

Launy Grøndahl (1886-1960)

Dansk dirigent og komponist

Launy Grøndahl blev uddannet privat som violinist og komponist hos koncertmester i Det kgl. Kapel Axel Gade og komponisten Ludolf Nielsen. Han virkede fra 1906 som violinist i det orkester, der var tilknyttet Casino-teatret i København, og blev i 1919 dirigent i Dansk Koncertforening. Efter en studierejse til Frankrig og Italien blev han i 1925 ansat som dirigent for det nystartede radioorkester, det senere Danmarks Radiosymfoniorkester, og her virkede han til 1956. - Han gjorde gennem alle årene en stor indsats for dansk musik, ikke mindst som en fremragende fortolker af Carl Niensens symfoniske værker. Hans banebrydende indspilning med radiosymfoniorkestret af den 4. symfoni var således stærkt medvirkende til allerede i 1950'erne at gøre Carl Nielsen internationalt kendt.

Launy Grøndahl har komponeret en række kammermusikværker bl.a. to strygekvartetter, flere orkesterværker og tre solokoncerter, hvoraf trombonekoncerten fra 1924 til stadighed har holdt sig på repertoiret.

Launy Grøndahl (1886-1960)

Danish conductor and composer

Launy Grøndahl was privately tutored in the violin and composition by Axel Gade, First Violinist of the Royal Orchestra, and the composer Ludolf Nielsen. From 1906 on he worked as violinist in the orchestra associated with the Casino Theatre in Copenhagen, and in 1919 became conductor at the Danish Musical Society. In 1925, after a study trip to France and Italy, he was appointed conductor of the newly-established radio orchestra - later the Danish Radio Symphony Orchestra - and worked there until 1956.

Throughout all these years he made a great contribution to Danish music, not least as an outstanding interpreter of Carl Nielsen's symphonic works. His pioneering recording of the Fourth Symphony with the Radio Symphony Orchestra was a strong contributory factor in making Carl Nielsen an international name as early as the fifties.

Launy Grøndahl composed a number of chamber works including two string quartets, several orchestral works, and three solo concerti, among which the trombone concert of 1924 has constantly remained in the repertory.

Launy Grøndahl: Concerto for trombone and orchestra

Launy Grøndahl composed his trombone concerto in 1924 during a stay in Italy, and had it printed in Milan by G. Ferrario, where it went through two issues.

The work was probably written in response to the high standard of the trombone section of the Royal Orchestra in Copenhagen, with Anton Hansen and the then young Vilhelm Aarkrogh, as the leading members. The concerto is dedicated to Vilhelm Aarkrogh, who was the soloist in the first performance. The work has since won widespread international recognition as one of the standard items in the recent trombone repertory.

The solo trombonist of the Royal Orchestra Palmer Traulsen (1913-1975) added his own very personal touch to his interpretation of the work, and in his 1974 version made various changes in the music which it has become traditional for trombonists to follow. In the present edition, however, the score has in the main been restored to its original form. At a few points, though, the shift of an octave in the solo part suggested by Palmer Traulsen has been retained, but with the textual addition *octava ad libitum*. At the same time the many errors (in the solo part, score, orchestral material and piano arrangement) which flawed previous editions have been corrected.

I am very grateful to the solo trombonist Thorkild Graae Jørgensen for advice and information on the concerto and its correct performance. As a member of the Danish Radio Symphony Orchestra (1941-1989), Thorkild Graae Jørgensen is a close acquaintance of Launy Grøndahl and has several times performed the trombone concerto with the composer himself as conductor.

Important note on tempo: all three movements, at the express wish of the composer, have the same basic tempo (indicated by the metronome rate 80).

*Per Gade, February 1992
Copenhagen/Tokyo*

Launy Grøndahl: Koncert for trombone og orkester

Launy Grøndahl komponerede sin trombonekoncert i 1924 under et ophold i Italien og lod den trykke i Milano hos G. Ferrario, hvor den udkom i to oplag.

Værket er formentlig skrevet under indtryk af den høje standard, som prægede basungruppen i Det kgl. Kapel i København med Anton Hansen og den dengang unge Vilhelm Aarkrogh som de ledende medlemmer. Koncerten er tilegnet Vilhelm Aarkrogh, som også forestod uropførelsen. Den har siden vundet stor international udbredelse som et af den nyere basunlitteraturs standardværker.

Solobasunist i Det kgl. Kapel, Palmer Traulsen (1913-1975) tilføjede koncerten sin helt personlige opfattelse og foretog i sin udgave fra 1974 forskellige ændringer i nodeteksten, som der siden blandt basunister er blevet tradition for at følge. I den her foreliggende udgave er teksten imidlertid ført tilbage til sin oprindelige form. Et par steder er dog den af Palmer Traulsen foreslåede oktavomlægning af solostemmen bibeholdt, men med tilføjelsen »oktava ad libitum«. Samtidig er der foretaget rettelser af de talrige fejl (i både solostemme, partitur, orkestermateriale og klaverudtog), som skæmmer de hidtidige udgaver.

Jeg skylder solobasunist Thorkild Graae Jørgensen en varm tak for råd og oplysninger vedrørende koncerten og den korrekte udførelse. Som medlem af Danmarks Radiosymfoniorkester (1941-1988) har Thorkild Graae Jørgensen et nært kendskab til Launy Grøndahl og har flere gange fremført trombonekoncerten under komponistens egen ledelse. Vigtig note vedr. tempo: alle tre satser har ifølge komponistens udtrykkelige ønske samme grundtempo (angivet ved metronombetegnelsen 80).

*Per Gade februar 1992
København/Tokyo*

CONCERT

Pour Trombone et Piano ou Orchestre

LAUNY GRÖNDAHL (1924)

I.

Moderato assai ma molto maestoso (♩ = 80)

1

TROMBONE

PIANO

5

9

Tempo I

frutato (string.)

dim. dolce rall.

ff pesante

Tempo I

ff

dim.

f pesante

rall.

13

mf

8va

16

17

18

espressivo

8va

Handwritten annotations: Eb, F.

19

20

21

22

cresc.

8va

cresc.

f

Handwritten annotations: Eb, Ab, Db

23

24

25

26

27

mf a piacere accel. e cresc.

f poco dolce e dim.

ff

accel.

morendo

Handwritten annotations: 2, 3

28

29

30

31

poco ril.

a tempo

poco ril.

p

dolce, ma scherzando

Handwritten annotations: 2, 3

rit.

p cantabile molto

Tempo I

tranquillo

con anima

f con anima

tranquillo

mf

f

mf

dolce quasi recit.

Solo (fagot)

mf quasi recit.

dim.

pp cresc.

mf cresc.

rall. ----- **Tempo I**

string. -----

Tempo I

a tempo

Tempo I

ff rit. -----

f

mf

mf

f

f

f

mf2

ff

ffz
(a tempo)

mf

ffz

dim.

4

cantabile

animato

animato

mf

tranquillo

(mf)

tranquillo

string.

ffz

string. un poco

cresc.

Tempo I

ff pesante molto
tutta forza

a piacere
mf espress. molto. accel. e cresc.
rit. (5) a tempo
f pomposo
accel. --- rit.

Campanella 8va
8va
dim.
mf

8va
8va
non ritard.
p.

Tempo I

un poco rit.

dim.

pp

f

ff

mf

mf

mf

f

f

mf

f

mf

pp

a tempo

f ad libit.

mf

f

ff

rall.

f a tempo

II.

Quasi una Leggenda

Andante, grave (♩ = 80)

The first system of the score consists of three staves. The top staff is the vocal line, starting with a half note rest followed by a melodic phrase. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. Dynamics include *mf* and *espress. molto mezza voce*. A handwritten note "No 74" is present above the vocal staff.

The second system continues the piece. It features a *cresc.* (crescendo) marking in both the vocal and piano parts. The tempo remains *Andante, grave*. The system ends with a *mf* dynamic.

The third system includes dynamic markings of *f*, *cresc.*, *rall.*, and *ff dim.*. There are handwritten annotations: "dur" above the vocal staff and "3" above a triplet in the piano parts. The system concludes with a *rall.* (rallentando) marking.

The fourth system begins with a circled number 7 and the tempo change: **Mosso (a due Tempi) (♩ = 46)**. The dynamic is *mp con molta espressione, cantabile*. The system features a triplet of eighth notes in the vocal line and piano accompaniment, with handwritten annotations "Fx", "2", and "3" above it.

14

4 5 6 7

This system contains measures 14 through 17. It features a single melodic line in the upper voice and a piano accompaniment in the lower voice. The piano part consists of a steady eighth-note pattern. Measure numbers 4, 5, 6, and 7 are written above the piano part.

18

dolciss.

8 9 10 11

Es

This system contains measures 18 through 21. It features a single melodic line in the upper voice and a piano accompaniment in the lower voice. The piano part consists of a steady eighth-note pattern. Measure numbers 8, 9, 10, and 11 are written above the piano part. The dynamic marking *dolciss.* is present at the beginning of the system. A handwritten *Es* is written below the piano part.

22

mp

12 13 14 15

This system contains measures 22 through 25. It features a single melodic line in the upper voice and a piano accompaniment in the lower voice. The piano part consists of a steady eighth-note pattern. Measure numbers 12, 13, 14, and 15 are written above the piano part. The dynamic marking *mp* is present at the beginning of the system.

26

16 17 18

rit. pp

This system contains measures 26 through 29. It features a single melodic line in the upper voice and a piano accompaniment in the lower voice. The piano part consists of a steady eighth-note pattern. Measure numbers 16, 17, and 18 are written above the piano part. The dynamic marking *rit. pp* is present at the end of the system. The system concludes with a double bar line and a key signature change to two flats.

Tempo I

30 ⑧ Andante, grave (♩ = 80)

mf

p

mf

cresc.

f maestoso molto

cresc.

ten.

ff

ad lib. (molto drammatico)

molto drammatico

39 ⑨

f imponente

ten. molto

III.

Finale

(♩ = 80)

Maestoso

f marcatisissimo
stretto
molto

⑪
mf recit. ad lib.
molto espress.

rall.
mfz
col 8va basso

fz
dim.
mf dolce
p

fp
dim.
mf
p

RONDO

Allegretto scherzando (♩. = 80)

19

Musical score for measures 19-23. The piece is in 3/8 time and B-flat major. The right hand (RH) features a melodic line with slurs and accents, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The left hand (LH) provides a steady accompaniment of chords with a mezzo-forte (*mf*) dynamic.

24

Musical score for measures 24-28. The RH continues with a melodic line, and the LH accompaniment remains consistent. Dynamics in the LH are marked as mezzo-forte (*mfz*).

29

Musical score for measures 29-33. The RH continues with a melodic line, and the LH accompaniment remains consistent. Dynamics in the LH are marked as mezzo-forte (*mfz*) and include a crescendo (*cresc.*) marking.

34

Musical score for measures 34-38. The RH continues with a melodic line, and the LH accompaniment remains consistent. Dynamics in the LH are marked as mezzo-forte (*mf*) and include a crescendo (*cresc.*). A circled number 12 is present above the RH staff in measure 35. There are handwritten annotations in the LH staff, including "dur" and "ff".

19

fz

This block shows the bass line for measures 19 through 23. It begins with a forte (*fz*) dynamic and consists of a series of eighth notes, mostly on a single pitch, with some grace notes.

mf

This block contains the treble and bass lines for measures 19 through 23. The treble line features a melodic line with slurs and accents, while the bass line provides harmonic support with chords and single notes. A handwritten "loc." is visible on the right side.

4

This block shows the bass line for measures 24 through 28. It continues the rhythmic pattern of eighth notes from the previous section.

f *ff*

This block contains the treble and bass lines for measures 24 through 28. The treble line has a melodic line with slurs and accents, and the bass line provides harmonic support. Dynamics range from *f* to *ff*.

19

f *dim.* *f* *dim.* *mf* *espress. molto*

This block shows the bass line for measures 29 through 34. It includes dynamic markings of *f*, *dim.*, *f*, *dim.*, and *mf*, and ends with the instruction *espress. molto*. A fingering of 5 is indicated for the final note.

ff *mf* *ff* *mf*

This block contains the treble and bass lines for measures 29 through 34. The treble line has a melodic line with slurs and accents, and the bass line provides harmonic support. Dynamics range from *ff* to *mf*.

35

mf *ten.*

This block shows the bass line for measures 35 through 39. It includes dynamic markings of *mf* and *ten.* (tension). A circled G# is written above the first measure.

mf

This block contains the treble and bass lines for measures 35 through 39. The treble line has a melodic line with slurs and accents, and the bass line provides harmonic support. Dynamics range from *mf*.

60

13

Musical score for measures 60-64. The system includes a single bass staff and a grand staff (treble and bass). The key signature is two sharps (F# and C#). Measure 60 has a circled '13' above it. Dynamics include 'ten.' in measure 63. There are slurs and accents throughout.

65

Musical score for measures 65-69. The system includes a single bass staff and a grand staff. The key signature changes to one sharp (F#) in measure 67. Dynamics include 'dim.', 'mf', and 'mfz'. There are slurs and accents throughout.

70

Musical score for measures 70-74. The system includes a single bass staff and a grand staff. The key signature changes to one flat (Bb) in measure 72. Dynamics include 'mfz'. There are slurs and accents throughout.

75

Musical score for measures 75-79. The system includes a single bass staff and a grand staff. The key signature changes to two flats (Bb and Eb) in measure 77. Dynamics include 'subito pp stacc. molto' and a circled 'p'. There are slurs and accents throughout.

14 Poco Mosso

The musical score is written for a string quartet, consisting of two violins, two violas, and two cellos. It is in 3/4 time and the key of D major. The score is divided into several systems. The first system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The third system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The fourth system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The fifth system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The sixth system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The seventh system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The eighth system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The ninth system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tenth system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo is marked 'Poco Mosso'. The score is published by SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK © 1974.

mf

Poco Mosso

mf

dec.

cresc.

cresc.

con fuoco e string.

con fuoco e string.

(string.)

string.

ff

Tempo I

dim.

con sva

pp *rit.*

loco

a tempo

col sva

mf

rit.

dim.

12

Musical staff 12, bass clef. The staff contains a sequence of eighth notes with accents, followed by a quarter note with a slur and a five-finger fingering (5) above it. The dynamic marking *mf* is placed below the staff.

Musical staff 12, treble and bass clefs. The treble clef staff features two measures of eighth notes with slurs and a dynamic marking *mf*. The bass clef staff has a similar rhythmic pattern. A circled measure in the bass clef staff is highlighted with a dashed line.

16

Musical staff 16, bass clef. The staff contains eighth notes with slurs and a dynamic marking *mf*. A *ten.* (tension) marking is placed above the staff.

Musical staff 16, treble and bass clefs. The treble clef staff has eighth notes with slurs and a dynamic marking *mp*. The bass clef staff has a similar rhythmic pattern.

16

21

Musical staff 21, bass clef. The staff contains eighth notes with slurs and a dynamic marking *p*.

Musical staff 21, treble and bass clefs. The treble clef staff has eighth notes with slurs and a dynamic marking *p*. The bass clef staff has a similar rhythmic pattern.

125

Musical staff 125, bass clef. The staff contains eighth notes with slurs and a dynamic marking *pp misterioso*.

Musical staff 125, treble and bass clefs. The treble clef staff has eighth notes with slurs and a dynamic marking *mfz p*. The bass clef staff has a similar rhythmic pattern.

pp

dim. pp

mfz p

p

dim. pp

sf

mf

Tempo I

mfz

mfz

mf

