Fall 9-19-2010

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

Michael Stroeher
Marshall University, stroeher@marshall.edu

Alanna Cushing

Follow this and additional works at: http://mds.marshall.edu/music_perf

Part of the Music Performance Commons

Recommended Citation
Stroeher, Michael and Cushing, Alanna, "Marshall University Department of Music presents a Faculty Recital - Michael Stroeher" (2010). All Performances. 4.
http://mds.marshall.edu/music_perf/4

This Sound Recording is brought to you for free and open access by the Performance Collection at Marshall Digital Scholar. It has been accepted for inclusion in All Performances by an authorized administrator of Marshall Digital Scholar. For more information, please contact zhangj@marshall.edu, martij@marshall.edu.
DEPARTMENT of MUSIC

presents a

Faculty Recital

Michael Stroehrer, trombone

accompanied by

Alanna Cushing, piano

Sunday September 19, 2010
Smith Recital Hall
3:00 p.m.

Program

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
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
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. Jorgensen'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
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 Aarkrogh, 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.

†††

The Marshall University Department of Music is grateful for the support of many families and individuals who help make our department strong and vibrant.

If you would like to support the Department of Music through a donation and assist with student scholarships, academic travel for students and ensembles, or general support of the department please contact:

Melanie Griffis, Director of Development
College of Fine Arts
SH 161/304-696-3686
griffism@marshall.edu