



SCHOOL OF MUSIC

Presents

**Topy Nguyen, trombone**  
**Taiko Pelick, piano**

Thursday, October 29th, 2020

8:30 PM

Program

**Concert pour Trombone et Piano ou Orchestre (1924)**

Launy Grøndahl  
(1886-1960)

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

*Intermission*

**Zwei Fantasiestücke, “Two Fantasy Pieces” Op. 48 (1873)**

Eduard Lassen  
(1830-1904)  
ed. Blair Bollinger

- I. Andacht (Devotion)
- II. Abendreigen (Evening Round Dance)

**Cavatine, Op. 144 (1915)**

Camille Saint-Saëns  
(1835-1921)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music Education in Instrumental Concentration. Mr. Nguyen is a student of Dr. David Begnoche.

## **Concert pour Trombone et Piano ou Orchestre (1924)**

**Launy Grøndahl**

Launy Grøndahl started his professional career at the age of thirteen when he was assigned his first work as a violinist with the Orchestra of the Casino Theatre in Copenhagen. Following in the footsteps of Denmark's most prominent composer, Carl Nielsen, Grøndahl started his work as both a conductor and a composer, becoming the resident conductor of the Danish National Symphony Orchestra as well as writing symphonies, chamber music, and concertos. Written while Grøndahl was spending time in Italy, his trombone concerto has been regarded as one of his best known works and has also cemented itself as one of the major works for the instrument.

The first movement starts prominently with this piece's famous motif that maintains a strict rhythmic structure before transitioning to more fluid and rubato ideas, a musical juxtaposition that will appear frequently throughout the entire concerto. The second movement continues this idea of juxtaposition as it alternates between a darker, less stable andante grave section and a calmer, more delicate mosso section, before surprising the listeners with a dramatic and emotional ad lib figure. The movement ends with a return to the mosso section before fading away completely, as if to depict the idea of remembering someone who has moved on. The third movement starts with a transitional proclamation before introducing the two main musical ideas: a stricter, staccato section versus an espressivo section that has the soloist play free and soar over the accompaniment. After an intense moment of stringendo, this movement ends vigorously with an homage to the famous motif presented at the beginning of the concerto.

## **Zwei Fantasiestücke, "Two Fantasy Pieces" Op. 48 (1873)**

**Eduard Lassen**

After starting his music studies as a child at Brussels Conservatory, Eduard Lassen established himself as a talented and prolific composer with the composition of four operas, two symphonies, and a significant amount of choral music and instrumental pieces. Lassen was also a successful conductor, being recommended the position of music director at the court of Weimar by colleague Franz Liszt and maintaining that position until his retirement in 1895, serving the court for over forty years.

Intended for performance on solo bass trombone, **Zwei Fantasiestücke** is one of the first works that would appear in the Romantic period of bass trombone repertoire. Played on tenor trombone, these two pieces explore the lower range capabilities of the instrument as they regularly remain in the lower side of the tessitura, demanding the performer to be disciplined with resonant and full sounds. The first piece, *Andacht*, starts solemnly as it combines elements of long, sustained melodic figures with fluid, rubato figures, requiring a remarkable amount of tempo and dynamic control from the performer. The second piece, *Abendreigen*, depicts a dance in compound duple using passages that cover a wide range of the instrument, as well as feature figures that are virtuosic and technically demanding.

## Cavatine, Op. 144 (1915)

Camille Saint-Saëns

Camille Saint-Saëns was recognized from a young age as an ace in musical assimilation, memory, improvisation, and composition, catching the eyes of big names such as Rossini, Berlioz, and Wagner. Writing in every music genre that was available in the 19th century, Saint-Saëns was incredibly versatile as a composer, influencing much of the Romantic era himself but being described as a rather reactionary Romantic artist. Finding success in his vast portfolio of orchestral works, concertante works, operas, and solo pieces, Saint-Saëns claimed a significant amount of prestige in his era. Perhaps his most famous work, *The Carnival of the Animals*, is known and regarded highly to musicians and non-musicians alike.

Composed in 1915, near the latter half of Saint-Saëns career, **Cavatine** was written in an attempt to expand the repertoire list of chamber music for wind instruments. Beginning with a brief introduction from the piano, the trombone enters this piece with a powerful statement that traverses the wide range of the instrument, while exploring the mixture of articulations, dynamics, and feel, showcasing the many Romantic influences of Saint-Saëns. As the piece transitions to a *molto espressivo* section and moves to an *andantino* tempo and the key of E major, the triple meter feel is maintained as we reach a musical peak in this emotional second movement. In the recapitulation, Saint-Saëns implements sudden and surprising tonal shifts to the already established melody, before ending this solo with a *stringendo* and a triumphant reinstatement of the first line of this piece.