

Eloquentia

Charles Saenz, Trumpet ~ Solungga Liu, Piano

- 1 **Sonatina** (7:39) Bohuslav Martinů
- 2 **Variations** (8:17) Henri Challan
- Concerto for Trumpet** Charles Chaynes
 - 3 Allegro (4:18)
 - 4 Andante (5:48)
 - 5 Allegro (3:02)
- 6 **Concertino, Op. 41** (9:52) Joseph Jongen
- Trois Mouvements** André Waignein
 - 7 Barcarolle (1:48)
 - 8 Scherzo (5:08)
 - 9 Divertissement (2:16)
- 10 **In the Style of Albéniz** (3:47) Rodion Shchedrin

Eloquentia

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Eloquentia

Charles Saenz

"Eloquentia," by Charles Saenz, is an eclectic mix of music – including some rarely heard compositions. Charles plays boldly when necessary and with great subtlety throughout. Trumpeters and non-trumpeters alike will enjoy listening to "Eloquentia."

James Ackley

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Produced by Charles Saenz. Associate Producer (Recording Sessions), James Ackley. Recorded in Bryan Hall, Bowling Green State University, February 7-8 & March 9-10, 2014 by Chris Aftoora (Recording Engineer). Graphic design by Studio 251. © & ® 2015 Beauport Classical. All Rights Reserved. Unauthorized use of the music or information contained herein is a violation of copyright laws. Beauport Classical, a div. of RJB LLC, Gloucester, MA. www.beauportclassical.com

With a wide-ranging repertoire, pianist **SOLUNGGGA LIU** enjoys an active career as a soloist and collaborator in venues across four continents. Her major performances include Ravel's *Concerto in G Major* with the Taipei Metropolitan Orchestra, a collaborative recital with Paul Merkelo, Principal Trumpet of the Montreal Symphony Orchestra, solo recitals at Taiwan's National Concert Hall, the Goethe Center in Bangkok, the Central Conservatory in Beijing, the Thailand International Mozart Festival, and a chamber concert with new music ensemble Open Gate at Carnegie Hall.

A dedicated performer of new music, Liu has performed music by many composers of our time, including Witold Lutoslawski, Steve Reich, Robert Morris and Gregory Mertl. Her 2010 release, *The Pleasure-Dome of Kubla Khan: Piano Works of Charles Tomlinson Griffes* (Centaur), was praised as having "excellent sound, sensitivity and beguiling color" by the American Record Guide and "thoughtful interpretations" by the prestigious Clavier Companion. Of it, the Seattle Post-Intelligencer wrote, "This is an excellent recording. Liu has done justice to this sometimes overlooked body of work with her playing, as she pays tribute to a unique and evocative composer."

Liu is Associate Professor of Piano at Bowling Green State University. In addition to her dedication to her students at BGSU, Liu maintains a vigorous schedule as a guest teacher and adjudicator at major international conservatories and competitions. She holds a doctoral degree in piano performance from the Eastman School of Music where she studied with Alan Feinberg, Douglas Humpherys and Elizabeth DiFelice.

NOTES

It gives me great pleasure to present this collection of solo works for trumpet and piano. They represent a portion of the literature that Solungga and I have been performing in recital around the world the last few years. I have chosen to include some works that have become mainstays in the trumpet repertoire along with a few that are lesser known.

The works by Henri Challan, Joseph Jongen, and André Waignein were introduced to me by my colleague, George Novak, during my early years at Bowling Green State University. They quickly became favorites of mine and, with the exception of the Jongen, are receiving their first recordings. The Jongen has previously been recorded with trumpet and organ. The *Concerto for Trumpet* by Charles Chaynes is also being presented here for the first time with the composer's piano reduction.

All of these works are exquisite and require a well-defined sense of

eloquence to effectively portray the spirit of each composer and their individual treatment of the trumpet. This is what influenced the title of this recording and I hope our interpretation of these works captures this characterization.

Sonatina by Bohuslav Martinů is a rousing work that exhibits his affinity for the piano. It provides a wonderful opportunity to display Solungga's powerful piano sound and brilliant technique. This establishes a strong foundation with which to articulate the long solo lines across the beautiful mid-range of the trumpet. It is an entertaining dialogue from start to finish. I find the final hymn-like statement to be one of the most difficult passages to perform both fluidly and with strength and character. This work was written three years before Martinů's death, at a time when he had spent several years living in the United States. I can't help but believe that this melody represents a nationalistic homage to his Czechoslovakian heritage.

Henri Challan was long associated with the Paris Conservatory, first as a student and then as a faculty member. In 1936, he was the first and second prize recipient of the Prix de Rome. His *Variations* was written in 1959. It has five distinct sections followed by a lyrical cadenza. The piece begins with a very patient largo that is introduced by the piano before the main theme is stated by the trumpet. The faster variations are agile with the last one having a characteristic jazz feel leading to the cadenza. The work ends with a mirroring largo that briefly restates the opening theme although slightly slower than the opening tempo indication. The piece ends much like the beginning, with piano alone. A beautiful bookend to this set of variations.

The Charles Chaynes *Concerto for Trumpet* is a work that I have been studying, performing, and teaching for 20 years. I grew up listening to the superb recording by Maurice André and much later became familiar with the recording by Eric Aubier upon its re-issue on Compact Disc.

I have been drawn to this piece as it challenges both my own abilities on the instrument and my understanding of this compositional language. Students and colleagues have often asked whether any recordings exist of this work utilizing the composer's piano reduction. I am extremely proud to offer my interpretation of this concerto here with its piano reduction.

The first and third movements of this concerto are exciting and powerful. The cadenza in the first movement is brilliantly structured. It begins with a representation of the main theme and quickly ascends both dynamically and in contour to the end. The cadenza in the third movement is much shorter and prepares a fleeting ending to the work. The second movement has three distinct sections, each beginning with a twelve-tone statement that gives this movement a serialistic trait. This technique influences the vast intervallic relationships within the long melodic lines and lends to a rather ambiguous character.

CHARLES SAENZ has been Professor of Trumpet at Bowling Green State University since 2001 and also serves as Coordinator of the Brass/Percussion Area. His playing has been described as having "perfect agility and character" along with "confidence, accuracy, and wonderful musicianship". Mr. Saenz has performed with such ensembles as the Toledo Symphony, Michigan Opera Theatre, the Toledo Jazz Orchestra, the Sinfonia da Camera of Illinois, The Champaign-Urbana Symphony, the Illinois and Nebraska Brass Quintets, and the Omaha Big Band. He is a member of the Toledo based Tower Brass Quintet and has released one recording with them entitled *Road Trip*.

An active performer at international venues, he has presented recitals and master classes in China, Inner Mongolia, Taiwan, Thailand, Mexico and Brazil. Other performances include the Burgos Chamber Music Festival in Burgos, Spain and the Exploring Brass Ensembles workshop in Kalavrita and Athens, Greece. In 2011, he was a featured artist at the Fifth International Trumpet Festival of China held in Shenyang, China. Of this recital, the International Trumpet Guild wrote, "Saenz has superb control of the instrument and performs with astonishing sensitivity with regard to phrasing, dynamics, and nuance. It was well worth crossing an ocean to hear!" Saenz has also traveled to Monterrey, Mexico to teach at the International Trumpet Camp and Aguascalientes, Mexico as a guest artist for the tenth annual Chamber Music Festival. In addition, he has presented recitals and master classes in Ohio, Illinois, Michigan, Alabama, Oklahoma, Nebraska, Wisconsin, Iowa, South Carolina, and New Mexico. In January 2012, he was featured as a soloist at the annual conference of the New Mexico Music Educators Association.

Saenz is the recipient of various awards including first prize in the 1994 International Trumpet Guild Solo Competition. His students have also been winners in both the ITG Solo Competition and the Orchestral Excerpts Competition. Prior to his BGSU appointment, he was on the faculty of the University of Nebraska Omaha where he served as Coordinator of Brass Studies and Instructor of Trumpet. Saenz holds degrees from New Mexico State University and the University of Illinois.



Joseph Jongen is most recognized for his organ and string compositions. The *Concertino for Trumpet and Piano* is dedicated to Théo Charlier, Professor of Trumpet at the Royal Conservatory of Music in Liège. Charlier's own *Thirty-Six Transcendental Etudes* are a right of passage for any serious student of the trumpet.

This work has some incredibly lush melodic content along with a brilliant heroic character. Like *Variations* by Henri Challan, I find the relationships between the various sections to be well constructed and I especially enjoy the way the composer returns to the opening theme at the end. It is a very challenging work to perform but equally gratifying to do so.

Trois Mouvements by André Waignein is a short work of a playful nature. I enjoy trying to capture the character of each movement in such a brief amount of time.

Waignein's melodic content is quite beautiful, especially the last section of the second movement which is a

personal favorite of mine. The work was dedicated to another well-known trumpeter, Julien Vannetelbosch, Professor of Trumpet at the Royal Conservatory of Brussels. Vannetelbosch himself contributed some wonderful etude books to the trumpet repertoire.

In the Style of Albéniz was originally conceived as a work for piano. It has been adapted by the great Timofei Dokschitzer for trumpet and piano and is often used in recital as an encore piece.

A rather short piece, the opening is bold and then immediately contrasted by a sultry melody. The middle section is reminiscent of a Spanish flavored dance. After a brief return to the opening material, the work ends with a long glissando that serves as an exclamation point to this dazzling piece.

Charles Saenz



Charles Saenz, Producer
James Ackley, Associate Producer (Recording Sessions)
Chris Aftoora, Recording Engineer
Michael Fisher, Piano Technician
Michiko Saiki, Photographer
Mariangela Chatzistamatiou, Photographer (Group)

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Equipment:

Piano, Steinway D
Yamaha 9445CH, C Trumpet
Yamaha 9335CH, Bb Trumpet
Yamaha 8335RS, Bb Trumpet
Bach 1 ½ C Mouthpieces with 22 (C) and 24 (Bb) throats
Mutes by TrumCor and Denis Wick

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