

# TINE THING HELSETH

NORWEGIAN  
CHAMBER ORCHESTRA



TRUMPET CONCERTOS

HAYDN · ALBINONI  
NERUDA · HUMMEL



**SIMAX**  
classics



**JOSEPH HAYDN**  
**TRUMPET CONCERTO IN E FLAT 15:41**  
 01. I ALLEGRO 7:13  
 02. II ANDANTE 4:02  
 03. III FINALE. ALLEGRO 4:26

**TOMASO ALBINONI**  
**CONCERTO IN B FLAT, OP. 7 NO. 3 7:30**  
 04. I ALLEGRO 2:42  
 05. II ADAGIO 2:42  
 06. III ALLEGRO 2:06

**JOHANN BAPTIST GEORG NERUDA**  
**TRUMPET CONCERTO IN E FLAT 15:34**  
 07. I ALLEGRO 5:26  
 08. II LARGO 5:24  
 09. III VIVACE 4:44

**JOHANN NEPOMUK HUMMEL**  
**TRUMPET CONCERTO IN E FLAT 17:55**  
 10. I ALLEGRO CON SPIRITO 9:27  
 11. II ANDANTE 4:45  
 12. III RONDO 3:43



**TINE THING HELSETH, TRUMPET**

**NORWEGIAN CHAMBER ORCHESTRA**  
 TERJE TØNNESEN, LEADER HAYDN/HUMMEL  
 ATLE SPONBERG, LEADER ALBINONI/NERUDA



## TRUMPET CONCERTOS BY HAYDN, HUMMEL, NERUDA AND ALBINONI

Though composers have been writing solo pieces for trumpet more or less since the dawn of time (as we know from very ancient examples of the instrument such as that discovered in Tutankhamen's tomb), the fully-developed solo concerto for trumpet and orchestra had to wait upon technical improvements to the agility of the instrument that began in the late 18<sup>th</sup> century. 'Trumpet Concertos' of earlier date are often in fact arrangements or adaptations made by later hands of concertos for other wind instruments whose technical development had proceeded more rapidly.

A case in point is the **Concerto in B flat, op.7 no.3** by the renowned Venetian master **Tomaso Albinoni**. This was not, in fact, originally a concerto for trumpet but for oboe. The son of a wealthy paper manufacturer, Albinoni, unlike many composers of his time and unlike his great fellow-Venetian Antonio Vivaldi, was a man of means. As well as being a violinist of note, he taught singing and his wife was a celebrated operatic diva. He wrote a large amount of vocal music, and it is generally agreed that his experience of writing operas (of which he is believed to have composed 81) and cantatas decisively influenced the manner in which he conceived melodic writing for instruments. Albinoni is credited with being the first Italian to compose concertos for the oboe, which had been relatively recently introduced to Venice. He was much attracted to the instrument, which he treats not like a violin but like a singing human voice, renouncing wide leaps and angular lines in favour of conjunct movement, small



intervals and scalic passages. The concertos generally begin (as does op.7 no.3) with an introductory section for orchestra in which the solo instrument does not double the first violin (as in Vivaldi's concertos) but waits until its solo entry or else supplies an independent line. The initial solo idea is often presented twice – first partially, and then in full. It has often been observed that this twofold presentation is a device imitated from operatic arias of the period.

Albinoni's twelve *Concerti a cinque*, with parts for one or two oboes, was published as his Opus 7 in Amsterdam in 1715. They were the first concertos for wind instruments that Albinoni had written, and their publication pre-dates that of the oboe concertos of Händel and Telemann, though some of Händel's may have been written earlier, so as well as being the first such collection by an Italian composer ever published they could be considered the first oboe concertos published anywhere. This makes op.7 no.3, in its modern arrangement as a trumpet concerto, notionally the first work of its kind. The composer dedicated the twelve *Concerti a cinque* to Giovanni Donato Correggio, a Venetian nobleman and amateur musician. Albinoni described them as concerti 'with' rather than 'for' oboe, indicating that, unlike Vivaldi's concertos, in which the intention is to show off the capability of the soloist, he intended the soloist to be a partner of the first violin (and even the second violin is not excluded from the discourse). The spirit of give and take that exists between these treble instruments lends op.7 a chamber-musical character.

The 12 concertos of op.7 are divided into four groups, each of which begins with a concerto for strings only; this is followed by a concerto for two oboes and finally a concerto for solo oboe. These solo concertos, of which op.7 no.3 is the first, are regarded as the most mature and finished works in the collection. The two-oboe concertos, which happen to be in the traditional trumpet keys of C major and D major, are in fact considered to show the influence of the trumpet sonatas written by various Italian and especially Bolognese Composers at the end of the previous century, so it is hardly surprising that the solo oboe concerto op. 7 no. 3, in the comparably useful key of B flat, has proved equally effective as a concerto for trumpet. Like the other concertos of op.7 the work is in three movements, with a bright, vivacious opening *Allegro* giving way to a central *Adagio* of almost opera-aria expressivity. And like the other solo concertos of op.7, No.3 has an energetic, dance-like finale in 3/8 that exploits Albinoni's favourite rhythmic device of hemiola (where two groups of three notes become three groups of two, and vice versa).

While we know a fair amount – but could wish to know much more – about the urbane and successful Albinoni, we know very little – indeed we could modify that estimate to

'almost nothing' – about **Johann Baptist Georg Neruda**, even though his Trumpet Concerto has become one of the most popular examples of the genre. Born Jan Křitel Jiří Neruda in Bohemia, about 1707 (even the year is uncertain), he was part of a well-respected musical family which may or may not have been related to the other family of that name which produced notable string players well into the late 19<sup>th</sup> and early 20<sup>th</sup> century. Neruda began his musical career in Prague as a theatre orchestra violinist before taking various positions in Germany, entering the Dresden Court Orchestra in 1750 under Johann Adolf Hasse and rising to become its *Konzertmeister*, serving through the difficult conditions of the Seven Years War. Charles Burney, who visited Dresden during the course of his tour through Germany in 1772, remarked on Neruda's continued presence in Dresden, where he died in 1780. Neruda is known to have written an opera, *Les Troqueurs*, at least 18 symphonies, a similar number of concertos, trio sonatas and sacred choral music.

The **Concerto in E flat**, for trumpet, strings and harpsichord continuo, known from a manuscript in the National Library in Prague, was not in fact discovered until the mid-20<sup>th</sup> century. Nor was it written for trumpet, but for the hunting horn or *corno da caccia*, which was without valves and required various techniques (such as hand-stopping) to play in the high (clarino) register in which Neruda wrote its part. It is this high register that makes the work suitable for arrangement for trumpet, and that is the form in which it is almost invariably heard today. The three movements show that Neruda adhered to the latest *galant* style of his day, which viewed the Baroque idiom of J.S. Bach (or indeed Albinoni) as stiff and old-fashioned. Indeed the idiom is quite close to that of early Mozart, though definitely 'pre-Classical' in orientation.

The opening *Allegro*, in which the trumpet enters with the main theme after a short orchestral introduction, is a lively yet lyrical movement on a scale larger than any movement in Albinoni's concertos. The principal theme returns in the dominant in an orchestral ritornello before the trumpet entry with new material, which is followed by a further ritornello and reprise of the principal theme in the tonic, leading to a trumpet cadenza and coda. The songful central *Largo*, in which the orchestra propounds the main theme, which is then repeated and decorated by the trumpet, radiates expressive sentiment, and features two brief cadenzas. The concluding triple-time *Vivace* is an ebullient, rhythmically sprightly movement resembling a rondo, the orchestral ritornello returning in various keys and interspersed with solo episodes which culminate in a final cadenza where the soloist really gets a chance to show his or her agility.





The 'true' trumpet concerto did not really come into being until **Joseph Haydn** composed his **Trumpet Concerto in E flat** in 1796 for the Viennese trumpet virtuoso Anton Weidinger (1767-1852), an important figure in the development of the instrument. The modern valved trumpet did not yet exist, but Weidinger had been experimenting with keyed trumpets since 1792, and developed a five-keyed instrument which permitted playing rapid scales, had much greater agility in fast passages, and much more freedom in melodic writing generally than had been available on older instruments. Moreover, the keys – which, as in a flute or oboe, opened holes drilled along the length of the tubing – made available a full range of pitches, whereas the older trumpet had been limited to the overtones generated by the harmonic series. Until the valve trumpet was invented in 1813, Weidinger's trumpet was the most agile in existence. Haydn's concerto was one of the first works of note to be written for it, and has since become the composer's most famous concerto for any instrument. He took full advantage of the new resources that Weidinger's trumpet offered him (including at some point every note that the instrument could play).

The concerto begins quietly, with the usual orchestral exposition. The first solo entry is a bravura display, but mere virtuosity is by no means Haydn's aim: though over 60, he was at the height of his compositional powers, and his concerto is one of real substance as well as display. The orchestra is no mere accompaniment once the trumpet has taken centre stage: the movement is constructed very much as a symphonic sonata design with obligato trumpet. Here and in the finale Haydn often asks the player to produce brilliant high notes, and the movement climaxes in a devilishly virtuosic cadenza.

The *Andante* slow movement, in a lilting 6/8 time, is more lyrical, even aria-like, with a soulful main melody, and makes use of the new resources available to the soloist in playing expressive chromatic lines in middle register. The Haydn authority H. C. Robbins Landon has theorized that the concerto's first audiences would have been taken aback by this kind of writing, which had simply been beyond the capability of any previous trumpet; and also that the movement formed the archetype for the Viennese tradition of lyrical trumpet music later developed and exploited by such composers as Bruckner and Mahler.

The finale is a cheerful and brilliant rondo full of Haydn's characteristic wit and ebullience, and also dramatic surprises such as the sudden alternation of loud and soft dynamics, unexpected modulations to distant keys, and an especially virtuosic part for the soloist requiring prodigies of prestidigitation on the instrument's new keys.

In many ways the Trumpet Concerto of **Johann Nepomuk Hummel** could be regarded as the direct successor – and one worthy of its forebear – to Haydn's concerto. Hummel's music fell into disuse in much of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, but his importance has since been revalued, and because of the small repertoire of trumpet concertos this one, completed on 3 December 1803, never wholly fell out of the repertoire. In 1804 Hummel was appointed deputy *Kapellmeister* at the court of Esterhazy, taking over the more mundane duties of Haydn, who was still officially *Kapellmeister* there although he was largely active in Vienna. It was at Esterhazy that the Concerto received its premiere. The soloist was Anton Weidinger, for like Haydn, Hummel had written his work for the special capabilities of the Weidinger five-keyed trumpet. As first composed, the concerto was in fact in the bright and brilliant key of E major, for the particular instrument Weidinger was using but Hummel later revised it a semitone lower into E flat, the same key as the Haydn concerto.

Formally, Hummel's concerto also resembles Haydn's in being built along classical lines, but in sound and spirit it radiates a different sensibility, being more of a true display concerto, with a sound more akin to that of Mozart's piano concertos. (Hummel had studied piano with Mozart while lodging in his house in Vienna.) Hummel uses a larger orchestra than Haydn, including a pair of clarinets. The style of the work is extrovert and lively, as is clear from the very opening of the first movement. As in a Mozart concerto there is a substantial orchestral exposition which is then restated and brilliantly developed by the soloist. Fully exploiting the capabilities of the keyed trumpet, Hummel incorporates flamboyant trills, ornaments and arpeggios to decorate the melodic line.

The slow movement is a lilting *Andante* remarkable for its sustained and spacious melodic lines; time seems to stand still here. The movement, which seems to be closely and affectionately based on the slow movement of Mozart's C major Piano Concerto, K. 467, links by means of an exploratory modulation to the finale, which is played without a break. This concluding movement is a light-hearted rondo, by turns fiery and debonair. The momentum is interrupted temporarily by a contemplative central episode, but the vivacious character soon makes itself felt again, and the concerto ends with a joyous coda featuring the trumpet in triumphant scalic runs and flourishes.

Malcolm MacDonald



## TINE THING HELSETH

Tine Thing Helseth (b 1987) from Oslo, Norway, started to play trumpet at the age of 7. Today she is among most talked-about talented trumpeters with many prestigious international engagements to her credit. In May 2006 she was awarded 2nd prize in the Eurovision Young Musician Contest 2006 in Vienna – an event televised live all over Europe though the EBU network.

Tine Ting Helseth studies at the Barratt Due Music Institute in Oslo. Her teachers have included Heidi Johanessen (Norwegian National Opera Orchestra) and since 2002 Arnulf Naur Nilsen (Oslo Philharmonic Orchestra).

Tine Thing Helseth is the recipient of a great number of prizes and awards, recent accolades including: National Talent Prize, 2004 · International Trumpet competition "Theo Charlier" (2nd prize), 2005 · "Musician of the Year, 2005" · Oslo Music Teachers Foundation Prize of Honour, 2005 · Yamaha Music Foundation Europe Scholarship, 2006 · The Norwegian Soloist Prize, 2006 · The Norwegian Radio Orchestra's Talent Prize · NRK Radio P2 Prize for 2006/2007. In December 2006 she was awarded the prestigious Swedish-Norwegian prize "Prins Eugens Kulturpris" in Stockholm. In 2007 she received the "The Luitpold Prize" at Kissinger Sommer, having been nominated "best and most interesting artist of the year".

Helseth has performed with such orchestras as the Wiener Symphoniker, Beethoven Academie, Capella Cracoviensis, The Norwegian Chamber Orchestra, Shanghai Symphony Orchestra, Slovenian Radio Symphony Ljubljana, Oslo Camerata, Camerata Nordica, Württemberg Philharmonic, the Trondheim Soloists, Norwegian symphony orchestras, Norwegian Army bands and with several brass and wind ensembles/bands. She has appeared at numerous music festivals including Bergen International Festival, Kissinger Summer Festival and Usedomer Music Festival.

Forthcoming engagements include concerts with the Oslo Philharmonic Orchestra, Nordwestdeutsche Philharmonie, Bielefeld Symphony Orchestra, Värmlands Operaens Sinfonietta, and Georgische Kammerorchester.

Tine Thing Helseth has been awarded the StatoilHydro stipend running for four years from 2006.

[www.tinethinghelseth.com](http://www.tinethinghelseth.com)



## NORWEGIAN CHAMBER ORCHESTRA

Norwegian Chamber Orchestra is today one of Norway's cultural mainstays and as such, encompasses a large area of activity, also internationally. It earned spontaneous artistic recognition after the debut concert in the fall of 1977. The orchestra's international breakthrough came with the release of their recording of Grieg's complete works for string orchestra.

From its inception, Terje Tønnesen was engaged as leader of the orchestra. In 1981, Iona Brown became the artistic leader. Together, they have given the orchestra continuity and great artistic growth. Iona Brown concluded her engagement with the orchestra at end of the 2000/01 season. Terje Tønnesen continues as artistic leader, with Leif Ove Andsnes as first guest leader.

NCO has visited several of the distinguished concert halls in Europe – often including some of the world's most renowned musicians on their program. Guest artists have included Maurice André, Leif Ove Andsnes, Joshua Bell, James Galway, Radu Lupu, Joanna MacGregor, Angela Hewitt, Andrew Manze, Truls Mørk and Thomas Zehetmair. The most significant of which, in this respect, has probably been their collaboration with Mstislav Rostropovich. Not the least due to his characterization of the orchestra as one of the very best ensembles in the world, has Rostropovich been instrumental in opening the doors to venues such as La Scala in Milan, Gewandhaus in Leipzig, Royal Albert Hall in London and Hôtel de Ville in Paris. In the fall of 1995 NCO performed in the first concert ever held at the English House of Lords.

Several of NCO's recordings have been awarded prizes both nationally and internationally, including Gramophone Award 2000 for the recording of three of Haydn's piano concertos with Leif Ove Andsnes. The same recording was nominated for a Grammy Award 2001 in two categories and received the Spellemannpris (Norwegian Grammy) 2000 in the category for classical music.

NCO is an independent foundation with federal and private funding.

[www.detnorskekammerorkester.no](http://www.detnorskekammerorkester.no)



## THANK YOU

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PSC 1292 SACD/HYBRID 5.1 + STEREO

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