

Stefan Benčić

Junior Recital

24th November 2021, 5:20 pm
YST Concert Hall

Works by:

David
J. E. Barat
Jørgensen



YST

Yong Siew Toh
Conservatory
of Music

Featuring:
Rachel Chen,
Piano

24 November 2021 | WEDNESDAY

Stefan Bencic

Trombone Recital

Rachel Chen, *piano*

Programme

JØRGENSEN

Romance, Op. 21

FERDINAND DAVID

Concertino in E-flat for Trombone and Orchestra, Op. 4

I. Allegro maestoso

II. Marcia funebre (Andante)

III. Allegro maestoso (Tempo primo)

JOSEPH EDUARD BARAT

Andante et Allegro

About The Performer

Stefan Benčić began his trombone studies in 2014 learning from Aleksandar Benčić, trombone professor at the University of Arts in Belgrade. He continued his studies under Miloš Radonjić and later graduated from the Music High School Mokranjac under Nikola Petrović. Stefan has won several international competitions in Serbia and has appeared as soloist with two youth orchestras. He has participated in several music festivals, including Curtis Summerfest, the Verbier Festival and the Hungarian Trombone Camp. Stefan was a member of Youth Philharmonic Orchestra “Borislav Pašćan”, Belgrade Wind Orchestra and has also performed as a substitute musician with the Belgrade National Theatre Opera. In 2019, Stefan was accepted to the Yong Siew Toh Conservatory of Music in Singapore where he is currently studying with Samuel Armstrong and Marques Young.

Programme Notes

JØRGENSEN

Romance, Op. 21

Axel Jørgensen was a Danish composer and violinist who studied at the Royal Danish Academy of Music. He performed with the Copenhagen Philharmonic Orchestra but spent the bulk of his career with the Royal Danish Orchestra, where he performed until the end of his life. It was there that Jørgensen met Anton Hansen, the orchestra's solo trombonist, for whom it is believed Jørgensen composed this work. Jørgensen went on to compose several works for brass instruments, including his Capriccio Orientale for trumpet and orchestra as well as a trombone concerto. Similar to Blacher's Divertimento, Jørgensen also wrote pieces for trumpet, trombone, and piano chamber ensembles.

The Romance for Trombone and Piano was originally premiered in Copenhagen by Anton Hansen with orchestral accompaniment. It was well received upon its premiere, likely due to the beautiful lyricism in both the solo and piano voices. The piece is a tonal work, characterized by dramatic dynamic swells and an almost entirely rubato style.

FERDINAND DAVID

Concertino in E-flat for Trombone and Orchestra, Op. 4

I. Allegro maestoso

II. Marcia funebre (Andante)

III. Allegro maestoso (Tempo primo)

Ferdinand David began his career serving as a violinist at Königsstadt Theatre in Berlin from 1826- 1829. In 1836, David went to Leipzig and became the concertmaster of the Gewandhaus orchestra under Felix Mendelssohn and held this post for the rest of his life. On March 13, 1845, he premiered Mendelssohn's Violin Concerto in E minor, Op. 64, and the piece was dedicated to him after this performance. David was also active as a composer, writing five concertos and other solo works for violin and orchestra as well as concert pieces for various wind instruments.

David's Concertino for Trombone and Orchestra, Op. 4, was composed in 1837. It was dedicated to Karl Traugott Queisser, who was a good friend of David, and also played in the

Gewandhaus Orchestra, where David was the new concertmaster. There are many myths about how this concertino came about, but one of the most probable versions are that David rewrote one of his already mostly finished violin-pieces into this trombone concertino. Queisser initially asked Mendelssohn to write him a Trombone Concerto, but as he did not have the time for it, David might have suggested Mendelssohn to use his composition for this purpose. (If one compares the composition to David's surrounding works [e.g. Op. 3 & 5] there are clearly some parts that are much better composed than otherwise, which leads to a suggestion that Mendelssohn might have "looked it over"). The piece was premiered at the Gewandhaus with Queisser playing the solo part and Mendelssohn conducting. It was an immediate success, both in Germany and abroad.

The second movement was arranged for Violin and Piano by David and was played at his own funeral. The score is written for the following instruments: solo trombone, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

JOSEPH EDUARD BARAT

Andante et Allegro

Joseph Edouard Barat studied music in Paris with Paul Vidal and Emile Pessard. Most of his compositions are for solo wind instruments. His work as a bandmaster with the French Army is thought to have influenced his output of so many pieces for solo wind instruments. Since its beginning, the Paris Conservatory has played a major role in the advancement of wind music in general.

Second trombone teacher, Antoine Dieppo, was accredited for starting the French tradition of trombone teaching. During his tenure, the trombone studio began participating in the annual solo de concours: a competition in which each student was judged and ranked on a performance of the same piece. This movement has been very influential in the history of trombone because it brought many solo works for trombone into the standard repertoire.

Two of Barat's compositions were composed for the Paris Conservatory's annual trombone competition. The first selected composition of his was Piece in Eb Minor in 1923, and again in 1929. His second piece, *Andante et Allegro*, was selected for the annual trombone competition in 1935, and dedicated to Henri Couillaud. This piece was also selected again in 1940, and ever since, it has become a standard in the collegiate trombone repertoire. After 1900, there are only a few composers who were selected multiple years. Barat is unique in that he has written two different pieces for the competition, and they both have been selected twice. The only two other composers who appear as frequent are Alexandre Guilmant, and Philippe Gaubert.

Joseph Barat's music remains a significant part of modern trombone pedagogy and performance. In a 1971 survey, *Andante et Allegro* was shown to be among the top three most performed works of college trombone and euphonium students.

Programme notes by Stefan Bencic.