

section and leads to a climax in the upper register of the trombone. The final section gently brings the movement to a close by recalling the gentle arpeggios of section two.

The first movement is organized in typical sonata-allegro form: an exposition consisting of several themes, a development section which explores different key areas and elaborates on the themes of the exposition, and a recapitulation of the opening themes in the tonic key.

*Cavatine* was written in 1915 and is the only work Saint-Saëns wrote for solo trombone. The piece quickly became used as a competition and skills test for aspiring trombonists starting in 1922 at a competition sponsored by the Paris Conservatoire. The tertiary form found in the piece consists of a triumphant first section and contains a hemiola rhythm commonly found in French dance music. Grandiose arpeggios and scalar runs add to the character of the section. The second section takes a more introspective approach by relaxing the tempo and forming languidly lyrical phrases. The final section rushes into action by repeating and developing the opening. The piece comes to a conclusion as the trombone articulates the opening theme one final time.

*Special Thanks to:*

*Dr. Russell Ballenger  
Rhonda Gowen  
Kyia Zubke  
Dr. Tom Porter  
Dennis Gowen  
John Bisbee  
Emily Rapkoch  
Kyle Nesler*

The University of Mary  
Music Department  
Presents

## A Junior Trombone Recital

# THOMAS MORTENSON

Rhonda Gowen, piano



February 12, 2016

R.M. Heskett Hall  
Clairmont Center for Performing Arts

## Program

*Elegy for Mippy II* Leonard Bernstein (1918-1990)

*Concerto for Trombone* Launy Grøndahl (1886-1960)

*II. Quasi una Leggenda*

*I. Moderato assai ma molto maestoso*

*Cavatine, Op. 144* Camille Saint-Saëns (1835-1921)

## Program Notes

*Elegy for Mippy II* was written by the beloved American composer, conductor, and educator, Leonard Bernstein. It was commissioned by the Julliard Musical Foundation to be included in collection of brass works. Though these works were written in 1948, they would not be publicly premiered until 1959 in Carnegie Hall by members of the New York Philharmonic. Bernstein based each work after various individuals' pets while dedicating each work to his brother Burton, whom Bernstein affectionately referred to as "Burtie". Due to the death of Burtie's pooch, Mippy, a replacement mongrel was acquired and appropriately named "Mippy II". Unfortunately, Mippy II was hit by a truck and an elegy was created.

Fortunately, *Elegy for Mippy II* is now a standard of trombone repertoire and is unique in that it has a hip blues groove with the accompaniment of a steady foot tap. The piece uses a rough pop tune form of AA'BA". Bernstein uses a variety of polyrhythms to help aid in the creation of rhythmic contrast in each phrase and to separate each section.

As a young violin virtuoso, Launy Grøndahl joined Copenhagen's Orchestra of the Casino Theatre in 1899. He made his living with the orchestra until the year 1924, when he had an extended stay in Italy. There he wrote his most famous work, the *Concerto for Trombone and Orchestra*, being inspired by the elite low brass section of the Orchestra of the Casino Theatre's principle trombonist, Wilhelm Aarkrog, who premiered this trombone standard.

The second movement is comprised of a haunting two-note motive. The repetition of this motive is resolved by gentle arpeggios in the second section. The motive returns in the third