

The University of Michigan-Flint
Department of Music
presents

Matthew Cocagne, trombone
Dr. Hyekyung Sia Lee, piano
in
Senior Recital

April 7th, 2020, 7:30 pm, French Hall 164

Program

Concerto for Trombone and Military Band (1887)

Nikolai Rimsky-Korsakov (1844-1908)

- I. Allegro vivace
- II. Andante cantabile
- III. Allegro, Allegretto

Sång Till Lotta (1991)

Jan Sandström (b. 1954)

Sonata (Vox Gabrieli) (1973)

Stjepan Sulek (1914-1986)

Intermission

Deux Danses for Trombone and Piano (1954)

Jean-Michel Defaye (b. 1932)

- I. Danse Sacrée
- II. Danse Profane

Concerto for Trombone and Orchestra (1966)

Nino Rota (1911-1979)

- I. Allegro giusto
- II. Lento, ben ritmato
- III. Allegro moderato

In partial fulfillment of the Bachelor of Music Education degree program

The University of Michigan-Flint is a fully accredited member of the National Association of Schools of Music

Concerto for Trombone and Military Band

Nikolai Rimsky-Korsakov (1844-1908) was one of the most famous and influential Russian composers of the late romantic era. As a member of a coalition of other Russian composers, known as “The Mighty Five,” he worked with his colleagues to create a distinct sound for Russian classical music, during a time when nationalism was all the rage. In 1871, he received a position at the St. Petersburg Conservatory where he taught musical theory, harmony, and composition.

For much of his life, he balanced composing and teaching with a career in the Russian military. He served as an officer in the Imperial Russian Navy and later served as a civilian Inspector of Naval Bands. As an inspector he was able to expand his knowledge of woodwind and brass playing, which in turn enhanced his skills as an orchestrator. He used this knowledge to teach students at the conservatory and also to write a book on orchestration.

Rimsky-Korsakov’s *Concerto for Trombone and Military Band* has stood the test of time as one of the most played solo works in the repertoire. The first movement, “Allegro vivace,” starts the piece with a powerful triplet motif that sets the mood for the entire piece. The second movement, “Andante cantabile,” translates to slowly and singingly. This movement captures the lyrical skills of the trombone with a beautiful melody and ends with a cadenza leading into the third movement, “Allegro, Allegretto,” which brings the trombone back to its roots in the military band with a march style closer.

Sång Till Lotta

Swedish composer **Jan Sandström** (b. 1954) grew up in Sweden’s capitol, Stockholm. He studied at the Luleå University of Technology’s Piteå School of Music and completed his musical training at the Royal College of Music in Stockholm, where he studied music theory and composition. In 1989 he was given the position of professor of composition at the Piteå School of Music. Throughout his career, Sandström has worked closely with trombone virtuoso Christian Lindberg and has written several compositions for him.

Sång Till Lotta (Song for Lotta) is a beautiful ballad written for trombone and piano that allows the performer to more or less choose their own adventure through lack of dynamic or expressive markings. This ensures that every performance of the piece is unique from one another.

The story about the piece is presented by the composer as following: “At the time my *Motorbike Concerto* began its global tour, a very close friend’s daughter Lotta, then a little girl, started to play trombone. I told her that I would write a concerto for her too as I did for Christian, when she was a little older - and if she then continued playing the instrument. I did not compose a concerto, but this piece to her birthday, for her to play and for her father to accompany. Lotta did not continue playing trombone, but dedicated her life to other important matters, and is now working for UN in the States and other countries.”

Sonata (Vox Gabrieli)

The Croatian composer, violinist, conductor, and music teacher, **Stjepan Sulek** (1914-1986), graduated from the Music Academy in Zagreb where he studied with the famous Czech teacher, Vaclav Huml, and composition with Biago Bersa, the founder of the modern movement in Croatian music. Sulek was a member of the famous Trio with pianist Ivo Macek and cellist Antonio Janigro, as well as the first violin of the Zagreb quartet.

In 1958 he launched a successful conducting career in which he helped to develop an international reputation for the Chamber Orchestra of Zagreb Radio and Television. He received national and international recognition and was the recipient of numerous awards for his work. He was also a distinguished professor of musical composition and mentor to many leading Croatian composers.

His music includes a balance of technical and musical elements that is often reflective of the tragedy of the human experience and the increasingly absurd circumstances of modern life. His neo-classic works link Baroque polyphony and Romantic period expressiveness, creating a characteristic and recognizable personal compositional style which contrasts powerful dramatic tensions with sincere, lyrical moments.

Sonata (Vox Gabrieli) was commissioned by the International Trombone Association, specifically William F. Cramer, who was a founding member of the organization. The piece balances lyricism and virtuosity all within the span of eight minutes. The interplay of the trombone and piano parts play a vital role in creating the mood for the piece, often having both parts play in opposing meters without being jarring or uncomfortable for the listener. This piece has become a standard for trombone players around the world, despite the time it has spent in publication.

Text by Dubravko Detoni

Deux Danses for Trombone and Piano

French pianist, composer, conductor, and arranger **Jean-Michel Defaye** (b. 1932) was born in Saint-Mandé, Val-de-Marne, just outside of Paris. At the young age of ten he entered the Paris Conservatoire. While in attendance he studied topics like theory, piano, and composition. He worked with world renowned musicians, including Nadia Boulanger. In 1952 he won the prestigious Grand Prix de Rome in musical composition. His most successful compositions were mainly for brass.

Deux Danses for trombone and piano was written in 1954 and was the piece that achieved the most international fame. The first movement, "Danse Sacrée," is a slow, rubato melody that turns into a forward moving gesture becoming a theme and variations of sort and ends with a powerful cadenza and another beautiful lyrical melody. The second movement, "Danse Profane," is based on a samba beat for an upbeat, flashy ending. This piece has always been popular for trombonists worldwide for its balance of technicality and musicianship, and is always a fan favorite among concert goers.

Concerto for Trombone and Orchestra

Giovanni Rota Rinaldi, better known as **Nino Rota** (1911-1979), was an Italian composer, pianist, and conductor who is most well known for his film scores, most notably for his writing for the first two movies of *The Godfather* trilogy, the second of which earned him an Academy Award for best original score.

Throughout 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. In addition to his work with film, he composed ten operas, five ballets, and dozens of orchestral, choral, and chamber works.

Rota's *Concerto for Trombone and Orchestra* was composed in 1966 and premiered in 1969 by trombonist Bruno Ferrari, to whom the piece is dedicated. The first movement, "Allegro giusto," is an energetic opener that showcases the vast capabilities of the trombone. The second movement, "Lento, ben ritmato," is a sombre movement that painfully moves forward that continues to present the virtuosic nature of the instrument. Finally the third movement, "Allegro moderato," is a playful closer that builds all the way to end of the piece. A hidden gem in the trombone literature that is not often programmed, especially for undergraduate level students.

Artist's Statement

In preparation for this recital, I had a number of pieces that I wanted to perform, many of which did not make it onto this program. I was looking to have a diversity of cultural influences in the program, of which I think I achieved quite well, that all had significant contributions to the repertoire for trombone. Italy was one of the first places where the trombone was widely played, but is significantly underrepresented in the repertoire. *Concerto for Trombone and Orchestra* by Nino Rota is one of the only solo works by an Italian composer to be regularly performed.

I was drawn to the piece by the history of the composer and his involvement in composing for films. I wanted a piece that would challenge my technical abilities as well showcase the things I have worked on throughout my four years in undergrad. I think this piece sums up my accomplishments. The piece requires incredible flexibility and technical skill in the first and third movements. Leaps of an octave or more are regular as well as scales and arpeggios at high tempos. It also showcases the work that I have done on lyrical playing and breath management in the second movement. This piece has challenged me in more ways than any other that I have played and I am proud to present.