

University of Washington
SCHOOL OF MUSIC
presents as its 9th program of the 1988-1989 season

School
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Music
University
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Washington

All on side A



JAMES C. LEBENS
trombone

in a

DOCTORAL RECITAL

accompanied by
Lisa Bergman, piano

Compact disc
LY2
1988
11-20
Dub

CD#14950

November 20, 1988

3:00 p.m.
Brechemin Auditorium

PROGRAM

Ballade for Trombone and Piano, 1940 7:51

Frank Martin
(1890-1974)

Suite V for Violoncello Solo, BWV 1101 3:43

Johann Sebastian Bach
(1685-1750)

Sarabande
Gigue

In Freundschaft, 1977 11:13

Karlheinz Stockhausen
(1928-)

Werk Nr. 46 12/13

INTERMISSION

Choral, Cadence et Fugato 6:15

Henri Dutilleux
(1916-)

for Trombone and Piano

Concerto for Trombone and Piano 14:07

Launy Gröndahl
(1886-1960)

or Orchestra, 1924

+ encore? 2:29

James C. Lebens is a student of Stuart Dempster.

This recital is given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Trombone Performance.

Program Notes

Ballade for Trombone and Piano, 1940

Frank Martin
(1890-1940)

Little more than a local celebrity for the first fifty years of his long life, Geneva born composer Frank Martin emerged in his last few decades as a composer of international stature. The Ballade for Trombone and Piano was a commission from the Concours National Suisse d'Execution Musicale (National Swiss Competition of Musical Execution) in 1940 in Geneva. This work dates from the period when he had evolved his own system of what might be called tonal or harmonic dodecaphony. Martin's mastery of counterpoint is evident as he generates the entire Ballade from two motivic units presented in the introduction; one, an expansive twelve tone row, the other, a pair of rising and descending semitones.

II
OTIF

Suite V for Violoncello Solo, BMW 1101

Johann Sebastian Bach
(1685-1750)

Sarabande
Gigue

Little need be said to familiarize us with the great German master of counterpoint Johann Sebastian Bach. During his lifetime, Bach was an inveterate pipe smoker and also managed to sire twenty-one children. None other than baroque-cello virtuoso Anner Bylsma maintains that the reason Bach wrote the six solo suites for the violoncello was, "probably because there wasn't a good trombonist in the town" (Anner Bylsma's father was once principal trombone of The Hague Philharmonic). Here the Sarabande and Gigue from the Fifth Suite are performed transposed up a perfect fourth in the tradition of the Paris Conservatory.

In Freundschaft, 1977 Werk Nr. 46 12/13

Karlheinz Stockhausen
(1928-)

German composer and leader of the cosmopolitan avant-garde, Karlheinz Stockhausen, interestingly enough at one time studied composition with Frank Martin whose music appeared earlier in the program. In Freundschaft (In Friendship) is composed in three layers - as a horizontal polyphony - and demands a special art of listening. At the beginning is the formula, out of which the entire piece is composed. The formula consists of five limbs separated by pauses. By means of a gradual acceleration on the last interval of the fifth limb (the minor second) a trill develops in the middle register, becoming the line of orientation for the whole composition. The formula then enters in three layers: The limbs in a high, soft, tranquil layer alternate with those in a low, loud, fast layer around trill segments which are heard as a middle layer to which all pitches relate. The trombonist also spatially delineates these three layers. Those who listen closely will discover that the high and low layers are reflections of each other in space and time. They move chromatically towards each other in seven stages, exchanging limbs and uniting into a continuous melody in the

same register. The process twice breaks out in enthusiastic cadenzas: the first time "free" after the third stage, the second time "vehement, happy" after the sixth stage. In some places the tempo is slowed down so much, or a pitch constellation is repeated so quickly, that it is possible to hear into the finest details of the formula, and the beauty of the sound makes one forget the development for a moment. Clear differentiation, relation to a common and constant center, exchange, approaching one another, movement of the lively ascending elements towards the end of the formula: **IN FRIENDSHIP.**

**Choral, Cadence et Fugato
for Trombone and Piano**

**Henri Dutilleux
(1916-)**

French composer **Henri Dutilleux** is currently a professor at the Paris Conservatory. As a composer, Dutilleux has resisted the currents of his time and has found his roots in the music of two generations earlier. The Choral, Cadence (Cadenza) et Fugato is a good example of this, being deeply entrenched in a late impressionistic style. A slow and careful creator, his very small output has won disproportionate respect and admiration.

**Concerto for Trombone and Piano
or Orchestra, 1924**

**Launy Groendahl
(1866-1960)**

After a thorough training as a trumpet player and violinist, Danish composer **Launy Groendahl** studied theory and composition; he was one of Carl Nielsen's favorite pupils. When the Danish Radio Symphony Orchestra was founded in 1925, Groendahl was appointed its first conductor and achieved recognition as a sure and sensitive orchestral leader in this post, which he occupied until 1956. He also won a considerable reputation as a composer. The Trombone Concerto was composed during a period of study in Italy and has been widely performed by reason of its personal and advanced conception. Due to the similarities in style and the genuine scandinavian flavor of the work, many trombonists consider it an "ersatz" Nielsen Concerto for Trombone.

Trombonist **James C. Lebens** is a holder of a Bachelor's and Master's Degree from The Juilliard School in New York. Having recently completed two years as an artist in residence at The Banff Centre, School of Fine Arts, Mr. Lebens is currently a candidate for the Doctor of Musical Arts in Trombone Performance at the University of Washington where he is studying with and teaching assistant to Stuart Dempster. Mr. Lebens has appeared often as a recitalist and clinician, most recently at the Paris Conservatory in France.

Pianist **Lisa Bergman** has received Master's Degrees from both The Juilliard School and The State University of New York at Stony Brook. She has appeared as a chamber musician with several outstanding artists from North America and Europe. Ms. Bergman is currently on faculty at the University of Washington and is an active lecturer speaking on the art of accompanying.

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