

Fall 9-19-2010

Marshall University Department of Music presents a Faculty Recital - Michael Stroehler

Michael Stroehler

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DEPARTMENT of MUSIC

Program

presents a

Faculty Recital

Michael Stroeher, trombone

accompanied by

Alanna Cushing, piano

Sunday September 19, 2010

Smith Recital Hall

3:00 p.m.

Sonat, op. 81a

Gunnar de Frumerie
(1908-1987)

- I. Con moto moderato
- II. Andante, tema con variazione
 - Theme: Andante
 - Var. 1: Andante
 - Var. 2: Andante
 - Var. 3: Poco avanti
 - Var. 4: L'istesso tempo
 - Var. 5: Poco più mosso
 - Var. 6: L'istesso tempo
 - Var. 7: Tempo I
 - Var. 8: Adagio, Lugubre e misterioso
 - Var. 9: Tempo di Marcia
 - Var.10: Allegro scherzando
 - Theme: Tranquillo
- III. Allegretto amabile

Intermission

Romance, op. 21

Axel Jørgensen
(1881-1947)

Concert

Launy Grøndahl
(1886-1960)

- I. Moderato assai ma molto maestoso
- II. Quasi una Leggenda, Andante grave
- III. Finale: Maestoso–Rondo, Allegretto scherzando

This program is presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cofa/music

Program Notes

Sonat, op. 81a 1987)

Gunnar de Frumerie (1908-1987)

Swedish Composer Gunnar de Frumerie showed early aptitude as a pianist and was regarded as a child prodigy: on being assigned to learn Johannes Brahms's B-flat major piano concerto, he performed it from memory three days later. He entered Stockholm University at age fifteen and later won scholarships to study in Vienna and Paris. He returned to the University of Stockholm as Professor of Piano in 1945 while pursuing an active solo career.

de Frumerie's compositional influences include Arthur Honegger, Igor Stravinsky, the Romanticism of Brahms, and Swedish folksong, resulting in a unique, highly personal style. He explored every major form of composition, and is most noted for his songs and piano works, including several concertos.

The *Sonat* (Sonata) for trombone and piano has undergone several incarnations. It is derived from de Frumerie's Trombone Concerto, which was originally conceived as a horn sonata. It was later revised as a cello sonata, which was in turn re-revised as a cello concerto. However, de Frumerie was not satisfied with the piece until, working in collaboration with trombone virtuoso Christian Lindberg, the piece found its final form as a trombone concerto. It was to be his final composition: he died two months after its completion.

de Frumerie's *Sonat* is a Post-Romantic tour-de-force, exploring the four-octave range of the trombone and making use of its wide dynamic range and expressive qualities. The first movement, *Con moto moderato* is in sonata form with an introductory cadenza, an extended development and a quiet coda that recalls the opening cadenza. The second movement is cast as a set of ten variations on a theme in the style of a Swedish folksong. The first four variations are elaborations and ornamentations of the folksong theme. The fifth is a fiery diminution of the theme, the seventh an emotionally wrought

augmentation. The eighth variation, marked "Lugubrious and mysterious" uses a plunger mute to produce a far-off echo similar to string harmonics. Variation nine, a fugue marked Tempo di Marcia serves as a transition into the final variation, a wild rhythmic dance that builds in intensity, concluding in what can best be described as a cry of anguish. The coda is a quiet restatement of the original folksong. The third movement is a gentle pastorale reminiscent of Gustav Mahler's *Des Knaben Wunderhorn*, which, toward the end recalls the main theme of the first movement.

Romance, op. 21 1947)

Axel Jørgensen (1881-1947)

Axel Jørgensen spent his childhood in Skanderborg, Denmark, where his father was Director of Music. His early musical education consisted of playing the tenorhorn and the violin. At age sixteen he was awarded a scholarship to the Royal Academy of Music in Copenhagen. Jørgensen's musical career was spent as a violinist and violist in a number of orchestras in Paris and Denmark, including the Tivoli Concert Hall Orchestra and the Royal Opera and Ballet Orchestra. Jørgensen's works for brass instruments include the *Romance*, a three-movement *Suite* for trombone and orchestra, and a brass quintet; all were a product of his friendship with Anton Hansen, principal trombonist with the Royal Orchestra.

The *Romance* was first performed in 1916 by Hansen in an arrangement for trombone and orchestra; the piano version was published in 1921. Unfortunately, the orchestral score and parts were lost in the fire that consumed the Tivoli Concert Hall in World War II.

Concert 1960)

Launy Grøndahl (1886-1960)

Launy Grøndahl was also something of a child prodigy: he began studies in violin and composition at age eight and was playing violin professionally in the Casino Theater Orchestra in Copenhagen by the time he was thirteen. He went on to study composition with

Ernst Bloch, Per Gade and Carl Neilson. He assumed the post of conductor of the Danish Radio Symphony upon its founding in 1925, a position he held until 1956.

Grøndahl composed his trombone concerto, one of the most-performed pieces in the trombone solo repertoire, in 1924 during his last year of study in Italy and dedicated it to his friend Wilhelm Aarkrog, trombonist with the Royal Orchestra of Copenhagen. The concerto is in three movements, each built upon two alternating contrasting themes using a chromatically tonal late-Romantic harmonic language. The first movement alternates between the heroic Maestoso theme and a more lyrical second theme. The second alternates between a chant-like subject in 7/8 and an ethereal second theme in 6/8. The final movement opens with a recitative recalling the first movement, leading to a rondo which alternates between a highly rhythmic statement and a rhythmically free second theme.

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