

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

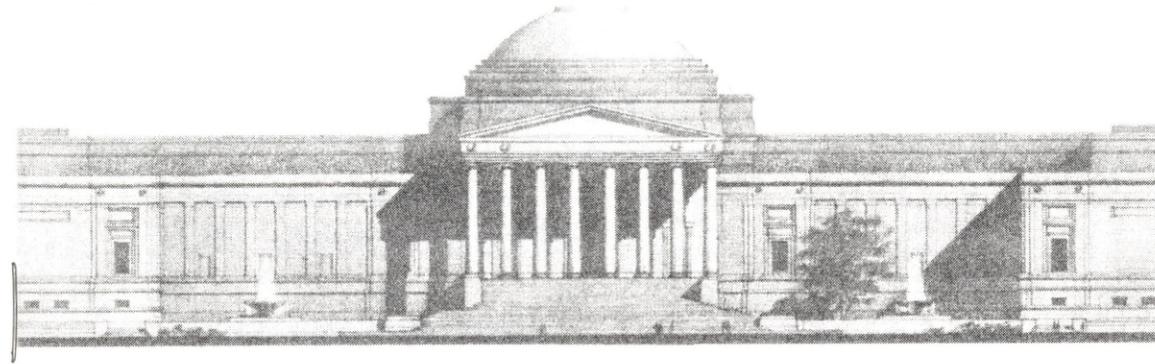
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

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The Sixty-eighth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,755th Concert

Tine Thing Helseth, trumpeter
Steffen Horn, pianist

Presented in cooperation with the Royal Norwegian Embassy
and Norwegian Christmas at Union Station

December 13, 2009
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Bohuslav Martinů (1890–1959)

Sonatine for Trumpet and Piano (1956)

Maurice Ravel (1875–1937)

Pièce en form de Habanera (1907)

George Enescu (1881–1955)

Légende (1906)

INTERMISSION

Frédéric Chopin (1810–1849)

Waltz in C-sharp Major, op. 64, no. 2 (1846–1847)

Edvard Grieg (1843–1907)

From *Slåtter*, op. 72 (1902–1903)

Haugelåt

Harald Sæverud (1897–1992)

Rondo Amoroso, op. 14 (1943)

Kjempeviseslåtten, op. 22 (1943)

Stanley Friedman (b. 1951)

From *Solus* for solo trumpet (1975)

No. 4: Fanfare

Grieg

Haugtussa, op. 67 (1895)

Det Syng (It sings)

Veslemøy (Veslemøy)

Blåbær-li (Blueberry Hill)

Møte (Meeting)

Elsk (Love)

Killingdans (Lambs Dance)

Vond Dag (Bad Day)

Ved Gjøttele-Bekken (At the Gjøttele Brook)

Manuel de Falla (1876–1946)

Siete Canciones populares españolas (1914)

El pano moruno (The Moorish Panorama)

Seguidilla murciana (Dance from Murcia)

Asturiana (Memories of Asturia)

Jota (Spanish Dance)

Nana (Nanny)

Canción (Song)

Polo

The Musicians

TINE THING HELSETH

Born in 1987, Tine Thing Helseth began to play the trumpet at age seven and is now one of the leading soloists of her generation. Helseth has appeared as concerto soloist with various orchestras including Camerata Nordica, Cappella Cracoviensis, Nordwestdeutsche Philharmonie, the Shanghai Symphony Orchestra, the Staatsphilharmonie Rheinland Pfalz, the Vienna Chamber Orchestra, the Wiener Symphoniker, and the Zürcher Kammerorchester as well as all the major Norwegian symphony orchestras. A 2009 Borletti-Buitoni Trust Fellowship winner, Helseth currently studies in Oslo with Arnulf Naur Nilsen.

In 2007 Helseth's debut album of trumpet concertos by Albinoni, Haydn, Hummel, and Neruda received excellent reviews. That same year Helseth was named "Newcomer of the Year" in every genre at the Norwegian Grammy Awards, the first classical performer ever to be nominated. In 2006 she was awarded second prize in the Eurovision Young Musicians Competition in Vienna. The same year she received the prestigious Prince Eugen's Culture Prize in Stockholm, awarded by Crown Princess Victoria of Sweden; the Norwegian Soloists Prize; and was named the Norwegian Broadcasting Soloist of the Year. In 2005 she was appointed Musician of the Year in Norway.

Helseth has appeared at Bergen International Festival, Festspiele Mecklenburg-Vorpommern, the Risør Festival of Chamber Music, the Schleswig-Holstein Music Festival, and the Usedom Musikfestival. In 2007 she was awarded "the Luitpold Prize" as the most outstanding and interesting young artist of the year at the Kissinger Summer Festival.

An active advocate for classical music among the younger generations, Helseth was recently named "Born to Play" Ambassador for The Norwegian Band Federation. Helseth is also the artistic leader of the all-female ten-piece ensemble tenThing Brassensemble.

STEFFEN HORN

Born in 1976 and raised on the west coast of Norway, Steffen Horn represents a new generation of pianists. He started playing the piano at age six, and was a longtime student of Astrid Ellingsen at the Haugesund Music School. In 1993 he won the Norwegian Youth Piano Championship, then continued his studies with Jiri Hlinka. In 1996 Horn won second prize in the Smetana International Piano Competition in the Czech Republic. He continued his studies at the Barratt Due Institute of Music in Oslo, where he received the soloist diploma with honors in 2002.

Horn has given concerts in Angola, China, the Czech Republic, Egypt, Germany, Iran, Italy, Norway, Poland, Russia, Slovakia, and Venezuela. In 2002 he gave his debut performance at Oslo University and his London debut in Wigmore Hall. Both engagements received enthusiastic ovations from the audience and the press. He has performed as a soloist with the Cairo Symphony Orchestra, the Hradec Králové Philharmonic Orchestra in the Czech Republic, the Norwegian Radio Orchestra, the Orchestra Simon Bolivar in Venezuela, the Oslo Philharmonic Orchestra, and the Stavanger Symphony Orchestra. Horn has collaborated with conductors Stephan Barratt-Due, Ingar Bergby, Rolf Gupta, Terje Boye Hansen, Susanna Mälkki, Alfredo Rugeles, and Kjell Seim.

Since 2000 Horn has been one of the Norwegian “Statoil Musicians,” a sponsorship title shared by Norwegian world class artists Truls Mørk and Leif Ove Andsnes. In 2007 Horn released his fifth CD, *KONSERT*, on the Norwegian label El to international acclaim, and garnered comparisons to the recordings of Sviatoslav Richter and Emil Gilels, two of the greatest pianists of the twentieth century.

Tine Thing Helseth and Steffen Horn appear at the National Gallery by arrangement with Pro Arte International Management of Bergen, Norway.

Program Notes

One of the more prolific composers of the twentieth century, Bohuslav Martinů has a distinct and almost immediately recognizable style. His highly individual personal voice can be attributed largely to the fact that his first twelve years were spent living with his family in a tower high above the Bohemian city of Polička. Despite this isolation—his father was a cobbler, fire-watcher, and bell-ringer—he showed early musical talent and in 1906 the local community raised funds to send him to the conservatory in Prague. Not suited to academic life, Martinů did poorly in his studies and was repeatedly suspended for bad attendance, but he took great advantage of the cultural opportunities surrounding him in Prague and continued to learn on his own. Eventually he made his mark as a violinist, and while on tour with the Czech Philharmonic Orchestra in Geneva, London, and Paris, he began to explore his compositional abilities.

Composed in 1956, the *Sonatine for Trumpet and Piano*, came into being while Martinů was living in the United States. The single-movement work draws upon Stravinsky’s neoclassicism as well as the jazz rhythms Martinů encountered frequently in New York.

Maurice Ravel, whose mother was from the Basque region, had a lifelong fascination with Spanish music and culture. He frequently used Spanish forms in his compositions, as he did when he wrote the *Pièce en form de Habanera*. Originally composed as a vocalise, or song without words, for voice and piano, it is replete with scales, trills, and has a challenging piano accompaniment. It proved valuable to many performers as a virtuosic etude, and was soon transcribed by Ravel for cello and piano. Since his death other composers have transcribed it for almost every instrument.

Romanian composer George Enescu began his musical life as a child prodigy violinist. At age fourteen, after earning the silver medal from the Vienna Conservatory, he went to Paris to continue his violin studies and study composition with Jules Massenet (1842–1912) and Gabriel Fauré (1845–1924). The works for which he is best known are his two *Romanian Rhapsodies*, based on folk songs from his homeland, but his compositional

style was always influenced by his years in Paris. *Légende* holds an important place in the somewhat limited solo trumpet repertoire, as a piece that allows the trumpeter to showcase both the lyrical and technical capabilities of the instrument. It was dedicated to and premiered by Merri Franquin (1848–1934), a professor of cornet at the Paris Conservatoire, who worked to introduce the trumpet and the cornet as more soloistic, chromatic instruments.

Chopin's *Waltzes*, op. 64, of which there are three, were some of the last pieces he composed before his illness made it impossible for him to continue his work. These pieces, though titled *Waltzes*, are too short to be considered danceable, and are actually character pieces in the form of a waltz. The *Waltz in C-sharp Major*, op. 64, no. 2, written in ABA form, contains perhaps the most melancholy of all melodies written by Chopin.

Grieg's *Slåtter*, op. 72, is based on a group of seventeen Norwegian peasant dance tunes, which were part of the repertoire of the famed Hardanger fiddle player, Knut Dale (1849–1909). At the request of Dale, Grieg transcribed the dance tunes for piano in 1902–1903. Øystein Sommerfeldt (1919–1994) orchestrated three of the dances in 1979, emphasizing the folk element and utilizing the tambourine to bring out the dance rhythms.

Harald Sæverud, the most prolific and well-known Norwegian composer since Grieg, studied piano and harmony at the Musical Academy in Bergen, and published his first piece in 1919. The following year he attended the Berliner Hochschule für Musik, where he studied under Friedrich Ernst Koch and Clemens Kraus, after which he returned to Bergen and earned his living playing the piano and teaching. The works that he composed at this time showed the influence of Brahms and Bruckner, but by 1943, when Sæverud composed the works included in this program, he had begun to experiment with other musical styles. After the Nazi invasion of Norway, Sæverud was driven to begin composing music that was characteristically Norwegian, with works such as *Shepherd's Tune Variations*, *Festa campestre* and *Sinfonia dolorosa*. In 1952 Sæverud was inducted into the Swedish Musical Society, and in 1957 he was granted knighthood in the Order of Saint Olaf, first-class.

Composer, performer, and conductor Stanley Friedman's works have been performed by l'Ensemble Intercontemporain in Paris, the Los Angeles Philharmonic Chamber Music Society, the Memphis Symphony Orchestra, and the New Zealand Symphony Orchestra as well as major soloists in festivals around the world. Widely known for his music for brass, Friedman has won awards and commissions from the International Trumpet Guild, the International Horn Society, and the International Trombone Association as well as commissions from leading soloists and ensembles. His *Solus* for unaccompanied trumpet has been designated required contemporary repertoire for solo competitions in Munich, Germany and Toulon, France. A recipient of the doctor of musical arts degree in composition from the Eastman School of Music, Friedman has held faculty positions at universities around the world. From 1998 to 2001 Friedman taught at the Interlochen Arts Academy in Michigan.

Grieg was almost as prolific as a composer of songs as he was of piano music. He wrote many songs for solo voice and piano for his wife, Nina. He considered her to be the best interpreter of his vocal music, and they toured extensively together. His songs are almost always strophic in form, with simple yet lyrical melodies. In later years, he began to experiment more with piano accompaniment, including longer interludes and new harmonies. Grieg spent the summer of 1895 writing most of the pieces that comprise the song cycle based on Arne Garborg's (1851–1924) epic poem *Haugtussa*. Grieg was thoroughly enchanted when he first read the poetry, which impressed him as "a sea of unborn music." Five of the eight published songs were orchestrated by Sparre Olsen (1903–1984). The songs tell of a young shepherdess' first encounter with love and describe the landscape and people of western Norway.

Widely considered the most distinguished Spanish music of the early twentieth century, Manuel de Falla's output was small but rich in content. Most of his music was geared for the stage, and his style is difficult to pinpoint. His earliest influences came from Spanish folk music, Renaissance Spanish church music, and early Spanish opera. In 1907 he went to Paris and became enchanted by Debussy, Ravel, and Dukas' use of impressionism.

Returning to Madrid in 1914, Falla worked to apply the things he had heard in France to the Spanish idiom. In addition, he had become fascinated by harmonic studies, in the course of which he developed theories about the ineffectiveness of classical harmonic structure in folk music. It was during this time that he composed his *Siete Canciones populares españolas*, in which he tried to capture various folk styles and sounds. The songs were premiered in 1915, with the composer at the piano. The composer Ernesto Halffter (1905–1989) subsequently orchestrated the pieces, and they have since been transcribed for many combinations of instruments.

Program notes by Danielle DeSwert Hahn

Upcoming Concerts at the National Gallery of Art

**National Gallery of Art Vocal Ensemble
and
National Gallery of Art Chamber Players
Christmas Concert**

Music by Johann Sebastian Bach
and Michael Praetorius

December 20, 2009
Sunday Evening, 6:30 pm
West Building, West Garden Court



Sharon Isbin, guitarist

Music by Albéniz, Granados,
Tárrega, and other composers

December 27, 2009
Sunday Evening, 6:30 pm
West Building, West Garden Court