

LAWO
CLASSICS

TINE
THING HELSETH

Seraph

ENSEMBLE ALLEGRIA



Eric Ewazen was born in 1954 in Cleveland, Ohio. His composition teachers included Samuel Adler at the Eastman School of Music and Gunther Schuller at the Tanglewood Music Festival. He studied with Milton Babbitt at the Juilliard School, where he has been a member of the faculty since 1980. After the diverse experiences derived from his studies with these composers, Ewazen settled on a tonal idiom. This personal evolution, together with his idiomatic and skilful solo-writing, manifest in his many concertos for a wide range of solo instruments, has endeared him to performers and audiences. Players from the world's greatest orchestras have performed as soloists in his works, many of which are available on CD.

Ewazen's *Concerto for Trumpet and Strings* (1990) originated as a quintet for trumpet and strings before he arranged the piece as a concerto, but it has been frequently performed in both versions. The lyrical quality of the trumpet is predominant throughout. There is more angular writing mid-way through the opening Allegro moderato, but the composer's reference to Bartók (in his own notes) applies to the harmonic language and clearly not to that composer's more abrasive or uncompromising aspects. Ewazen has written: "My style I refer to as twentieth/twenty-first-century Neo-Romanticism. I enjoy expressivity and lyricism and use those qualities frequently in the trumpet's melodic line." Regarding the influences upon his own music, he mentions "the great composers of the 20th century, including Debussy, Ravel, Bartók, Stravinsky, Prokofiev, Hindemith, Britten, Copland, Bernstein and Ives. My heritage is Ukrainian and Polish and I grew up hearing a lot of the folk music of those countries. Some of the rhythmic gestures in my music show the energetic sound-world of those countries as well!" Of the first movement

he refers to the "virtuosic, playful trumpet line" The second movement [Scherzo] has "a swirling melodic motion, with melodies in both the strings and the trumpet playfully intertwining." The third movement is "a heartfelt elegy, where the trumpet now sings a poignant melody, and the strings provide sombre yet powerful chords as an accompaniment". Of the Allegro agitato fourth movement he writes "both trumpet and strings have "strong, bold gestures", contributing to "a dramatic, energetic finale."

Composer and trumpeter *Rolf Wallin* was born in Oslo in 1957. He studied with Finn Mortensen and Olav Anton Thommessen at the Norwegian Academy of Music (1980–82) and subsequently with Roger Reynolds, Vinko Globokar, and Joji Juasa at the University of California, San Diego (1985–86). Regarded as a leading Scandinavian composer of his generation, he is also an unusually versatile performer who appears with ensembles whose repertoire ranges from early music to avant-garde. As a composer he combines computer-generated systems and mathematical formulae with an intuitive approach. His brief *Elegy* (2009) for trumpet and strings, a work of conservative idiom but powerful eloquence, effectively exploits the lyrical potential of the trumpet. Wallin has commented: "*Elegy* was written for the funeral of my sister Erna, who died all too early. The funeral took place in the beautiful 800-year-old stave church of Lom, Norway. I played the trumpet."

Born in North Ayrshire in 1959, *James MacMillan* is one of the most prolific of contemporary British composers and is also active as a conductor. He studied composition with Rita

McAllister, Kenneth Leighton and John Casken. Many of his works – not merely his choral music – have been inspired by his strong Roman Catholic faith, while traditional Scottish music has also been a consistent creative thread. His first widely acclaimed major work was *The Confession of Isobel Gowdie*, premiered at the 1990 BBC Proms. His extensive output includes five symphonies, operas, concertos for various instruments and a tremendous body of choral music. He was knighted in 2015. MacMillan's trumpet concerto entitled *Epiclessis* dates from 1993 (rev. 1998). *Seraph*, written in 2010 and dedicated to Alison Balsom, he describes as a concertino, adding: "A seraph is a celestial being or angel, usually and traditionally associated with trumpets." Of the opening movement he writes: "Firstly we hear brusque, angular chords accompanying a jaunty trumpet melody which contains dotted rhythms, running semiquavers and fast repeated notes. The second idea is more lyrical, incorporating rising 4ths and falling 3rds." In the central Adagio the principal melodic material is played by solo violin or tutti strings, while the soloist, Macmillan writes, "seems to ruminate introspectively with oppositional and contrary lines. The movement subsides in a quasi-improvisatory duet between solo trumpet and violin." The composer's own note continues: "The final movement, marked marcato e ritmico, is based on a closely worked canonic idea, which first appears on low strings, giving a somewhat ungainly sensation at the outset, and a more fulsome arching melody marked cantabile e sonore. The trumpet part is peppered with little military fanfares. Eventually the music settles down to a cadenza-like passage, where the soloist is accompanied by tremolando strings, before the principal canonic theme is recapitulated on the violins and violas."

The Armenian composer and pianist *Alexander Arutunian* (1920–2012) wrote various orchestral works, an opera, a concerto for flute and strings and a concertino for piano and orchestra. He won many awards over a forty-year period. He is best-known for his *Trumpet Concerto*, but his interest in the trumpet led further to a Theme and variations and Concert Scherzo (both with orchestra), an Aria and Scherzo (with piano) and a Rhapsody with pop band. Another trumpet piece – *Elegy* (2000) – is an attractive, lyrical addition to the instrument's limited repertoire.

Born in Paris, *Francis Poulenc* (1899–1963) composed in a wide variety of genres. Many of his most perfect works are to be found among his songs. In 1940 he wrote incidental music for Jean Anouilh's play *Léocadia*, the beguiling waltz-song *Les chemins de l'amour* being the most celebrated number. At the December 1940 premiere it was sung by Yvonne Printemps, one of Poulenc's favourite musicians. This song, together with the Grieg and Satie pieces which follow, was arranged by Jarle Storløkken.

Born near Bergen, *Edvard Grieg* (1843–1907) was advised by the famous violinist Ole Bull to study the piano at Leipzig Conservatory. Most famous for his *Piano Concerto* and music for *Peer Gynt*, Grieg also composed three violin sonatas, a cello sonata, a string quartet, choral works, songs and sixty-six Lyric Pieces for piano. Deeply influenced by Norwegian folk-music, he made a significant contribution to 19th-century nationalism and, more importantly, became one of the most distinctive composers of the Romantic period. There are riches to be found in Grieg's

substantial quantity of solo piano music, and not only among the ten books of *Lyric Pieces*. *Cow Call* originated as a piano piece – No. 22 from the 25 *Norwegian Folk-songs and Dances*, Opus 17. Subsequently Grieg attached it to *Peasant Dance* (No. 18) to make the second of *Two Nordic Melodies*, Opus 63, for string orchestra. *Cow Call*, marked *Andantino*, has a wistful melody with an accompaniment including pizzicato cellos. There is a striking moment a few bars from the end, as the cellos play an ascending phrase spanning three octaves.

Erik Satie (1866–1925) was born at Honfleur, Normandy to a French father and a British mother. As a student at the Paris Conservatoire he failed to distinguish himself. From 1905 he studied with Vincent d'Indy and Albert Roussel at the Schola Cantorum. From the 1880's Satie worked as a pianist in the café/cabaret milieu of Montmartre. In the late 1890's and the early years of the new century he regularly accompanied well-known singers, one of whom was Paulette Goddard. It was for her that he wrote his song *Je te veux*, a slow waltz with a haunting melody. The poem by Henry Pacory is amorous to the point of eroticism. A deeply eccentric man, Satie developed a musical language which was economical, drily ironic and often witty. Around 1917 a group of composers – the best-known were Poulenc, Milhaud and Honegger – formed themselves into "Les Six", which proved to be a short-lived fellowship. Effectively regarding Satie as their patron saint, they were united in their aims of anti-Romanticism and neo-Classicism. Their espousal of those same qualities which characterised Satie's art represented a powerful reaction to the heavy German qualities of Wagner and Richard Strauss.

– Philip Borg-Wheeler



Tine Thing Helseth

Since the beginning of her career, Norwegian trumpeter Tine Thing Helseth has championed the trumpet repertoire amongst audiences on all six continents, meriting the highest critical praise for her soulful, lyrical sound and collaborative approach to music-making. An artist who challenges the boundaries of genre with an intensely creative, open-minded philosophy, Tine's ever-expanding repertoire ranges from the classical period to contemporary works and new commissions.

She has been the recipient of numerous awards for her work in classical music, including "Newcomer of the Year" at the 2013 Echo Klassik Awards, the 2009 Borletti-Buitoni Trust Fellowship, and second prize in the 2006 Eurovision Young Musicians Competition, to which Tine returned to serve as juror for the 2016 competition. In 2007, Tine had the rare honour of being the first ever classical artist to win Newcomer of the Year at the Norwegian Grammy Awards (Spellemannprisen).

Tine has worked with some of the world's leading orchestras, including the NDR Elbphilharmonie Hamburg, Gürzenich-Orchester Cologne, Tonkünstler-Orchester Vienna, Philharmonia Orchestra, BBC Scottish Orchestra at the BBC Proms, Warsaw, Rotterdam, Oslo, Bergen and Helsinki Philharmonic orchestras, Danish Radio Symphony orchestra, Royal Stockholm Philharmonic and Swedish Radio Symphony, Minneapolis, Baltimore and Cincinnati Symphony orchestras, Tokyo Symphony, Singapore Symphony, KBS Symphony and Hong Kong Philharmonic. She also enjoys collaborating

with a number of chamber orchestras, namely the Norwegian Chamber, Zurich Chamber and Munich Chamber orchestras, Chamber Orchestra of Philadelphia, Australian Chamber Orchestra, and as well as the Orchestre de chambre de Lausanne, Mozarteum Salzburg, and the Hong Kong Sinfonietta.

Tine continues to embark on regular tours with her ten-piece, all-female brass ensemble tenThing. An idea which started in 2007 as a fun and exciting project to pursue with her closest musical friends, the group have gone on to play to numerous audiences across Europe, USA and China. Past festival appearances include the BBC Proms, Schleswig-Holstein, Beethoven Bonn, Gstaad, MDR Musiksommer, Mecklenburg-Vorpommern, Rheingau, Merano, Thüringer Bachwochen, and Bremen.

In May 2021 Tine released a highly anticipated album *Magical Memories for Trumpet and Organ* (LWC1216) on the LAWO Classics label which was selected by Gramophone to feature in their "Recording of the Year 2021" August selection and received 5* review from BBC Music Magazine. Earlier recordings include concertos by Haydn, Albioni, Neruda and Hummel with the Norwegian Chamber Orchestra, *Storyteller* with the Royal Liverpool Philharmonic released on the EMI Classics label, a self-titled CD in March 2013, presenting a personal selection of original and transcribed works accompanied by pianist Kathryn Stott, and an album with tenThing Brass Ensemble released on Warner Classics.

Tine resides in Oslo and maintains an active role in her community as a regular TV and radio presenter and teaches trumpet at the Norwegian Academy of Music. An all-round musician, she also regularly performs in some of the most iconic jazz bars in Norway. In June 2013, Tine launched her own project, Tine@Munch, in celebration of the 150th anniversary of the birth of Edvard Munch, featuring a variety of performances and guest artists such as Leif Ove Andnes, Nicola Benedetti, and Truls Mørk. She is currently Artistic Director of the Risør Chamber Music Festival.



Ensemble Allegria

Ensemble Allegria ranks among Norway's finest music ensembles and is known for combining its high artistic standard with spontaneity and flexibility. The orchestra consists of 25 permanent musicians and has from the beginning been managed by the musicians themselves under the artistic direction of Maria Angelika Carlsen.

In addition to its own concert series "NÅ" in Oslo, Ensemble Allegria has performed at large music festivals in Norway and appeared with some of the world's leading soloists, including Tine Thing Helseth, Martin Fröst, Truls Mørk, Lawrence Power, Kathryn Stott and Benjamin Schmid. The ensemble has released five recordings on the LAWO Classics label, two of which were nominated for Spellemannprisen, Norway's Grammy. In recent years the ensemble has worked closely together with the Norwegian Soloists' Choir on a number of concert projects and recordings. In 2018 the orchestra received the prestigious Diapason d'or de l'année award for its recording of Bach's motets.



Musicians:

Violin

Maria Angelika Carlsen (Concertmaster)
Eva Camilla Eikaas Stalheim
Silje Haugan
Miriam Bergset
Lovisa Ehrenkrona
Maria Eikefet
Iain Gibbs

Oda Gihle Hilde (Section leader 2nd violin)
Ragnhild Lien
Andreas Haug
Vilde Sandve Alnæs
Inga Mathilde Gorset
Sunniva Herland Monstad

Viola

Marthe Husum
Einar Kyvik Bauge
Guro Saastad
Torunn Johanna Uglem-Falnes
Iris Maidre Aarvik
Ingvild Finset Spilling

Cello

Frida Fredrikke Waaler Wærvågen
Inga Byrkjeland
Ulrikke Henninen
Andreas Øhrn

Bass

Nikolai Matthews
Inga Margrete Aas

TINE THING HELSETH
ENSEMBLE ALLEGRIA

ERIC EWAZEN (*1954)

Concerto for Trumpet and Strings (1996)

- 01 I. Allegro moderato 04:44
- 02 II. Scherzo 04:55
- 03 III. Elegia 04:32
- 04 IV. Allegro agitato 04:06

ROLF WALLIN (*1957)

- 05 *Elegi* (2009) 03:21

JAMES MACMILLAN (*1959)

Seraph (2010)

- 06 I. — 04:14
- 07 II. Adagio 05:07
- 08 III. Marcato e ritmico 05:30

ALEXANDER ARUTIUNIAN (1920–2012)

- 09 *Elegy* (2000) 04:25

FRANCIS POULENC (1899–1963)

- 10 *Les chemins de l'amour, FP 106-Ia* 03:12
(arr. Jarle Storløyken)

EDVARD GRIEG (1843–1907)

- 11 *Cow Call, op. 63 No. 2* 02:12
(arr. Jarle Storløyken)

ERIK SATIE (1866–1925)

- 12 *Je te veux* 03:28
(arr. Jarle Storløyken)



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