

ABSTRACT

Title of Dissertation: TROMBONE MUSIC OF SCANDINAVIA: A
STUDY OF TROMBONE SOLO AND
CHAMBER WORKS FROM SWEDEN,
NORWAY, AND DENMARK

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This dissertation project aims to establish Scandinavian trombone solo and chamber works as a major contribution to the trombone repertoire. From the late 19th century to modern day, Scandinavian composers have produced a steady output of trombone works of substantial musical quality. Deep-rooted in the traditions of strong military wind bands, Scandinavia has also produced an unusual number of trombone virtuosos, ranging from those holding positions in leading orchestras, and internationally renowned pedagogues, to trombonists enjoying careers as soloists. In this study I propose that it is the symbiotic relationship between strong performers and traditionally nationalist composers that created the fertile environment for the large number of popular trombone solo and chamber repertoire not seen in any other region besides the Paris Conservatory and its infamous test pieces. I also interpret the selected repertoire through the prism of nationalism and influence of folk music, and

convey that the allure of the mystic Nordic folk influences enhances the appeal of the Scandinavian trombone repertoire to world-wide audiences and performers. The dissertation project was realized over three solo recitals, each showcasing the music of Sweden, Norway, and Denmark respectively. For each program, I looked to choose a standard work from the trombone solo repertoire, a work written for or by a native virtuoso, and a lesser-known work that warrants the attention of other performers for its musical qualities. The recital of Swedish music presented *Mandrake in the Corner* by Christian Lindberg, *Subadobe* by Frederik Högberg, *A Christian Song* by Jan Sandström, and *Concertino for trombone and strings* by Lars-Erik Larsson. The recital of Norwegian music presented *Concerto for Trombone op. 76* by Egil Hovland, *Ordner Seg* by Øystein Baadsvik, *Elegi* by Magne Amdahl, and *Concerto in F major* by Ole Olsen. The recital of Danish music presented *Rapsodia Borealis* by Søren Hyldgaard, *Madrigal* by Bo Gunge, *Romance for trombone and piano* by Axel Jørgensen, *Concerto for trombone* by Launy Grøndahl, and *Three Swedish Tunes* by Mogens Andresen. Through the performance of works from these three countries, the dissertation establishes Scandinavia as a rich source of solo trombone repertoire perpetuated by nationalist composers and virtuosos, as well as providing a brief survey of Scandinavian trombone works of various instrumentation and difficulty levels to be enjoyed by student, professional, and amateur performers and their audience.

The first recital was performed in the Gildenhorn Recital Hall, the second recital also in Gildenhorn Recital Hall, and the third in the Ulrich Recital Hall, all at

the University of Maryland. Recordings of all three recitals can be accessed at the University of Maryland Hornbake Library.

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AND CHAMBER WORKS FROM SWEDEN, NORWAY, AND DENMARK

by

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Chapter 1: Solo and Chamber Works of Sweden

Mandrake in the Corner CL 4b, Christian Lindberg

Trombone soloist, composer, and conductor, Christian Lindberg (b. 1958) composed *Mandrake in the Corner* in 2000 to be released with the Singapore Symphony as the title track on his eponymous solo recording. Besides the piano reduction edition, versions of the work for solo trombone and orchestra, wind orchestra, and brass band exist, as well as versions for two solo trombones with orchestra, wind orchestra, or brass band.

Lindberg is the single most recognized trombone soloist of modern day. Having only started playing the trombone at the age of 17, Lindberg won the position in the Royal Swedish Opera at age 19. By age 20, Lindberg abandoned the orchestral career to pursue his life-long career as a trombone soloist. Since his decision to become a soloist, Lindberg embarked on a pioneering career, with over 60 albums, recording virtually every piece of the standard trombone literature, as well as new commissions and premieres. To date, approximately 82 works have been written for Lindberg, many of which have become important parts of the solo trombone repertoire today. Most notably, his professional relationship with composer Jan Sandström produced new solo works for the trombone. It was also Sandström that encouraged Lindberg to begin composing.

The three-movement work is only Lindberg's second attempt at composition. *Arabenne* for trombone and string orchestra, his first opus at the urging of Sandström, was an instant success and consequently encouraged Lindberg to try a larger scale work. Lindberg was hesitant to try his hand at composition, but these words from Sandström eased him into exploring his compositional creativity:

“Think of yourself as a five-year-old doing a drawing. He does not worry about whether it is good or not. He just does it because he wants to. Nor has he started to compare himself with other people or to copy them. So his drawings are always unique.”¹

Generally, Lindberg's composition follows in the footsteps of modern Swedish compositions, as defined by Wilhem Stenhammar at the turn of the 20th century.² Of all the Scandinavian countries, Sweden's music appears to be the least affected by the explosion of folk music, lacking the nationalist heroes like Grieg in Norway and Nielsen in Denmark. Though Stenhammar and the next generation did not directly use folk influences, many scholars interpret modern Swedish music to be using the “melancholy of Swedish songs and rhythms of Swedish dances.”³ Full of lively rhythms in the outer two movements with a haunting and melancholy second movement, *Mandrake in the Corner* is a prime example of the Swedish' treatment of folk music. It appears as though Lindberg had no clear intention of a story behind the descriptive title *Mandrake in the Corner*. Lindberg began a sketch with the name *Mara Mara*. As the sketch developed, it seemed to resemble the music to a “second-

¹ “CL 4b: Mandrake in the Corner for Trombone and Orchestra (2000),” Christian Lindberg, accessed October 18, 2015, <http://www.tarrodi.se/cl/ruta.asp?show=136>.

² John Horton, *Scandinavian music: a short history* (Westport, CT: Greenwood, 1975), 153-4.

³ Horton, *Scandinavian music*, 155.

rate TV thriller.” Near the end of the compositional process, his own work reminded Lindberg of the old comic strip *Mandrake the Magician*, and thus he settled on the curious title *Mandrake in the Corner*.⁴

Mostly written in his home in Stockholm⁵, the first movement presents the grandiose and archaic-sounding theme that is heard throughout the entire work. The movement is mostly a play on this thematic material, juxtaposed with fast chromatic passages. The first movement explores the trombone’s agility and range, as well as taking advantage of the powerful tone of the instrument. From start to finish, a strong rhythmic drive in both the solo part and the accompaniment creates the feeling of the “TV thriller” that Lindberg himself heard in the sketch.

The second movement was written on holiday at Lindberg’s country home in the Stockholm’s archipelago. The movement starts slowly and stoically. The solo voice acts almost as a part of the accompaniment, carrying on an atonal melody in a pointillistic manner. The movement gradually builds up to a passionate and longing tune in the upper tessitura of the trombone, leading up to the climax. The movement winds down fast in both pulse and range, then quickly builds back up in tempo as a direct segue to the exiting third movement.

Lindberg admits to compositing the third movement on a plane from Singapore to Barcelona on a small synthesizer.⁶ Though not complex in development or musical ideas, this movement is a mad dash from the beginning to the very end, full of excitement for the performer and audience alike. The movement tests the limits

⁴ “CL 4b: *Mandrake in the Corner* for Trombone and Orchestra (2000).”

⁵ “CL 4b: *Mandrake in the Corner* for Trombone and Orchestra (2000).”

⁶ “CL 4b: *Mandrake in the Corner* for Trombone and Orchestra (2000).”

of the trombonist's slide technique and tonguing speed, as well as range and endurance. A brief slow section recalling the thematic material from the first movement provides respite from the mania, but quickly builds back up to the finale, full of exuberant glissandos and trills, without a single dull beat to the very last note.

Subadobe, Frederik Högberg

Frederik Högberg (b. 1971) composed the comical work *Subadobe* in 1993 to be performed at the Framnas Academy. The work was recorded by Christian Lindberg in 1998 on his *Unaccompanied* album. Though the work was first written as a stand-alone piece, it is now called *Subadobe I* as the first part of a five-part series.

Högberg is one of many Scandinavian composers influenced by Christian Lindberg. With a background in rock music, he formally studied composition with Lindberg's long-time collaborator, Jan Sandström at Piteå College of Music.⁷ Högberg also worked as Sandström's assistant during this time, where Högberg undoubtedly learned about the multi-faceted capabilities of the trombone. Högberg has won numerous composition prizes and grants in Sweden, including the largest grant awarded to a Swedish composer for his internet-based opera *Cain's Woman*.⁸

Högberg is often noted for his creativity, playfulness, and humor, and these traits express themselves in his music. Many of his works ask the performer to take on a character, using extended techniques, acting, and taking advantage of spatial sense of the stage. Högberg describes that "the visual parameter of creativity has

⁷ "Frederik Högberg," Gerhman's Musikförlag, accessed October 30, 2015, http://www.gehrmans.se/en/composers/hogberg_fredrik.

⁸ "Frederik Högberg."

always been vital for me. And at times also humour, which incidentally is conspicuous by its absence in contemporary music.”⁹ Despite the visual and special effects, he still considers pulse and rhythm as an integral part of his music. Above all else, a connection with the audience is paramount to Högberg

Subadobe captures the essence of Högberg’s personality and compositional style. The basic inspiration for this work is jazz. Högberg asks the player to invoke the feel of the legendary jazz trombonist Urbie Green in the opening lyrical line. The following section is rhythmical, labelled as “Jazzy.” Here, Högberg asks the performer to “scat like Satchmo”¹⁰ on nonsense syllables resembling the word “subadobe” while punctuating with short low notes on the trombone. This section is undoubtedly humorous, and intends to bring laughter to the audience. An intermittent section has the performer show off his or her acting skills, utilizing the whole of the stage to further engage with the audience, ultimately asking the audience to “clap their hands on 2 & 4,” shouting “everybody now!”¹¹ Though in its essence *Subadobe* is a musically and technically simple piece, it challenges the player to invest in stage presence and commit wholly to the character of the piece.

A Christian Song, Jan Sandström

Jan Sandström (b. 1954) composed *A Christian Song* in 1998 as a dedication to his long-time friend and collaborator, Christian Lindberg. The work was originally written for trombone and piano. The composer soon re-orchestrated the accompaniment into various configurations, including the string quartet in 2010 as

⁹ “Frederik Högberg.”

¹⁰ Frederik Högberg, *Subadobe*, (Stockholm: Edition Tarrodi, 1993), 4.

¹¹ Högberg, *Subadobe*, 3.

heard in the performance. Lindberg recorded the work with a wind ensemble on his album *A Lindberg Extravaganza* in 2011, along with another Sandström /Lindberg classic, *Sang Till Lotta*. Though Sandström does not indicate the alto trombone, most performers, including Lindberg, opt to perform the piece on alto due to the consistently high tessitura, as well as the sweet and delicate nature of the piece.

Sandström is the single most important composer Christian Lindberg has collaborated with. The *Motorbike Concerto* written in 1988 marked the beginning of a fruitful relationship between Lindberg and Sandström, producing over ten concertos and other solo music for the trombone. It is estimated that the *Motorbike Concerto* has been performed over 600 times, making it the most often performed contemporary Swedish orchestral work.¹² Sandström has also collaborated with the celebrated Swedish trumpet soloist, Håkan Hardenberger to produce two trumpet concertos. Sandström is also a prolific composer of opera and especially choral works, having started his music education as a choir boy. He has also composed several chamber pieces of unusual configurations, including *Andletsdrag* for soprano and wind quintet, and *Barajas* for accordion and string quartet.

A Christian Song, though simple in nature, captures what can be interpreted as a pure depiction of the friendship between Sandström and Lindberg. As the title suggests, the work resembles a simple song. Sandström uses the shift of keys to depict the subtle beauty of friendship in an unassuming melody. A shift from the bright key of D-major to a warmer F-major, then abruptly arriving to the coda in B-

¹² “Programme notes Motorbike,” Jan Sandström, accessed Novemebr 12, 2015, <http://www.jansandstrom.com/prog-notes-motor.html>.

major while hinting at a warmer D-flat major evokes strong and complex emotions in a simple and subtle tune.

Concertino for Trombone and String Orchestra op. 45, no. 7, Lars-Erik Larsson

Lars-Erik Larsson (1908-1986) composed *Concertino for Trombone and String Orchestra* op.45, no. 7 in 1955 as part of his 12-part concertino series. Since then, it has become a standard solo repertoire for the trombone, played on both the concert stage with orchestra, and the recital hall with the piano reduction. The work has been recorded by numerous trombone soloists across the globe, including Christian Lindberg, Ralph Sauer, and Ian Bousfield.

Like many 20th century composers such as Stravinsky and Ligeti, Larsson continually explored new musical idioms throughout his compositional career. Larsson studied composition and conducting at the Stockholm Conservatory, and continued on to have a multi-faceted career in music. Though he is most noted as a composer today, he was also a conductor, teacher, radio producer, and music critic, and opera coach, among other things. His early works are often labelled as “Nordic Romanticism”¹³ following in the footsteps of Sibelius. A decisive change in his compositional style happened when Larsson travelled to Vienna to study with Alban Berg in 1929-1930.¹⁴ Berg, along with Schönberg and Webern, was one of the pivotal figures of the atonal and 12-tone trends of the Second Viennese School.

Consequently, his year of study with Berg encouraged Larsson to explore serialism,

¹³ Göran Bergendal, "Larsson, Lars-Erik," *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed March 21, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/16042>.

¹⁴ Horton, *Scandinavian music*, 155.

becoming the first Swedish composer to write serial music with his *Ten Two-Part Piano Pieces* (1932). Much of Larsson's more serious works such as *Musik för orkester* (1948-9) is noted for similarities to the music of Hindemith, especially in terms of polytonality and thematic metamorphosis. With all the various styles Larsson explored successfully, the majority of his works are neoclassical in nature, full of lightness and wit.

Though Larsson composed in almost all genres, from solo piano works, cantatas, to incidental music for radio broadcasts, he is most noted today for his 12 concertinos for all the main instruments of the orchestra, composed between 1934 and 1957. The very first of the series was the saxophone concertino, which along with this *Pastoral Suite* Larsson is most remembered for today. The inspiration for the series of concertinos was his post as director of amateur orchestras during that time. All of the works of the series are written with string orchestra accompaniment, and Larsson had the skilled amateur musicians in mind, and follow the light style of neoclassicism, under the framework of three short movements.

Similarly to Lindberg's, Larsson's work for the trombone can be seen to follow the Stenhammar model for incorporating Swedish folk tunes through the use of melancholy lyricism and lively dance rhythm, seen mostly in the second and third movements respectively. The first movement is labeled Preludium and exhibits cadenza-like qualities for the entirety of the movement. The polytonality in the brief accompaniment interlude and the presentation of the intervallic thematic material in various keys recalls the influence of Hindemith. The second movement is labeled Aria, showcasing the lyricism and beauty of the trombone. This movement

demonstrates the “Nordic Romanticism” that describes much of Larsson’s early works. It also demonstrates Larsson’s ability to seamlessly unfold a melody into a climax, making the movement feel like a single expansive phrase. The third movement, Finale, is the most neoclassical in style of the three movements. It is light, airy, and remains true to the composer’s marking *allegro giocoso*. The movement lacks a tonal center without being atonal, and is constructed with long irregular, comical phrases. To be convincingly showcase of the whimsical character of the movement, the player must demonstrate the utmost agility of articulation and slide technique. The fast pace of the movement comes to a halt in the middle to recall the thematic material from the previous two movements before returning to the *giocoso* style, leading both the performer and audience on a wild chase to the very last note.

Chapter 2: Solo Works of Norway

Concerto for Trombone op. 76, Egil Hovland

Egil Hovland (1924-2013) composed *Concerto for Trombone op. 76* in 1972 for trombonist Per Brevig as a commission from the Bergen Philharmonic.

Hovland was a forward thinking Norwegian composer who sought to break free from the influence of Grieg's nationalistic Romanticism. Scholars such as John Yoell note Hovland as the most forward-looking and imaginative Norwegian composer since World War II.¹⁵ Norwegians today regard Hovland as a most respected church composer, having been an organist at Glemmen Church in Fredrikstad for 50 years.¹⁶ Hovland was exposed to a wide variety of compositional styles, having studied with Brustad, Holmboe, Copland, and Dallapiccola. The majority of his works show influences of Hindemith, Stravinsky, and Bartok, and neoclassicism marks the style of many of his secular and liturgical compositions. However, Hovland explored new sounds and forms the most in his secular instrumental pieces, of which his trombone concerto is a prime example.

Hovland's trombone concerto follows the trend of Scandinavian trombone virtuosos working with leading composers of their country to create works that

¹⁵ John H. Yoell, *The Nordic Sound; Explorations into the Music of Denmark, Norway, Sweden*, (Boston: Crescendo Publishing Co, 1974), 129.

¹⁶ Harald Herresthal, "Hovland, Egil," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed March 21, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/13424>.

become staples in the solo trombone repertoire. Norwegian trombonist Per Brevig has an illustrious career as orchestral player (Bergen Philharmonic, Metropolitan Opera), pedagogue (Juilliard School), soloist, and conductor. Brevig was personal friends with Hovland which accounts for a very close collaboration with the composer on the concerto. Brevig notes that Hovland was not fully aware of the trombone's capabilities as a solo instrument until he began working on his op. 76.¹⁷ Though the concerto makes heavy demands of the player, the difficulty is written in a way that works well for the instrument, which accounts for the success of the collaboration. Furthermore, Brevig is well-versed in extended techniques of the trombone, having explored them in his dissertation titled "Avant-Garde Techniques in Solo Trombone Music: Problems of Notation and Execution."¹⁸ This is also reflected in the colors Hovland explores throughout the piece through the use of mutes, most extensively the harmon mute. In light of the collaboration, Brevig remembers a rather humorous anecdote on how the cadenza in the first movement came to be composed. During the summer of 1972, Brevig visited Hovland at his lakehouse located near Brevig's home town and the two friends went fishing. The concerto inevitably came up in conversation while they fished for shrimp and drank the infamously strong Norwegian liquor, akvavit. The topic of the cadenza in the first movement was discussed. Brevig tells the story with laughter that the more they drank, the more interesting the cadenza became. The cadenza heard today is the final product that the two friends composed together that afternoon on the lake.¹⁹

¹⁷ Per Brevig, personal conversation, February 18, 2016.

¹⁸ "Per Brevig-Biography," Per Brevig, accessed March 4, 2016, <http://perbrevig.net/biography.php>.

¹⁹ Per Brevig.

The first movement captures most strongly the neoclassical style that Hovland is most noted for. The movement is also quite symphonic in terms of the use of accompaniment. The orchestra is an integral component of the score, as it completes the musical ideas of the solo line. In many instances throughout the movement, the solo and accompaniment are woven tightly together, exchanging ideas, and at times the solo trombone provides the accompaniment to the orchestra. This movement best displays the trombone's agility, as it is full of running sixteenth-note passages. There is no strict form, but the music oscillates between the light and agile motifs and the pensive and nostalgic ideas, often using quarter-note triplets in sharp contrast to the running sixteenth notes. Hovland most fully explores the different facets of the trombone in this movement. The full range of the trombone is used, from pedal notes to the extreme limits of the high range. Hovland also uses many mute changes to constantly change the color of the trombone. The music comes to the stop, and the unaccompanied trombone starts a slowly paced cadenza which builds to a drunken frenzy and segues directly into the second movement.

The second movement is perhaps the best example of the "element of chance"²⁰ in regards to form that Hovland is famous for. It starts seemingly without time and rhythm in an eerie lament by the solo trombone full of half-step falling motifs, its eerie mood enhanced with the use of different colors of the harmon mute. The lament slowly builds to a climax, from which a lighter, and almost comical music suddenly arises, with giant leaps in range, and more harshly articulated passages. After this eruption, the music returns to the lament, and builds to an outcry one last time.

²⁰ Yoell, *The Nordic Sound*, 129.

The third movement is built on an unmistakable Norwegian folk dance. Even the most superficial of Ludwig Mathias Lindeman's mid-19th-century collection of Norwegian folk songs, *Aeldre og nyere Fjeldmelodier* reveals the prevalence of the rhythm consisting of dotted-eighth-sixteenths and eighth-note triplets as heard in the opening this movement in all folk dances.²¹ Brevig notes that any Norwegian listener would instantly recognize the dance.²² The solo trombone immediately begins playing a rather simple folk-like tune. The orchestral interlude quickly develops this tune with more complex harmony and rhythm. When the trombone returns, the folk motif is further explored, with fragments of the tune being presented in variations throughout the movement. The variations on the theme gradually spin out of control, with a written in improvisation in the accompaniment that becomes more and more complex and elaborate, then coming to a complete stop. The dance theme triumphantly returns for an exciting finish, ending with loud glissandos climbing higher and higher.

Ordner Seg, Øystein Baadsvik

Øystein Baadsvik (1966-) composed *Ordner Seg (It'll Be Alright)* in 2010. He composed the work for himself to perform on the tuba, and concurrently made editions for horn, trumpet, and trombone/euphonium.

Baadsvik is a world renowned tuba soloist, boasting the title of being the only tubist to this day to enjoy a career solely as a soloist. Since winning the first prize at the Norwegian Soloist Competition at the age of eighteen, Baadsvik single-handedly pioneered the tuba as a solo instrument. By age 20, Baadvisk has soloed with every professional orchestra of Norway, and to this day, he has performed internationally

²¹ Horton, *Scandinavian Music*, 91.

²² Per Brevig.

with orchestras such as L'Orchestre de la Suisse Romande, Singapore Philharmonic, Warsaw Philharmonic, and Taipei National Symphony Orchestra. He gained credit in the international music scene when he won the Geneva competition in 1991 and with his Carnegie Hall solo recital debut in 2006. After his performance of the Vaughan Williams tuba concerto with the Warsaw Philharmonic, a critic wrote: "After listening to the concert with Baadsvik as soloist in the Tuba Concerto of Ralph Vaughan Williams with the Warsaw Philharmonic Orchestra and conductor Christopher Seaman, the reviewer wishes that pianists and violinists should study the tuba for at least one year during his education to learn where to find models for phrasing and rubato tempo."²³ Not only is Baadsvik presenting the tuba as a solo instrument to international stages, but he also works to expand the musical integrity of the tuba as a solo instrument. He premiered over 40 works by composers from all over the world, as well as continually composing new pieces for himself. Through premiering new works and composing for the instrument himself, Baadsvik inevitably came to explore new techniques for the tuba, receiving a two-year grant from the Norwegian government for this work.

Baadsvik is a perfect example of a Scandinavian brass soloist who helped to further his instrument in the field. Not only has Baadsvik's work helped to improve the tuba as a solo instrument, but he is helping to expand the brass repertoire as a whole by making multiple editions of many of his own compositions for various brass instruments. *Ordner Seg* is a perfect example. Originally written for himself and

²³ "Øystein Baadsvik full biography," Øystein Baadsvik, accessed March 4, 2016, <http://www.baadsvik.com/bio/>.

piano, Baadsvik made editions for euphonium/trombone and piano, trumpet and piano, as well as a version for solo trumpet, trombone, or tuba and strings.

Like many of his other compositions, *Ordner Seg (It'll be alright)* has a flavor of Norwegian folk music. True to other Scandinavian compositions tied to nationalism, Baadsvik's work was inspired by the wintry Norwegian scenery. Baadsvik writes: "In Trondheim, where I live, the sun is absent during large stretches of the winter. One day in February I was in my kitchen cooking as the sun shone in through the window for the first time that year. Along with the sun a simple, peaceful melody appeared – like a gift, ready to be orchestrated."²⁴

The work starts with a haunting prelude in the piano that is stagnant with sudden bursts of folk-like ornamentation. The trombone emerges from the stark setting with a simple melody that slowly develops and becomes more passionate, then slowly subdues back to the original form. At the height of the climax, the folk-like melody and harmony makes a quick change to a rock-ballad feel for a brief moment. When the gentle melody comes back after the climax in the trombone, gentle, falling sixteenth-notes in the piano seems to mimic light snow falling in the midst of sunshine.

Elegi, Magne Amdahl

Magne Amdahl (1942-) composed *Elegi* in 1970, and later reworked the score for an orchestral accompaniment in 1979. The work was premiered in 1972 by jazz trombonist, Tore Nilssen on NRK, the Norwegian Broadcast Company. Nilssen also

²⁴ Øystein Baadsvik, *Ordner Seg*, (Ranheim, Norway: Ovation AS, 2010), 11.

premiered the orchestrated version on May 22, 1980 with Amdahl conducting, along with Amdahl's trumpet concertino premiered by Christian Beck, also on NRK with the Norwegian Radio Orchestra.²⁵

Amdahl is a pianist, composer, conductor, and amateur trombone player. He was born and raised in the suburbs of Oslo, going on to study piano at the Music Conservatory in Oslo. He furthered his studies in Brussels, studying with Vladimir Ashkenazy, where he concurrently studied the trombone. The majority of his career was involved with the theaters of Oslo. After five years as the pianist for the Oslo Philharmonic, Amdahl worked as an accompanist with the Norwegian State Opera. From 1970 to 2000, he was the director for the Oslo Nye Theater, directing over 70 productions, and composing for 60 of these productions, including *Journey to the Christmas Star*.²⁶ Though Amdahl worked in mediums of western Classical music, he shows an interest in jazz. Not only did he start his own jazz group, Quick Island Fiasco Jazz Band, but his music reflects jazz influence. The fact that his *Elegi* for trombone was premiered by a jazz trombonist further proves Amdahl's interest in jazz, and provides an interesting consideration for interpretation for the performer. The genre of elegies being a tribute to the passing of loved ones, Amdahl's *Elegi* captures the pain of the loss of a loved one. The entire work can be characterized as outbursts of strong emotions rather than a cohesive succession of phrases. A slow and murky accompaniment sets a dark and grim environment over which the solo trombone voices the pain of loss. Drastic dynamic changes, often going from

²⁵ "Contemporary Norwegian Sheet Music," National Library of Norway, accessed March 5, 2016, http://asp.bibits.no/nb/wsHitList.Asp?sString=FO=amdahl,%20magneAND%20TITLE_DOCUMENT_GROUP_ID=2AND%20searchUnitId0&language=Eng.

²⁶ "Magne Amdahl, Biography," Listen to Norway, National Library of Norway, accessed March 5, 2016, <http://www.listento.no/mic.nsf/doc/art2002101215580255647516>.

pianissimo to forte within just a couple of beats convey emotional distress, while the reoccurring falling motif of C, D-flat, to B-flat expresses lament.

Amdahl suggests that the death of a loved one is not just filled with despair, but the happy memories can bring us brief moments of comfort within the pain. He conveys this through sudden changes of meter to create an illusion of tempo change to that of a lighter and blissful mood, especially emphasized by accents that create a dance-like groove, especially in the piano part. The final return of the lament motif however reminds the listener that the pain of loss is ever-present.

The accompaniment especially expresses Amdahl's interest in jazz. The piano part is full of thickly voiced seventh and ninth chords often found in jazz mediums. Amdahl thus creates a flavor of a jazz ballad in the accompaniment. The occasional use of glissandos in the trombone is also reminiscent of the glissandos would be utilized by jazz trombonists.

Concerto for Trombone in F major op. 48, Ole Olson

Ole Olsen (1850-1927) originally composed his *Concerto for trombone in F major op.48* as a horn concerto in 1886, but came to rework the opus for the trombone in 1905, increasing the difficulty level.²⁷ Scholars place Olsen amongst nationalist Romanticists, following in the footsteps of Grieg. Most of Olsen's career was spent as a conductor for the Norwegian Armed Forces, after he was appointed the

²⁷ "Olsen, Concerto in F for trombone and piano," Cherry Classics Music, accessed March 2, 2016, <http://cherryclassics.com/collections/solos/products/2691>.

music director of the Akershus 2nd Brigade in 1884.²⁸ Today, he is most noted for his collection of marches based on Norwegian folk songs.²⁹ Olsen was extremely active in the Norwegian music circles, remaining a prominent figure until his death.³⁰ Though his career was spent as a military musician, he composed non-military instrumental works and operas, which were extremely popular in Norway during his lifetime. Interestingly, his operas seem to be widely influenced by Wagner, while his instrumental works were more in the style of traditional Romanticism in terms of the Brahms-Wagner dichotomy that prevailed during the Romantic era.³¹

Perhaps, Olsen's reworking of his horn concerto for the trombone can be seen as an early sign of the rich solo trombone repertoire the Scandinavian region was to produce in the coming century. Scholars note the particularly important role of the Norwegian Armed Forces in producing notably strong wind players who went on to gain positions in prominent orchestras such as Bergen Philharmonic.³² Furthermore, military bands were said to have been hugely popular in garrison towns. Looking at that popularity and the fact that respected nationalist musicians such as Olsen and Oscar Borg were in charge, it is easy to see how military bands cultivated a high level of music making for wind and brass instruments. In this kind of environment, one can understand the positive cycle of growing level of brass playing which in turn encouraged composers such as Olsen to write new works the wind musicians.

²⁸ Kari Michelsen, "Olsen, Ole," *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed March 21, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/20331>.

²⁹ Kari Michelsen, "Olsen, Ole."

³⁰ Kristian Lange, Arne Östvedt, *Norwegian Music; a brief survey*, (London: Dobson Books Ltd, 1958), 56.

³¹ Lange, *Norwegian Music; a brief survey*, 71.

³² Lange, *Norwegian Music; a brief survey*, 118.

Olson's trombone concerto is much closer to Classical and early Romantic concertos rather than the more symphonic structure many late-Romantic composers favored. The orchestra functions purely as an accompaniment, except for brief orchestral interludes. The first movement is in sonata form, with the coda modulating to A major (the dominant of d minor) to smoothly transition to the second movement in d minor. One can hear the origins of this work as a horn concerto: the motifs that resemble horn calls appear throughout the movement. The first movement oscillates between heroic horn calls and singing, lyrical lines. The second movement resembles a simple song, set in d minor (the relative minor to the main key of F major). The lilting 6/8 meter in the backdrop of a haunting tune appears to capture the mysterious Nordic scenery as Grieg would have done. The third movement uses the same motivic material from the first movement with extended virtuosic passages. The movement starts strongly in d minor after a smooth transition from the second movement, but quickly modulates back to F major for the triumphant entrance of the trombone with the original thematic material, followed by a series of virtuosic passages. Following the practice of a light and virtuosic third movement of the concerto form, the performer has a chance to show off the agile technique the trombone is capable of. After several modulations and flashy passages, the motif returns in F major for a triumphant conclusion.

Chapter 3: Solo and Chamber works of Denmark

Rapsodia Borealis, Søren Hyldgaard

Søren Hyldgaard (1962-) composed *Rapsodia Borealis* in 2001 for Danish trombone virtuoso Jesper Juul Sørensen. Originally written for trombone and piano, Hyldgaard later made an arrangement for trombone and wind orchestra under the title *Concerto Borealis*. This symphonic version is frequently heard, often paired with Hyldgaard's *Christian Anderson Suite*, *Marche Americana*, or *Tivoli Festival Overture* for wind orchestra.³³

Hyldgaard is primarily a film composer, regarded as Europe's finest screen composer since his film score to *The Eye of the Eagle* caught the world's attention in 1997. His success as a film composer is attested to by an Academy Award nomination for the film *Når livet går sin vej* in 1997, and winning the Danish Academy Award for his score to the film *Den eneste Ene* in 1999. He is also known for several New Age albums, as well as a handful of concert music, especially for wind orchestra. He never formally studied music. He enrolled in the Department of Film and Media Studies at the University of Copenhagen, while occasionally studying theory privately with established teachers in Copenhagen.³⁴ Over the years, Hyldgaard worked as a culture writer, media journalist, and music and film critic. In the early 1980s, Hyldgaard admits to being fully captivated by New Age music, and

³³ "Søren Hyldgaard – Biography," Søren Hyldgaard, accessed March 22, 2016. <http://www.sorenhyldgaard.com/biography/>.

³⁴ "Søren Hyldgaard – Biography."

moved to Aarhus to sign with the record label Fønix Musik. Through the relationship with Fønix Musik, Hyldgaard released a successful New Age album *Flying Dreams*, for which went platinum. Hyldgaard credits the success of the album to the use of acoustic instruments rather than the synthesized sounds typical of the New Age style.

Hyldgaard was inspired to write a trombone solo piece when he heard Danish soloist Jesper Juul Sørensen rehearse the *T-Bone Concerto* by Dutch composer, Johan de Meij at the Tivoli Gardens Concert Hall (where Jørgensen's *Romance for trombone and piano op. 21* was premiered 81 years earlier). He was captivated by Sørensen's virtuosity, lyricism, and most importantly effortless on the instrument.³⁵ *Rapsodia Borealis* is one of the most recent examples of the century-old phenomenon of a Scandinavian virtuoso inspiring a composer of his native country to write a trombone solo work that becomes an instant classic in the repertoire. Four years after Hyldgaard heard him play, Sørensen approached the composer with a request of write a work for him, having heard his popular *Christian Anderson Suite* for wind orchestra.

Rapsodia Borealis is in a loose ternary form, consisting of an exciting semi-dissonant opening, the introduction and variation on a lyrical theme, and the return of the opening material to conclude. Though there are aspects of virtuosity in the piece ranging from extreme high range to light and fast passages, Hyldgaard's main goal for the work is to "emphasize the tender, lyrical side of the modern concert trombone."³⁶ The majority of the piece does precisely that. Hyldgaard explores the lyrical voice of the trombone that sings the cantabile theme. Hyldgaard calls the

³⁵Søren Hyldgaard, *Rapsodia Borealis*, (Amsterdam: Amstel Music, 2002).

³⁶ Hyldgaard, *Rapsodia Borealis*.

lyrical theme “the true song of the North, hence the title which means Rhapsody of the North.”³⁷ As his Romantic predecessors did, Hyldgaard expresses the mysterious and majestic legends and landscapes of Denmark through music. In a sense, Hyldgaard’s work for the trombone exemplifies the two main reasons for the wealth of Scandinavian trombone works in the repertoire today: the composer’s inspiration from a virtuoso from his country, and the use of Nordic sounds that portray the magnificence of mystical Scandinavia as the region’s greatest composers Grieg, Nielsen, and Sibelius did, captivating audiences around the world to this day.

Madrigal, Bo Gunge

Bo Gunge’s (1964-) *Madrigal* is originally a cadenza from the longer work *Star Concerto*, written for Niels-Ole Bo Johansen in 2004 to be recorded for an installation at a Danish planetarium. *Madrigal* is the result of a close collaboration between Gunge and Johansen, with most of the piece utilizing extended techniques dictated by the performer.

Gunge is an active composer in Denmark today, working in multiple genres and media. Gunge studied both drama and composition at the University of Aarhus, graduating in 1997. With a passion for music education, Gunge began teaching music and music theory at both secondary and higher education levels in Aarhus. His worklist shows his diverse interests in different genres of music, from his *Concerto for Piano and Orchestra* premiered by the Aarhus Symphony Orchestra, his electric

³⁷ Hyldgaard, *Rapsodia Borealis*.

guitar solo *A Devil Behind the Mask*, to a *Stabat Mater* for soprano and organ based on a Medieval text translated by Danish priest and hymn writer Holger Lissner.³⁸

Niels-Bo Johansen is a leading trombone soloist and pedagogue living in Denmark today. As with many other Scandinavian virtuosos, Johansen started his career playing in various Danish military bands (1980-84), then moved on to become a co-principal of Aarhus symphony (1983-2000). He is currently a professor of trombone at the Royal Academy of Music in Aarhus. He has recorded ten solo albums, the latest of which (*Identity Problems*) showcases nine unaccompanied pieces written for Johansen by Scandinavian composers including Per Nørgård and Gunge. Johansen writes that Gunge's *Madrigal* mostly utilizes extended techniques, and that is the result of his own proficiency in them, on which Gunge capitalized in the compositional framework of *Madrigal*.³⁹

The first section of the work explores color, tone, and harmony through the extensive use of multiphonics while muted with the harmon mute throughout. Gunge writes short phrases that begin with dissonance that resolves to satisfying major intervals in a cadence-like manner. The second section of the work explores agility through alternate positions on the trombone, often producing a slur-like articulation, and the tones that are closer to the horn than the trombone. Gunge takes the idea of alternate positions further than most composers with the use of alternate positions using the F-attachment valve, which not only creates different colors in the tone, but also allows for more fluidity than the restrictions of positions without using the valve. The piece ends with cadence-like sequences similar to the first section, using the

³⁸ "Soundex," Bo Gunge, accessed March 23, 2016, <http://www.bogunge.dk/Soundex..html>.

³⁹ Niels-Ole Bo Johansen, e-mail message to author, March 22, 2016.

harmon mute. Gunge asks the performer to try to create extra harmonics from the harmon mute as a result of multiphonics, showing his quest for new sounds and colors from the trombone through the use of extended techniques championed by a virtuoso like Johansen.

Romance for trombone and piano, op. 21, Axel Jørgensen

Axel Jørgensen (1881-1947) composed *Romance for trombone and piano, op. 21* in 1916, and the piece was premiered on June 29, 1916 with Anton Hansen on the trombone and the Royal Danish Orchestra. Although Jørgensen originally composed his op. 21 for trombone and piano, he orchestrated the piano part for the premiere.⁴⁰

Jørgensen was mostly an orchestral violist who enjoyed composition in his spare time. He was born into a musical family, his father being a fiddler and music director of his hometown, Skanderborg. Jørgensen studied violin and composition at the Royal Academy of Music in Copenhagen. He gained a position as a violinist in the Tivoli Concert Hall Orchestra in 1916. After a brief stay in Paris playing in various orchestras, Jørgensen returned to Denmark in 1919 and won his long-time post of principal viola in the Royal Danish Orchestra. As a composer, most of his works were written for his colleagues from various Danish orchestras. His *Romance, Suite for trombone and orchestra op. 22*, three other now-lost works, and his method book *24 Improvisations* (a new edition of which is prepared by trombonist Niels-Ole

⁴⁰ Andrew H. Converse, “The contributions of Axel Jørgensen to the solo trombone repertoire of Denmark in the twentieth century” (DMA diss., University of Nebraska, 2009).

Johansen) are all written for long-time trombonist of the Royal Danish Orchestra, Anton Hansen.⁴¹

The relationship between Jørgensen and Hansen is one of the earliest examples of a collaboration between composer and trombone virtuoso that resulted in the growth of the solo trombone repertoire in Scandinavia. Hansen is regarded today as the “father of Scandinavian trombone playing” because of his reintroduction of the slide trombone to Denmark, where the valve trombone was the only option prior to Hansen’s re-introduction. As the principal trombone of the Royal Danish Orchestra from 1905 to 1940, and a professor of trombone at the Royal Academy of Music in Copenhagen from 1916 to 1946, he made a lasting impact on trombone playing in Denmark that is still felt today. Passionate about spreading the use of the slide trombone in Denmark, and frustrated with the lack of non-French solos for the slide trombone, Hansen worked to have new pieces written for the trombone by Danish composers. Today, there are 23 known works written for Hansen.⁴² Before the time of Christian Lindberg, Per Brevig, and Niels-Ole Johansen, Hansen was paving the way for the next generation of trombone virtuosos, and broadening the repertoire of Scandinavian trombone solos.

Jørgensen’s *Romance* is one of the most popular lyrical pieces written for the trombone, heard on at least seven professional recordings, and on many student and professional recitals worldwide today.⁴³ Upon hearing the piece, it is not surprising to

⁴¹ Converse, “The contributions of Axel Jørgensen to the solo trombone repertoire of Denmark in the twentieth century.”

⁴² Converse, “The contributions of Axel Jørgensen to the solo trombone repertoire of Denmark in the twentieth century.”

⁴³ Converse, “The contributions of Axel Jørgensen to the solo trombone repertoire of Denmark in the twentieth century.”

see why a short romance by a relatively obscure composer is beloved by performers and audiences alike. Jørgensen's compositional style takes full advantage of the warmth and beauty of the nationalist Romantic style of Denmark, and the singing, melodic nature of the work highlights the beauty of the trombone sound. The trombone opens the piece alone with a lyrical call, followed by an answer in the piano. The trombone joins the piano to further develop the call and answer motivic material heard in the opening. In free form, the piece is structured by sequencing melodic ideas, and exploring variations of the call and answer motif.

Concerto for trombone and piano or orchestra, Launy Grøndahl

Launy Grøndahl (1886-1960) began composing his trombone concerto in the summer of 1924. The piece was premiered on June 30, 1926 (Grøndahl's birthday) in the Glass Hall at Tivoli Gardens with soloist Vilhelm Aarkrogh of the Royal Danish Orchestra. Grøndahl's trombone concerto is arguably one of the most performed and beloved works for the instrument. There are several versions of the work in existence today, partly due to changes Danish trombonist Palmer Traulsen made, which are followed by most performers today. To hear the piece exactly as Grøndahl wished, one should consult a recording made on August 12, 1954, with Grøndahl conducting and Th. Graa Jørgensen as soloist exists today.⁴⁴

Grøndahl is mostly known as the conductor of the Danish National Radio Symphony Orchestra from 1925 to 1956, who produced pioneering recordings of Carl

⁴⁴ Martin Granau, "Launy Grøndahl's Trombone Concerto: Written for Vilhelm Aarkrogh and the Orchestra at the Copenhagen Zoo," *International Trombone Association Journal* 26.2 (1998): 48-51.

Nielsen's symphonies, as well as the composer of the beloved trombone concerto. He has also composed several stage works, chamber music, piano works, and other instrumental concertos, as well as collecting and arranging a large number of Danish folk dances and fiddler's tunes. Before winning the Jubilee Grant of the Copenhagen Orchestral Association placed Grøndahl on the map as a violinist and conductor, he worked odd conducting jobs, such as directing orchestras at casinos and restaurants.⁴⁵ Upon hearing the news of the grant in the summer of 1924, Grøndahl remarked to the *Danish Musician's Journal* that he "became so ecstatic that [he] composed the whole first movement of [his] concerto for slide trombone."⁴⁶

Grøndahl intended to finish the trombone concerto in time to have it premiered at the popular concert series at the Copenhagen Zoo that very summer of 1924.⁴⁷ This summer concert series showcased an in-house ensemble of strings and winds, of which many players were some of Copenhagen's best musicians, members of the Royal Danish Orchestra and the Danish National Radio Symphony Orchestra. Trombonist of the Royal Danish Orchestra Vilhelm Aarkrogh was one of Copenhagen's elite musicians that performed in the Copenhagen Zoo's concert series. Many of the concerts ended with a showcase of Aarkrogh performing Verdi arias and a popular Paris Conservatory test piece, *Pièce Concertante* by Rousseau.⁴⁸ Thus, Aarkrogh's virtuosity was heard night after night at the Copenhagen Zoo, and

⁴⁵ Granau, "Launy Grøndahl's Trombone Concerto: Written for Vilhelm Aarkrogh and the Orchestra at the Copenhagen Zoo," 48-51.

⁴⁶ Note the specificity of the slide trombone which came to fashion in Denmark after Anton Hansen's work, as opposed to the valve trombone which was losing popularity since Hansen's work.

⁴⁷ Granau, "Launy Grøndahl's Trombone Concerto: Written for Vilhelm Aarkrogh and the Orchestra at the Copenhagen Zoo," 48-51.

⁴⁸ Granau, "Launy Grøndahl's Trombone Concerto: Written for Vilhelm Aarkrogh and the Orchestra at the Copenhagen Zoo," 48-51.

Grøndahl was one of many to have been captivated by his virtuosity, leading him to write the trombone concerto specifically for Aarkrogh.

Unfortunately, Grøndahl could not finish his trombone concerto in time for the last concert at the Copenhagen Zoo for the season. The piece was instead premiered on June 30, 1925 in an eclectic concert presented by the Society of Young Composers, of which Grøndahl was the chairman. Because of the instrumentation on the concert, Grøndahl had to re-orchestrate the score for trombone and wind band. The last-minute nature of the re-orchestration is seen by the hand-written date of June 20, 1925 on the manuscript of the wind band version.⁴⁹

The opening consists sets up a contrast between a forceful theme, introducing the F-E-C-F motif heard throughout the entire work, and the beautifully lyrical theme that undoubtedly holds the Scandinavian flair. The lyrical second movement, entitled *Quasi una Leggenda* appears to be in a free and narrative form, as the title suggests that it should resemble a legend or myth. Much of the movement appears to be modal, capturing the folk element. The third movement opens with a minor version of the lyrical theme heard in the first movement, segueing into a dance-like theme in 6/8 meter, full of syncopation and accents. Grøndahl then introduces a contrasting lyrical theme, again capturing the Scandinavian folk element, especially through the use of ornamental sixteenth-dotted-eighth figures. The two contrasting themes are further explored throughout the movement through modulations, until the original dance theme returns in the original starting key of F-minor, as it spirals out of control on repeated and harshly articulated C, ending abruptly with the F-E-C-F motif.

⁴⁹ Granau, "Launy Grøndahl's Trombone Concerto: Written for Vilhelm Aarkrogh and the Orchestra at the Copenhagen Zoo," 48-51.

Three Swedish Tunes, Mogens Andresen

Mogens Andresen (1945-) composed *Three Swedish Tunes* for the Malmo Symphony trombone section in 1983. This work follows Andresen's several other brass chamber works directly based on Scandinavian folk music including *Three Norwegian Dances* for brass quintet and *Three Norwegian Tunes* for trombone quartet and percussion.

Bass trombonist, composer, pedagogue, and brass historian, Andresen has made a lasting contribution to the brass community, and he captures all the elements of the reason why Scandinavia is such a fertile ground for the trombone repertoire. As was the case with many strong Scandinavian brass players, Andresen started his musical career in the Falster Infantry Regimental Band in Vordingborg, and won the position in the Royal Danish Orchestra in 1974. Soon after, Andresen became a professor at the Royal Danish Academy of Music in Copenhagen, where he formed both the brass ensemble and a big band, and was the chairman of the brass department. Andresen was influential in the chamber music aspect of the brass world as well, being a co-founder of the brass ensembles of the Royal Danish Orchestra, as well as being a sackbut player in many Baroque ensembles in Denmark. Andresen has also researched and published material on the history of brass instruments, covering the entire span from middle ages to the 20th century. As a composer and arranger, his music is quite often performed by the Danish Trombone Quartet, the Danish Brass

Quintet, and the brass ensembles of Danish orchestras and military bands.⁵⁰ His contributions to the brass community was recognized in 2016 with the Neil Humfield Award for Excellence in Trombone Teaching from the International Trombone Association.

His *Three Swedish Tunes* captures Scandinavian composers' fascination with Nordic folk music that started well before the 19th century.⁵¹ Each of the three movements is set to an existing folk song. The first movement entitled "Vem Kan Segla Utan Vind (Who can sail without a breeze?)" begins with solo bass trombone playing the folk song melody. At the end of the phrase, Andresen immediately begins to explore color and texture of the trombone with glissandos mimicking the folk fiddle like the Norwegian Hardanger fiddle.⁵² The music then abruptly goes into a faster tempo, unveiling the melody in a pointilistic manner, passed between all four parts. The original lyrical melody returns with the first trombone soaring in the higher register.

The second movement entitled "Den Blomstertid Nu Kommer (And soon it will be blossom time)" begins stoically, with the use of long sustained chords, portraying the pains of a long nordic winter through individual accented entrances. Out of nowhere, a Nordic fanfare-like section seems to embody the liveliness of Spring. Interestingly, Andresen has each of the four players play their parts in an improvisatory manner. The constantly sounding open-fifth interval creates a sense of togetherness in the midst of organized chaos, while providing a definite folk feeling

⁵⁰ "Om Mogens – Mogens Andresen," Mogens Andresen, accessed March 16, 2016, <http://mogensandresen.dk/om-mogens/>.

⁵¹ Horton, *Scandinavian Music*, 87.

⁵² Horton, *Scandinavian music*, 94.

with the addition of ornaments and the use of modal scales. The movement ends with a chorale in the manner of J. S. Bach, set to the original folk tune. It is interesting to note Andresen's decision to use a chorale at the end of this movement. Since the printing of the first Bible in Danish in 1550 following the Reformation in Denmark and Norway a few decades earlier, many Danish language psalm and service books were printed, with Hans Thomissøn's *Den Danske Psalmebog* being the source of chorales for later hymnals.⁵³ Together with the popularity of playing four-part Bach chorales amongst trombone players, Andresen makes a historically informed and interesting decision.

The last movement, "Gånglåt från Äppelbo (Walking tune from Äppelbo)" starts with energetic open-fifth intervals, and the simple walking tune begins in the first trombone. The melody is traded off between players. And gradually through the use of the flat seventh scale degree (A flat), the straight-forward folk tune is morphed into a mix of jazz and rock styles. The bass trombone starts playing a standard bass line like one would hear in a jazz or rock tune, while the upper three voices play variations of the melody with glissandos, pop rhythm, and jazz-oriented harmonies. The straightforward folk style comes back at a faster tempo, getting faster with each repetition until the final reiteration of the tune to a gospel-like plagal cadence at the end.

⁵³ Horton, *Scandinavian music*, 33.

Recital Program Information

Solo Trombone Music of Sweden

Zenas Kim-Banther, trombone

November 23, 2015

8 pm

Gildenhorn Recital Hall

University of Maryland

Mandrake in the Corner

Christian Lindberg
(b. 1958)

Allegro

Lento-Maestoso-Lento

Vivace

Sophia Kim Cook, *piano*

Subadobe

Frederik Högberg
(b. 1971)

-Intermission-

A Christian Song

Jan Sandström
(b. 1954)

Zach Matteson, *violin*

Lydia Chernicoff, *violin*

Dana Rokosny, *viola*

Brian Kim, *cello*

Concertino for Trombone op. 45 no. 7

Lars-Erik Larsson
(1908-1986)

Preludium: Allegro pomposo

Aria: Andante sostenuto

Finale: Allegro giocoso

Sophia Kim Cook, *piano*

Solo Trombone Music of Norway

Zenas Kim-Banther, trombone

Sophia Kim Cook, piano

March 8, 2016

8 pm

Gildenhorn Recital Hall

University of Maryland

Concerto, op. 76
(1924-2013)

Egil Hovland

Quarter note = 116

Quarter note = 60

Quarter note = 126

Ordner Seg (It'll be alright)
(b. 1966)

Øystein Baadsvik

-Intermission-

Elegi
(b. 1942)

Magne Amdahl

Concerto for Trombone in F major op. 48
(1850-1927)

Ole Olsen

Allegro Moderato

Molto Andante

Allegro Moderato

Trombone Music of Denmark

Zenas Kim-Banther, trombone

Sophia Kim Cook, piano

April 11, 2016

8 pm

Ulrich Recital Hall

University of Maryland

Rapsodia Borealis
(b. 1962)

Søren Hyldgaard

Madrigal
(b. 1964)

Bo Gunge

Romance op. 21
(1881-1947)

Axel Jørgensen

-Intermission-

Concerto for trombone
(1886-1960)

Launy Grøndahl

Moderato assai ma molto maestoso
Andante grave
Maestoso

Three Swedish Tunes
(b. 1945)

Mogens Andresen

Vem Kan Segla Utan Vind (Who can sail without a breeze?)
Den Blomstertid Nu Kommer (And soon it will be blossom time)
Gånglåt från Äppelbo (Walking tune from Äppelbo)

Peter Francis, Christine Purdue, tenor trombones
Zac Hollister, bass trombone

Bibliography

- Amdahl, Magne. *Elegi for trombone og klaver*. Oslo: Musikk-huset A/S, 1975.
- Andresen, Mogens. *Three Swedish Tunes*. Copenhagen: Danish Brass Publishing, 1984.
- Art of Brass Copenhagen. *From the Merry Life of a Spy: Music for Brass Quintet*. Dacapo Records 8.226001, 2003. Compact Disc.
This recording includes Mogens Andresen's *Three Norwegian Dances* for brass quintet. Listening to this recording helped me to solidify Andresen's style and gain a better understanding of his music in preparation for the performance of Andresen's *Three Swedish Tunes* for trombone quartet.
- Bo Gunge. "Soundex." Accessed March 23, 2016.
<http://www.bogunge.dk/Soundex..html>.
This is the audio sample page of Gunge's website. I was able to gain more information about his other instrumental compositions in the introductory paragraph about his own music on this page. As a relatively unknown composer outside of the Danish music circle, it is difficult to gain a sense of his general compositional output and its style. This page of his website provided valuable information to the research.
- Baadsvik, Øystein. *Ordner Seg*. Ranheim, Norway: Ovation AS, 2010.
- Bergendal, Göran. "Larsson, Lars-Erik." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed March 21, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/16042>.
This entry on Larsson provided me with general biographical information on Larsson, as well as his complete works list. The bibliography on this entry helped to find further information on Larsson his *Concertino for Trombone and Strings*.
- Cherry Classics Music. "Olsen, Concerto in F for trombone and piano." Accessed March 2, 2016. <http://cherryclassics.com/collections/solos/products/2691>.
Because there is not a wealth of information on Olsen's trombone concerto, the editor's note on the publisher's site was extremely helpful in gathering basic information on the work.
- Christian Lindberg. "CL 4b: Mandrake in the Corner for Trombone and Orchestra (2000)," Christian Lindberg, accessed October 18, 2015, <http://www.tarrodi.se/cl/ruta.asp?show=136>.
This site included Lindberg's own commentary on the compositional process of *Mandrake in the Corner*. There was also information on becoming a composer, and his close relationship with composer Jan Sandström.

Converse, Andrew H. "The contributions of Axel Jørgensen to the solo trombone repertoire of Denmark in the twentieth century." DMA diss., University of Nebraska, 2009.

Converse' dissertation on the life of Jørgensen especially in relationship with trombonist Anton Hansen was a valuable source in preparing the program notes for Jørgensen's *Romance for trombone and piano*, and for gaining further information on trombonist Anton Hansen and his contributions to Danish trombone playing in the early 1900s.

Gade, Per. "Anton Hansen (1877-1947): Father of Trombone Playing in Scandinavia Part 2." *Brass Bulletin* No. 28, IV (1979): 13-28.

This is an in-depth study of Anton Hansen and his contributions to the trombone in Denmark. The study emphasizes the importance of the slide trombone that Hansen brought back from Germany, when the valve trombone was still popular in Denmark. Through his method books and commissions from composers, Hansen single-handedly propelled the level of trombone playing in Denmark, and the wealth of fine Danish trombonists today is attributed the Hansen. This study was paramount in understanding not only the circumstance in which Jørgensen's *Romance for trombone and piano* has created, but also learning about the large pool of trombone virtuosos that surged in Denmark, and the consequent surge of trombone repertoire by Danish composers.

_____. "Anton Hansen (1877-1947): Father of Trombone Playing in Scandinavia Part 3." *Brass Bulletin* No. 29, 1 (1980): 81-94.

Gerhman's Musikförlag. "Frederik Högberg." Accessed October 30, 2015.

http://www.gehrmans.se/en/composers/hogberg_fredrik.

Being a relatively young composer living today, there are not many sources of Högberg's biography. His publisher, Musikförlag, maintains the most accurate and detailed biography.

Granau, Martin. "Launy Grøndahl's Trombone Concerto: Written for Vilhelm Aarkrog and the Orchestra at the Copenhagen Zoo." *International Trombone Association Journal* Vol. 26, No.2 (1998): 48-51.

Martin Granau is a musicologist that specializes in the early Danish Radio, and composer Launy Grøndahl. This article provides an in-depth study of the circumstances behind the composition of Grøndahl's trombone concerto. He also provides biographical information on Grøndahl not found elsewhere. Granau also addresses the issue of the different editions of the trombone concerto available today, as well as the discrepancy between performance practice and what Grøndahl has originally intended. This was the most useful source in gaining information on Grøndahl and his trombone concerto for my program note.

Grøndhal, Launy. *Concerto for trombone and piano or orchestra*. København : Dan Fog Musikforlag, 1974.

This is the version based on changes made by trombonist Palmer Trausen performance practice. According to the Grøndahl scholar Granau, these changes were not intended and even opposed by Grøndahl.

Gunge, Bo. *Madrigal*. Bo Gunge, 2002.

Herbert, Trevor. *The Trombone*. New Haven: Yale University Press, 2006.

The Trombone provides an extremely comprehensive overview of the trombone and its history. Herbert covers all areas, including specifications of the trombone, technique, origins, and a chapter dedicated to each period of the trombone's history from late Renaissance to modern day.

Herresthal, Harald. "Hovland, Egil." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 21, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/13424>.

The entry on Hovland in Grove Music Online provides the most updated and detailed information about his life and career. Many of sources on Hovland were published during his lifetime in the midst of his career, between 1960-70. This article provides the most complete biography, as well as complete work list and further bibliography.

Högberg, Frederik. *Subadobe*. Stockholm: Edition Tarrodi, 1993.

Horton, John. *Scandinavian music: a short history*. Westport, CT: Greenwood, 1975.

Horton's work is a good starting place to gain a grasp of Scandinavian music. Horton brings the reader through the history of Scandinavian music from its earliest origins (Pre-Christian and Medieval period) to the middle of the 20th century. In this book, the reader gains a clear idea of the importance of nationalism and the study of folk music in the creation of a regional sound. Horton describes in detail the specific music of Norway, Denmark, Finland, and Sweden, in following in the footsteps of the founding fathers of each country's national voices. This book was an excellent starting place to gain a general idea of Scandinavian music and its history to be able to place how the trombone solo repertoire fits into the genre of Scandinavian music.

Hovland, Egil. *Concerto for trombone and orchestra op. 76*. Oslo: Norsk Musikforlag, 1980.

Hyldgaard, Søren. *Rapsodia Borealis*. Amsterdam: Amstel Music, 2002.

Jan Sandström. "Programme notes Motorbike," Accessed November 12, 2015.
<http://www.jansandstrom.com/prog-notes-motor.html>.

This page includes Sandström's own program notes on his most famous trombone work, *Motorbike Concerto*. In these program notes, Sandström discusses his relationship with Lindberg, and the numerous compositions for the trombone their collaboration produced. I was able to gain a personal perspective on the composer, and better understand how the works came to be written.

Jørgensen, Axel. *Romance for trombone and piano op. 21*. Copenhagen: W. Hansen, 1982.

Kaminsky, David. *Swedish Folk Music in the Twenty-First Century; On the nature of tradition in a folkless nation*. Lanham, Maryland, 2012.

Kaminsky's work is an in-depth current study of modern Swedish music of 21st century. He looks at the idea of Swedish folk music, its treatment in Swedish art music in the past, and how it is viewed and utilized by composers living today. The majority of the recital of Swedish music in my own project was by living, 21st century composers. Kaminsky's work helped me to find a new way of interpreting the works, and analyze how the tradition of folk music influenced Lindberg, Holbger, and Sandstrom in their compositions for the trombone.

Kuhn, Hans; Baun Sørensen, Helge. *Defining a nation in song: Danish patriotic songs in songbooks of the period 1832-1870*. København, Denmark: C.A. Reitzel, 1990.

This compilation and analysis of patriotic Danish songs was a useful tool to my analysis of the Danish recital program. Kuhn presents general information on Danish nationalistic songs and their influence on Danish art music. Kuhn also offers an annotated bibliography of all published Danish song books. Kuhn then chose songs that were most frequently published, noting their popularity. He presents the text in Danish, the history and analysis of the song, and an example of the score for each of the songs. Studying the history and analysis, as well as the score of the most popular national songs of Denmark was a paramount research tool for my own research and interpretation for performance.

Lane, G. B. *The Trombone; An Annotated Bibliography*. Lanham: Scarecrow Press, 1999.

Lane's annotated bibliography is a reliable and thorough compilation of publications concerning the trombone. Lane covers a wide range of publications, including periodicals, reviews, books, dissertations, bibliographies, biographies, etc. Lane took on this project in hopes of furthering research on the trombone, and to spark an interest in more trombonists to advance the field of research on the instrument. Each entry includes a citation, annotation, and key words pertaining to the citation to help

further research on the topic. This bibliography was a useful tool for my research because its intent focus on trombone literature helped me to find texts that may be harder to discover, and has led me to useful articles that I could not find through other resources such as RILM or JSTOR.

Lange, Kristian, Arne Östvedt. *Norwegian Music; a brief survey*. Lonon: Dobson Books Ltd, 1958.

The book is a good source of broad overview of Norwegian music, especially of Norwegian composers. Lange touches briefly on folk music. Edvard Grieg is a focal point, spanning from the precursors to Grieg in the early 19th century, his contemporaries to Norwegian composers that came after Grieg. Much of the survey is dedicated to composers of the early to mid-20th century. This book was beneficial to my research for allowing me to gain a general breadth Norwegian composers, from the start of nationalism in folk music studiethrough the course it took from early Romantic era to the beginning of modern music. Both Olsen and Hovland are discussed in the survey, which gives me a clear idea of how the two composers fit into the world of Norwegian music.

Larsson, Lars-Erik. *Concertino for trombone and string orchestra op. 45 nr. 7*. Stockholm : Gehrmans Musikförlag, 1957.

Listen to Norway, National Library of Norway. "Magne Amdahl, Biography." Accessed March 5, 2016.

<http://www.listento.no/mic.nsf/doc/art2002101215580255647516>.

Though well-known in musical circles of Norway, Amdahl lacks international presence, and consequently it was rather difficult to find biographical information on Amdahl. The National Library of Norway maintains biographical information on all known Norwegian composers throughout history and active today. This was the most reliable source of information on Amdahl, his life, and his music.

Michelsen, Kari. "Olsen, Ole." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 21,

2016. <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/20331>.

This entry on Olsen provided me with the most up-to-date biographical information on Olsen. Many of printed books of Scandinavian and Norwegian music such as Horton's work, was outdated. This entry provided me more detailed information on Olsen's life, such as the exact Norwegian military that Olsen directed for most of his musical career.

Mogens Andresen. "Om Mogens – Mogens Andresen." Accessed March 16, 2016.

<http://mogensandresen.dk/om-mogens/>.

Andresen's biography on his own website provided the most in-depth information about his career as trombonist, pedagogue, arranger and

composer. I was able to gain the most complete picture of Andresen as an artist from this biography, in addition to small details gathered from elsewhere during my research.

National Library of Norway. "Contemporary Norwegian Sheet Music." Accessed March 5, 2016.

http://asp.bibits.no/nb/wsHitList.Asp?sString=FO=amdahl,%20magneAND%20TITLE_DOCUMENT_GROUP_ID=2AND%20searchUnitId0&language=Eng.

The National Library of Norway maintains a work list for all known Norwegian composers throughout history and active today. This source was a paramount in terms of finding information on Amdahl's *Elegi*. Being a relatively obscure and underperformed piece, there was not a wealth of information to be found. This database includes premiering performers, ensembles, and dates. From this, I was able to find concrete information on *Elegi* that further helped with analysis and interpretation.

Olsen, Ole. *Concerto for trombone in f major*. Edited by Christian A. Eriksen. Vancouver: Cherry Classics Music, 2014.

Øystein Baadsvik. "Øystein Baadsvik full biography." Accessed March 4, 2016.

<http://www.baadsvik.com/bio/>.

Being an extremely active soloist today, there is a plethora of information on his achievements and advances made for the tuba. His own biography on his website provided the most important information about his life and achievements, as well as press quotes that helped to establish him as a pivotal figure for low brass in my research.

Per Brevig. "Per Brevig-Biography." Accessed March 4, 2016.

<http://perbrevig.net/biography.php>.

The biography on Brevig's website provided the most in-depth information about his career as a performer, pedagogue, and conductor. Being familiar with his biography career helped me to prepare for the phone interview. Although Brevig is well-known in the trombone community, his website included information about his celebrated career that helped me to establish his place as a Norwegian virtuoso for my research.

Quist, Robert. *The History of Modern Swedish Music; an introduction to nineteen composers*. Lewiston, NY: Edwin Mellen Press, 2010.

Quist presents a theoretical approach to iconic Swedish composers from the late Romantic tradition to today. Different from most other sources of my research present historical context, Quist's theoretical approach helped me to better analyze not only the music of Sweden, but other modern works on all three of my dissertation recitals. Most helpful book is that Larsson is one of the nineteen composers showcased in Quist's work. I was able to access a

more advanced theoretical approach to his works, which I could not find in other sources.

Sandström, Jan. *A Christian Song for trombone and strings*. Stockholm: Edition Tarrödi, 2010.

Søren Hyldgaard. "Søren Hyldgaard – Biography." Accessed March 22, 2016. <http://www.sorenhyldgaard.com/biography/>.

As a well-known film composer, many biographies of Hyldgaard exists, but his biography on his website provided a personal look into his journey as a composer. This sort of biography allowed me to see Hyldgaard's personal intent behind his compositions that gave me a better understanding for interpretation of his *Rapsodia Borealis*, as well as providing a personal look into Hyldgaard as a composer.

Svanberg, Carsten. "Danish Trombone Traditions." *International Trombone Association Journal* Vol. 20, No. 2 (1992): 32-33.

This article briefly summarizes the career and impact of two important early 20th-century Danish trombonists; Anton Hansen and his successor at the Royal Conservatory of Music in Copenhagen, Palmer Traulsen. This article was important in understanding the tradition of modern trombone playing in Denmark.

Yoell, John H. *The Nordic Sound; Explorations into the Music of Denmark, Norway, Sweden*. Boston: Crescendo Publishing Co, 1974.

Following Horton's anthology, Yoell's study of Scandinavian music gives a more detailed account Scandinavian composers and their music. The book is divided into two sections. Part one is a broad overview of Scandinavian music from its earliest beginnings to the 20th century. Part two is a thorough showcase of the most influential Scandinavian composers, with a list of exemplary recordings for each. Composers from all three of my dissertation recitals are included in Yoell's list, including Larsson (Sweden), Hovland (Norway), and Jørgensen (Denmark).