in a funny kind of way.” This is the first from a set of five “movements,” all of which contain similar performance elements.

Ständchen, from Schwanengesang, D.957  

Franz Schubert

German lieder (songs) rose to popularity in the 19th century during the Romantic era. In writing these lieder, composers would set to music the poetry of famous German authors. Although he only lived to age 31, Schubert championed the lieder genre, writing over 600 such songs, along with seven complete symphonies and
many chamber works. Many of these lieder are contained in song cycles, which are collections of related songs that usually tell a story.

The song cycle Schwanengesang (Swan song), written in 1828, is among the last of Schubert’s works. Schubert did not compile these lieder himself; rather, a publisher who wished to make public the last of the composer’s works collected them after his death. Ständchen (Serenade), the fourth song from the cycle, is a melancholy plea for happiness by the singer to his distant lover.

Leise fiehnen meine Lieder
Durch die Nacht zu dir,
In den stillen Hain hernieder
Liebchen, komm zu mir.

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht,
Des Verräthers feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich.
Mit der Törne süssen Klagen
Flehen sie für mich.

Sie versteh’n des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Lass auch dir die Brust bewegen,
Liebchen, höre mich
Bebend harr’ich dir entgegen,
Komm, beglücke mich!

My songs beckon softly
Through the night to you;
Below in the quiet grove
Come to me, darling.

Slim treetops rustle,
Whispering in the moonlight;
Have no fear we’ll be overheard
Or betrayed, my dear.

Do you hear the nightingales sing?
Ah, they implore you,
With sounds of sweet lament
They plead on my behalf.

They understand the heart’s longing,
They know the pain of love,
They calm each tender heart
With their silvery tones.

Let them also stir within your breast
Darling, hear me!
Trembling, I await you,
Come, grant me your charms!

This piece is dedicated to my brothers — past and present — of ΚΚΨ-AZ. Keep on striving.

Fantasia No. 5 in C Major
Georg Philipp Telemann

Georg Philipp Telemann was widely regarded as Germany’s most prolific composer during the early 18th century. He wrote his Twelve Fantasias for Flute in Hamburg during 1732 or 1733. It is easy to underestimate his achievement in the light of J. S. Bach, but if Bach had not written his unaccompanied suites and sonatas, the Telemann Fantasias would be the summit of the repertoire for the solo line.

Baroque fantasias, by definition, have their roots in the art of improvisation. They frequently alternate sections of brilliant technique with slower melodic passages. This fantasia, arranged for trombone (in E-flat major) by Alan Raph, is cast in three parts. The first part contains a fanfare-like opening juxtaposed with a much slower section. The second is a passacaglia, which is a Baroque version of a theme-and-variations over a repeated bass line. Passacaglia derives from the Spanish pasar (to walk) and calle (street). The third part of this fantasia resembles a gigue, a lively Baroque dance that is frequently found at the end of a suite.

Adagietto from Symphony No. 5 in C-sharp Minor
Gustav Mahler

Mahler is remembered equally as a renowned Austrian conductor and composer of symphonies and song cycles. As head of the Vienna Opera and one of the most important and influential conductors of the period, Mahler significantly raised the level of performance for vocalists and instrumentalists and expanded the
standard repertoire. As a composer, Mahler drew heavily from Bach, Beethoven, Wagner, and (to a lesser degree) Bruckner for inspiration. He was known for the length, depth and strong emotional content of his works: his music not only reflects his experience of life, but also analyzes and recreates it.

Mahler met Alma, his wife-to-be, on November 7th, 1901 and composed his fifth symphony between 1901 and 1902. Its middle movement, the Adagietto, unfolds slowly and tenderly. Its impassioned notes convey Mahler’s feelings for Alma. A close friend, conductor Willem Mengelberg, wrote in his personal score of the symphony: “[The] Adagietto was Gustav Mahler’s Declaration of Love for Alma!”

Wesley Hanson originally transcribed this piece for six trombones and harp. This edition for trombone choir, harp and string bass was created by Dylan Suehiro.

A native of Toledo, Ohio, Alizabeth Nowland is currently a senior at the IU Jacobs School of Music majoring in Harp and Trumpet performance. During her time at IU, Ms. Nowland has performed with all of the orchestras and bands, most recently playing principal harp for the IU Ballet and Opera Department’s productions of Strauss’s Die Fledermaus and Der Rosenkavalier, Puccini’s Suor Angelica, and Gershwin’s New York, New York.


**Hilo March**

Written by Joseph Ae’a in 1881, *Ke 'Ala Tuberose* is a song depicting the beauty and serenity of the sleepy town of Hilo on the east side of the Big Island of Hawai‘i. Henri Berger, then the conductor of the Royal Hawaiian Band, arranged the melody into a very German-sounding march. Princess Lydia Lili‘uokalani, who would later become Queen, requested that the band accompany her on a visit to the Big Island, where they premiered *Hilo March*. It has since been adopted as the unofficial anthem of the island of Hawai‘i.

This arrangement combines *Hilo March* with various melodies associated with IU. The opening is modeled after the *IU Fanfare*, which is heard before every home football game, and quotes some of the school songs in a similar fashion. I also borrowed Queen Lili‘uokalani’s famous *Aloha ‘Oe*, which she wrote under house arrest before the Hawaiian monarchy was overturned. Because *Hilo March* does not traditionally have a dogfight, this one is taken straight from *Indiana, Our Indiana*, IU’s official fight song. The countermelody from the fight song continues until the end, where I used verbatim the famous “third ending.”

This arrangement is very close to my heart because it is my way of synthesizing the music of Hawai‘i and Indiana, both places I now call home. It is a salute to IU and also a tribute to the Hawai‘i County Band, which ends every concert with this tune.
Credits
To the incredibly talented musicians who stuck by me and made this recital possible,
To Sarah Wever for helping to realize my recital posters,
To the brothers of Kappa Kappa Psi and the sisters of Tau Beta Sigma for helping with my reception,
To Claire Tafoya and Max Rogers for proofreading my program notes,
To Pete Ellefson, Carl Lenthe and M. Dee Stewart for helping me develop as a trombonist,
To Dr. Jeff Gershman for all of his guidance in my preparation for the Adagietto,
To the faculty of the Department of Bands and the Music Education Department for their support,
To all of my friends for their encouragement for the past four years,
To you, dear reader, for being here tonight,
And to my family (especially Mom and Dad) for flying 4,000 miles just to watch me play some notes,

Mahalo

Please join me at the reception immediately following my recital, which will be upstairs in room M350.