



SCHOOL OF MUSIC

Presents

David Clary, trombone
Syuzanna Kaszo, piano

Saturday, April 5th, 2025

8:30 PM

PepsiCo Recital Hall

Program

Concerto

I. Allegro guisto

II. Lento, ben ritmoto

III. Allegro moderato

Nino Rota
(1911 - 1979)

Intermission

Vier ernste Gesänge

I. Andante

IV. Andante con moto ed anima

Johannes Brahms
(1833 - 1897)

lovely

Billie Eilish and Khalid (arr. by Albert Clary)
(b. 2001, b. 1998)

Lucas Raulino, violin
Eden Agabs, violin
Jasmine Ong, viola
Olivier Gordon, cello
Skyler Cloyd, piano
Holt Lee, bass
Wes Griffin, drums

WILDFLOWER

Billie Eilish (arr. by Albert Clary)
(b. 2001)

Lucas Raulino, violin
Eden Agabs, violin
Jasmine Ong, viola
Olivier Gordon, cello
Oscar Arenas, guitar
Holt Lee, bass
Wes Griffin, drums

One Matters

Metallica (arr. by Albert Clary)
(est. 1981)

Lucas Raulino, violin
Eden Agabs, violin
Jasmine Ong, viola
Olivier Gordon, cello
Skyler Cloyd, piano
Holt Lee, bass
Wes Griffin, drums

Venice Beach Vibes

David Clary
(b. 2000)

Sweet Addiction

David Clary
(b. 2000)

Can't Drag Me Down

David Clary
(b. 2000)

This recital is given in partial fulfillment of the requirements for an Artist Diploma certificate in Trombone Performance. David Clary is a student of David Begnoche.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Concerto per Trombone e Orchestra (1966)

Nino Rota (1911-1979)

Giovanni "Nino" Rota Rinaldi was an Italian composer, pianist, conductor and academic who is best known for his film scores, notably for the films of Federico Fellini and Luchino Visconti. He also composed the music for two of Franco Zeffirelli's Shakespeare screen adaptations, and for the first two installments of Francis Ford Coppola's *The Godfather* trilogy, earning the Academy Award for Best Original Score for *The Godfather Part II* (1974). During his long career, Rota was an extraordinarily prolific composer, especially of music for the cinema. He wrote more than 150 scores for Italian and international productions from the 1930s until his death in 1979 – an average of three scores each year over a 46-year period, and in his most productive period from the late 1940s to the mid-1950s he wrote as many as ten scores every year, and sometimes more, with a remarkable thirteen film scores to his credit in 1954. Alongside this great body of film work, he composed ten operas, five ballets and dozens of other orchestral, choral and chamber works, the best known being his string concerto. He also composed the music for many theatre productions by Visconti, Zeffirelli and Eduardo De Filippo as well as maintaining a long teaching career at the Liceo Musicale in Bari, Italy, where he was the director for almost 30 years.

The Concerto per Trombone e Orchestra in C was composed by Italian composer Nino Rota in 1966.[1] The concerto is in three movements: Allegro giusto, Lento, ben ritmato, and Allegro moderato.

This concerto was given its premiere performance on March 6, 1969, at the Conservatorio di Musica "Giuseppe Verdi" in Milano, Italy, by trombonist Bruno Ferrari (to whom the work is dedicated), with the Orchestra I Pomeriggi Musicali conducted by Franco Caracciolo. This piece is considered one of the important trombone concertos in the classical repertoire. A performance of the concerto usually lasts around 13 minutes.

Vier ernste Gesänge (1896)

Johannes Brahms (1833-1897)

Johannes Brahms was a German composer, virtuoso pianist, and conductor of the mid-Romantic period. His music is noted for its rhythmic vitality and freer treatment of dissonance, often set within studied yet expressive contrapuntal textures. He adapted the traditional structures and techniques of a wide historical range of earlier composers. His *œuvre* (artwork) includes four symphonies, four concertos, a Requiem, much chamber music, and hundreds of folk-song arrangements and Lieder, among other works for symphony orchestra, piano, organ, and choir. Born to a musical family in Hamburg, Brahms began composing and concertizing locally in his youth. He toured Central Europe as a pianist in his adulthood, premiering many of his own works and meeting Franz Liszt in Weimar. Brahms worked with Ede Reményi and Joseph Joachim, seeking Robert Schumann's approval through the latter. He gained both Robert and Clara Schumann's strong support and guidance. Brahms stayed with Clara in Düsseldorf, becoming devoted to her amid Robert's insanity and institutionalization. The two remained close, lifelong friends after Robert's death. Brahms never married, perhaps in an effort to focus on his work as a musician and scholar. He was a self-conscious, sometimes severely self-critical composer. Brahms saw his music become internationally important in his own lifetime. His contributions and craftsmanship were admired by his contemporaries like Antonín Dvořák, whose music he enthusiastically supported, and a variety of later composers. Max Reger and Alexander Zemlinsky reconciled Brahms's and Wagner's often contrasted styles. So did Arnold Schoenberg, who emphasized Brahms's "progressive" side. He and Anton Webern were inspired by the intricate structural coherence of Brahms's music, including what Schoenberg termed its developing variation. It remains a staple of the concert repertoire, continuing to influence composers into the 21st century.

Vier ernste Gesänge (*Four Serious Songs*), Op. 121, is a cycle of four songs for bass and piano by Johannes Brahms. As in his *Ein deutsches Requiem*, the texts are compiled from the Luther Bible. Three songs deal with death and the transience of life, while the fourth has an outlook of faith, hope and charity. Brahms composed the work in Vienna in 1896 and dedicated it to Max Klinger. The songs were premiered there in the presence of the composer by baritone Anton Sisternans and pianist Coenraad V. Bos. They have been recorded often by both female and male singers. The texts of the first three songs are taken from the Old Testament and deal with death, the transience of life and oppression. The text of the fourth song is taken from the New Testament and is focused on faith, hope and charity. (Text translation on following page)

Program Notes

Vier ernste Gesänge Text Translation

I. Denn es gehet dem Menschen

Denn es gehet dem Menschen wie dem Vieh;
wie dies stirbt, so stirbt er auch;
und haben alle einerlei Odem;
und der Mensch hat nichts mehr denn das Vieh:
denn es ist alles eitel.

Es fährt alles an einen Ort;
es ist alles von Staub gemacht, und wird wieder zu
Staub.

Wer weiß, ob der Geist des Menschen aufwärts
fahre,
und der Odem des Viehes unterwärts unter die Erde
fahre?

Darum sahe ich, daß nichts bessers ist,
denn daß der Mensch fröhlich sei in seiner Arbeit,
denn das ist sein Teil.
Denn wer will ihn dahin bringen, daß er sehe, was
nach ihm geschehen wird?

German text written by Martin Luther

For that which befalleth the sons of men

For that which befalleth the sons of men befalleth
beasts;
as the one dieth, so dieth the other;
yea, they have all one breath;
so that a man hath no pre-eminence above a beast;
for all is vanity.

All go unto one place;
all are of dust, and all turn to dust again.
Who knoweth the spirit of man [...] goeth upward
and the spirit of the beast that goeth downward to
the earth?

Wherefore I perceive that there is nothing better,
than that a man should rejoice in his own works,
for that is his portion.
For who shall bring him to see what shall happen
after him?

Translation © Richard Stokes, author of The Book of
Lieder (Faber, 2005)

IV. Wenn ich mit Menschen und mit Engelszungen redete

Wenn ich mit Menschen - und mit Engelszungen 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.

German text written by Martin Luther

Though I speak with the tongues of men

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.

Translation © Richard Stokes, author of The Book of
Lieder (Faber, 2005)

Program Notes

lovely (2017)

Billie Eilish and Khalid

Billie Eilish Pirate Baird O'Connell known professionally as Billie Eilish, is an American singer and songwriter born and raised in Los Angeles, California. Working alongside her older brother Finneas, her co-writer and producer, she's taken the internet by storm with her haunting vocals and eerily beautiful lyrics and genre-defying production that was poised to breakout.

Khalid (Full name: Khalid Donnel Robinson) became a prominent R&B artist from El Paso, Texas, after Kylie Jenner featured his 2016 hit "Location" on her Snapchat. Khalid's music seemingly boosted into the mainstream, he signed to RCA Records only months after graduating high school, and he released his debut album, *American Teen* on March 3, 2017. The album included the two successful singles, the aforementioned "Location," "Young Dumb & Broke," and another single "Saved."

The highly anticipated "lovely" is the second song on the *13 Reasons Why: Season 2* soundtrack. It premiered in Zane Lowe's *World Record* feature on Apple Music's Beats 1 radio station on April 19th 2018. The track was produced by Eilish's brother FINNEAS, who was with Billie and Khalid when writing the song. The lyrics of the track focus on the duo's attempt to overcome depression. Eilish told Lowe:

"We called it [lovely] because the song was sort of really freaking depressing so then it's like oh, how lovely. Just taking everything horrible like you know what this is great. I'm so happy being miserable."

Despite being released as a single, the song was included on the official soundtrack for season two of the Netflix hit-show *13 Reasons Why*. "lovely" can be heard in the last episode, "Bye", in which the show's main character, Clay Jensen, finally copes with the death of Hannah Baker and decides to part ways with her.

WILDFLOWER (2024)

Billie Eilish

"WILDFLOWER" is the fifth track from Billie Eilish's third studio LP *HIT ME HARD AND SOFT*. She wrote the track with her brother and its producer, Finneas O'Connell. It recounts Eilish's experience comforting a girl after a difficult breakup, then having a romantic relationship with the person that the girl broke up with. The title of the song may be to an allusion to Wildflower Cases, a brand founded by Devon Carlson, who had previously dated Eilish's now ex-boyfriend, Jesse Rutherford, frontman of alternative rock band the Neighbourhood. Billie seems to have befriended Devon Lee Carlson and was seen out with her in 2023.

One Matters (1988 and 1991)

Metallica

Metallica is an American heavy metal band. It was formed in Los Angeles in 1981 by vocalist and guitarist James Hetfield and drummer Lars Ulrich, and has been based in San Francisco for most of its career. The band's fast tempos, instrumentals and aggressive musicianship made them one of the founding "big four" bands of thrash metal, alongside Megadeth, Anthrax and Slayer. Metallica's current lineup comprises founding members and primary songwriters Hetfield and Ulrich, longtime lead guitarist Kirk Hammett and bassist Robert Trujillo. Guitarist Dave Mustaine, who formed Megadeth after being fired from Metallica, and bassists Ron McGovney, Cliff Burton and Jason Newsted are former members of the band.

Metallica first found commercial success with the release of its third album, *Master of Puppets* (1986), which is cited as one of the heaviest metal albums and the band's best work. The band's next album, *...And Justice for All* (1988), gave Metallica its first Grammy Award nomination. Its fifth album, *Metallica* (1991), was a turning point for the band that saw them transition from their thrash roots; it appealed to a more mainstream audience, achieving substantial commercial success and selling more than 16 million copies in the United States to date, making it the best-selling album of the SoundScan era.

Program Notes

One Matters (cont.)

Metallica

On their controversial self-titled album which came to be known as the Black Album, “Nothing Else Matters” was perhaps the greatest example of the new Metallica sound that alienated core fans. Frontman James Hetfield had been taking classical guitar lessons and wanted to show off his fingerpicking skills in the introduction. The song grew out of an extension of a phone call James made with his girlfriend while on tour and he was picking his guitar while on the phone.

While the song does get heavy during the second guitar solo, it is for the most part, a ballad about expressing your feelings, like an Emerson poem: “It was a song for myself in my room on tour when I was bumming out about being away from home. It’s quite amazing, it’s a true testament to honesty and exposing yourself, putting your real self out there, and taking the risk, taking a gamble that someone’s either going to step on your heart with spikes on or they’re going to put their heart right next to it, and you never know until you try. That solidified, I think, that we were doing the right thing, writing from the heart about what we felt, and you can’t go wrong that way.”

The fourth track on Metallica’s ...And Justice for All, is based on the novel Johnny Got His Gun by Dalton Trumbo. There, Joe Bonham, a soldier in World War I, is hit by a landmine explosion that takes away his limbs and face, and becomes a prisoner in his own body – Joe lost his senses and can’t communicate, but is still kept alive by the medical crew. Thus the lyrics follow his plea to be put out of his misery.

A specific passage that inspired the song is: “How could a man lose as much of himself as I have and still live? When a man buys a lottery ticket you never expect him to win because it’s a million to one shot. But if he does win, you’ll believe it because one in a million still leaves one. If I’d read about a guy like me in the paper I wouldn’t believe it, cos it’s a million to one. But a million to ONE always leaves one. I’d never expect it to happen to me because the odds of it happening are a million to one. But a million to one always leaves one. One.”

Venice Beach Vibes (2024)

David Clary

I absolutely love listening to lo-fi hip hop music when I’m trying to study, focus or relax in my free time. The relaxing ambience, the sounds, the beautiful melodies, the drum patterns, the instrumentation, everything about it. The idea for the title of this song came into my head in March 2024, when I found out that I had been accepted into the Los Angeles Music Industry Summer Academy (LAMISA) 2024 Music Production summer program after applying the month before. Being born in southern California and living there until I was 5 years old, I’ve always dreamed of going back and visiting the scenery and family still living there, and even living there at some point in the future.

I went to LA in July 2024 and got to stay right on the Walk of Fame in Hollywood. What took place was the most incredible, eye-opening, and unforgettable two weeks of my life (so far). I got to experience and immerse myself in Los Angeles and the surrounding areas, learned so many new things about the music industry, music production, and more from a group of incredibly talented, prominent, and amazing professionals. But most importantly, I met and became friends with super talented, ambitious, and amazing people from all around the world (who I still miss to this day).

The inspiration for Venice Beach Vibes comes from the weekend beach trip we took to Santa Monica Pier and Venice Beach (Venice Beach is the background picture of the program notes). Once I came back to Texas I was extremely inspired to work on my music during the fall semester, and mastered this song in December 2024. This song, along with my other lo-fi songs, will be released on streaming platforms in the near future.

Program Notes

Sweet Addiction (2025)

David Clary

I love hip hop and R&B. Those are easily my two favorite music genres. When Kendrick Lamar dropped his album GNX back in November 2024, I had the entire album on repeat (and still do to this day). One song on that album stood out to me: luther featuring SZA. Kendrick and SZA singing together in this song, the lyrics hitting me on an emotional level, and the sound of the sample If This World Were Mine by Luther Vandross and Cheryl Lynn with the entire production had me fawning over this song. I was so inspired that I used it as a reference track for this song.

The inspiration for the lyrics came from a few romantic interactions I've had in the past where I was basically infatuated with the person after getting to know them and spending time together. At times, I would start thinking about a future with this person while in the back of my head, I would get a little anxious that I was getting too attached and starting to lose myself and who I was in the process. I even caught myself becoming fearful of them leaving. You get to hear me sing (WOW). I'm planning on releasing this song on streaming platforms in the future as well.

Can't Drag Me Down (2025)

David Clary

After my Los Angeles trip in July 2024, I was extremely optimistic about what life had in store for me in the future. However, life would meet my shining optimism with multiple unforeseen punches that left me in a dark and unknown place, crawling on the ground with my head spinning, and gave me a cruel taste of reality.

In January, I was caught in the middle of an extremely, extremely toxic situation. The past two months have been extremely challenging in ways I never would've imagined. I felt a wide range of emotions: anger, sadness, fear, anxious, frustration, powerlessness, loneliness. But I did my best to push through despite everything I was feeling, stayed positive, and leaned on my family for support.

The title and song lyrics came to me in the middle of March as I was sitting down, thinking about the situation that I was currently in, how I was feeling in that moment, and what I was going to do about it. Instead of feeling sorry for myself and complaining about everything that had taken place, I used my anger in a creative, positive, and inspiring outlet for myself and my music. This is only a short snippet of what I've worked on so far...

I'm grateful for my amazing family, supportive friends and colleagues, and for God for keeping me safe through this experience and empowering me to stay strong, creative, and teaching me just how strong and capable I truly am. Tough times build tougher people.

Chorus:

Devil is trying his best, but he can't drag me down
I got God on my side, you cannot drag me down
What ever you throw my way, you can't drag me down
I'mma winner baby, you can't drag me down

Now I want y'all to say: **"You can't drag me down"**
This is for anyone listening: **"You can't drag me down"**
Say it with your chest: **"You can't drag me down"**
"You can't drag me down", "You can't drag me down"