

## tenTHING BRASS ENSEMBLE

Tine Thing Helseth *trumpet & leader* Heidi Solem *tuba*  
Maren Ingeborg Tjernsli *trumpet* Marie Nøkelby Hanssen *trombone*  
Guro Bjørnstad Kraft *trumpet* Ingeborg Klovholt *trombone*  
Elin Holmen Kurverud *flugelhorn* Tone Christin Lium Røssland *trombone*  
Lena Wik *horn* Astri Karoline Ellann *bass trombone*

**EDVARD GRIEG (1843-1907)**

**Holberg Suite Op. 40**

Prelude

(approx. 3 minutes)

**JEAN-BAPTISTE LULLY (1632-1687)**

**Le Bourgeois Gentilhomme**

(approx. 7 minutes)

**CÉCILE CHAMINADE (1857-1944)**

**Rondeau Op. 97**

(approx. 3 minutes)

**LILLI BOULANGER (1893-1918)**

**Deux Morceaux**

Nocturne - Cortègeå

(approx. 5 minutes)

**FLORENCE PRICE (1887-1953)**

**Adoration**

(approx. 4 minutes)

**ISAAC ALBÉNIZ (1860-1909)**

**Asturias from Suite Espagnole**

(approx. 6 minutes)

**JENNIFER HIGDON (b.1962)**

**Ten of Hearts**

(approx. 6 minutes)

**JOY WEBB (1932-2023)**

**Share My Yoke**

(approx. 5 minutes)

**HARALD SÆVERUD (1897-1992)**

**Kjempeviseslått (Ballad of Revolt) Op. 22 No. 5**

(approx. 7 minutes)

- Intermission -

**AARON COPLAND (1900-1990)**

**Hoe-Down from Rodeo**

(approx. 4 minutes)

**GRAŻYNA BACEWICZ (1909-1969)**

**Oberek No. 1 (Musical Moments)**

**Mazovian Dance**

(approx. 6 minutes)

**ASTOR PIAZZOLLA (1921-1992)**

**Verano Porteño**

Allegro - Larghetto - Rondo

(approx. 7 minutes)

**BILLIE HOLIDAY (1915-1959)**

**God Bless the Child**

(approx. 4 minutes)

**GEORGE GERSHWIN (1898-1937)**

**Summertime**

(approx. 4 minutes)

**LEONARD BERNSTEIN (1918-1990)**

**Medley from *West Side Story***

I feel pretty - A boy like that/I have a love - Tonight

(approx. 13 minutes)

All arrangements by Jarle Storløyken,  
except *Share my yoke* (Sebastian Haukås) and *Prelude* (David Marlatt)

## Edvard Grieg

### Prelude from the Holberg Suite Op. 40

In 1884 Norway celebrated the 200th birthday of writer, historian and playwright Ludvig Holberg (1684-1754), a towering figure in Norwegian letters. To mark the occasion, Edvard Grieg composed a piano suite in neo-classical style affectionately entitled *From Holberg's Time*.

The opening *Prelude* is a *moto perpetuo* of rippling keyboard figuration beneath which a comforting progression of harmonies leads the ear forward.

**Allegro vivace.  $\text{♩} = 92. *$**

*f* *Red.* \*

One year later, in 1885, Grieg orchestrated the work for strings, changing the swirl of piano figuration into a more idiomatic rhythmic pattern for string instruments

**I. Praelude.** **Edvard Grieg, Op. 40.**

**Allegro vivace.  $\text{♩} = 76.$**

*ff* *Red.* *sf* *sf* *sf*

which the tenThing Brass Ensemble, in their arrangement, transform into peppery rapid-fire double- and triple-tonguing.

## Jean-Baptiste Lully

### Le Bourgeois Gentilhomme

*Le Bourgeois Gentilhomme*, a comédie-ballet by Jean-Baptiste Poquelin (1622-1673), known by his stage name Molière, was performed for the court of Louis XIV in 1670. The play was a multimedia affair featuring dancing, singing and copious amounts of incidental music composed by the Sun King's court composer, Jean-Baptiste Lully.

The plot of the play skewers the very idea of social mobility with its parodies of 'bourgeois' and 'upper-class' attitudes and pretensions. Its very title is an oxymoron, translating to something like 'the middle-class aristocrat.'

Lully's score complements this thematic element with stylish aristocratic musical interludes that are never too far from the spirit of the dance.

In keeping with the magnificence of the French court, Lully's score is thickly scored in five parts, peppered with pompous dotted rhythms, and larded with the occasional learned episode of imitative counterpoint.

## Cécile Chaminade

### Rondeau Op. 97

You may not know the music of Cécile Chaminade but Queen Victoria did, and invited her to Windsor Castle in 1892 to hear more of it. Chaminade had a successful career as a performing pianist both in Europe and in the United States. Sheet music of her smaller works sold extremely well on both continents and even spawned the creation of numerous Chaminade Musical Clubs in the US. In 1913 she became the first female composer to be awarded the Légion d'Honneur by the French nation.

So why isn't she better remembered?

Her career difficulties were (to use the academic term) *intersectional*. She was a woman in a world dominated by men. She was French in a music world dominated by Germans. And she was a composer of light breezy salon music in an era dominated by ever-so-serious musical revolutionaries.

"Her music has a certain feminine daintiness and grace," bleated one critic after a Carnegie Hall concert in 1908, "but it is amazingly superficial ... While women may someday vote, they will never learn to compose anything worthwhile."

To look down one's nose at salon music—as her critics did—was to look down one's nose at the middle-class—which her critics also did. But snobbishness aside, there is no mistaking her gifts as a melodist.

Her *Rondeau for violin and piano* (1899) opens by humming this blithe little tune with a punchy march-like accompaniment.



The texture is typically light, in the 'French' manner, with rarely a frown intruding on its chipper mood and sprightly pace.

## Lilli Boulanger Deux Morceaux

Lilli Boulanger was born into a distinguished family of French musicians. Both her father and grandfather were professors at the Paris Conservatoire, and her sister, Nadia Boulanger (1887-1979), taught some of the leading composers, arrangers and performers of the 20th century.

But whatever musical gifts she might have received by family inheritance, they did not extend to her physical health. She remained frail throughout much of her short life. She died at the age of 25 in 1918, the same year as Debussy.

The two pieces in her *Deux Morceaux* for violin or flute were composed in 1911 and 1914 respectively. In these pieces she displays an interest in the finely nuanced tone colours typical of French impressionism.

The nighttime stillness of *Nocturne* is conveyed in the lulling drone of its slow-moving harmonies, underpinned with long-enduring pedal tones in the bass that shift harmonic interest to the delicately nuanced tone colours of the upper voices. These pedal tones echo up and down through three octaves of the texture to swaddle the piece's thoughtful, wandering melody in a warm harmonic glow throughout.



Just before the end, connoisseurs of all things Debussy will no doubt notice a sly quotation from *The Afternoon of a Faun*, prompting an exchange of raised eyebrows and knowing glances with their fellow Debussyists sitting nearby.

**Cortège** is more buoyant in mood, its title indicating not a funeral procession but rather a joyous parade.



Its four-square phrases, jaunty syncopated rhythms and happy-go-lucky melody make it the ideal tune to hum while strutting arm-in-arm in chummy company down a boulevard in Paris, twirling one's walking stick while taking in the sights of the city.

## Florence Price **Adoration**

Florence Price was born in Little Rock, Arkansas in 1887 and studied piano, organ and composition at the New England Conservatory of Music in Boston, graduating with honours in 1906. But life in the Jim Crow South was not easy for an educated African American woman and she eventually moved to Chicago in 1927 where her talents began to be recognized. In the 1930s she rose to national prominence as a symphonic composer following the 1933 performance of her Symphony No. 1 by the Chicago Symphony Orchestra.

She was especially well known for her art songs and arrangements of spirituals, many of which were sung by the most celebrated singers of her day, including Marian Anderson and Leontyne Price. Her musical style is conservative, firmly planted in the late Romantic era, but permeated with elements drawn from her African American heritage.

It is her European sympathies that predominate in her elegantly simple **Adoration** for violin and piano that features a serenely tranquil melody accompanied by a quietly pulsing accompaniment.



Originally written for organ in 1951 and intended for liturgical use, it was apparently only discovered amongst her papers in 2009. It has since become one of her most performed works in arrangements for a wide range of ensembles. The most commonly performed are those for violin and piano and for string orchestra.

## Isaac Albéniz

### Asturias from Suite Espagnole

The best-known piece of Spanish guitar music began as a work for piano and will now be heard in an eyebrow-raising arrangement for brass ensemble.

Despite its title, this work has nothing to do with Asturias and everything to do with the southern Spanish region of Andalusia. Andalusia is the cultural homeland of the flamenco tradition, an art that developed under gypsy influence to embrace a passionate amalgam of guitar-playing, singing, wailing, dancing, stomping, clapping and finger-snapping, the sonic echoes of which Albéniz transferred with consummate skill to the keyboard.

Many transcriptions of this piano work exist for the guitar, the most popular being undoubtedly that of Andrés Segovia. A version for brass ensemble seems quite a stretch, given the fast-paced guitar idiom of repeated notes that characterize the opening section both in its piano and guitar versions.

Allegro. (♩=132) I. Albeniz.

*p*

*marcato il canto*

This opening section is structured as a long crescendo, eventually punctuated by brusque exclamatory full chords played *rasgueado* (strummed with the fingernails), in imitation of the sharp heel-stomp of a flamenco dancer.

The piece is in three parts. Its more pensive middle section features a free-floating melody with minimal accompaniment that simply begs for a trumpet as the soulful solo instrument.

Più lento. (♩=80) I. Albeniz.

*p espr. e rubato*

*rit.*

*pp*

*a tempo*

*p*

*pp*

*a tempo*

*p*

## Jennifer Higdon

### Ten of Hearts

Pulitzer Prize and three-time Grammy-winning composer Jennifer Higdon is a major figure in contemporary American classical music. Her works regularly appear on concert programs throughout the United States and have been performed on over 80 CDs.

Music critic Daniel Patrick Stearns writes in the *Philadelphia Inquirer* that

A Higdon piece leaves you not knowing what has swept over you. But in a non-confrontational way the experience is more like entering a parallel universe that feels familiar, but isn't.

Being 'accessible,' however, has never been a problem for her. This might be because she grew up listening to rock & roll, and has a special place in her heart for the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album.

In a 2007 interview with Frank J. Oteri for NewMusicBox, she says

*People ask me all the time: How do you feel about being 'accessible'? To me it's not a matter of 'accessibility'. To me it's a matter of communicating. And for me as an artist that's an important aspect of what I do. To me it doesn't make sense not to.*

Her compositional style could be considered neo-Romantic for its liberal use of traditional tonal structures, often enlivened with intricate rhythms and the use of *ostinati*.

*Ten of Hearts* was co-commissioned by Iowa's Luther College and premiered on the campus of the college in March 2024.

## Joy Webb

### Share My Yoke

In the early 1960s Joy Webb, a classically trained singer and keyboard player, founded the Salvation Army's Christian outreach 'beat' group The Joystings, at a time when Beatlemania was sweeping over Britain.

She later recalled:

God had decided that my life was to go off at a right angle and that the Salvation Army was going to pioneer the first use the church in Britain would make of the Sixties music culture.

After appearing on the same television show as Mick Jagger and the Rolling Stones the group's first hit song "It's an Open Secret," based on a passage from St. Paul's Epistle to the Colossians, rose up in the popular music charts and the group was given a recording contract by EMI Records.



In a bid to demonstrate that “the Devil didn’t have all of the good music” they played three nights at the Playboy Club in London and were even scheduled for an appearance on The Ed Sullivan Show. But their American tour was cancelled after photographs appeared in the press featuring the group in the company of scantily-clad Playboy Bunnies.

Among their more memorable undertakings was a version of “O Little Town of Bethlehem” sung to the tune of “House of the Rising Sun.” While The Joystings are remembered as a curiosity in the tumultuous musical decade of the 1960s, their contributions to the songbook of the Salvation Army have been substantial.

Moreover, brass ensembles have adopted a number of arrangements of their tunes and the solemn but uplifting melody from Joy Webb’s “Share my yoke,” based on a verse from Matthew 11 in the New Testament, is a perennial favourite at band camps everywhere.



Joy Webb rose to the rank of Major in the Salvation Army and served as the Salvation Army’s chief officer for music and drama. She retired to a Salvation care home in 1992 and died at the age of 91 in 2023.

## Harald Sæverud Kjempeviseslått

In 1992 the Norwegian Broadcasting Corporation carried live the state funeral held in Bergen’s Grieg Hall for Harald Sæverud, described by the *New Grove Dictionary of Music & Musicians* as “probably Norway’s most prolific composer after Grieg.”

Amongst the works earning him the grateful tribute of his homeland was *Kjempeviseslått* or “Ballad of Revolt” written in 1943 in protest against the Nazi occupation of Norway. Originally written for piano, it was later orchestrated by the composer. And with a reference to both the mountain trolls of national folklore and to the Norwegian resistance, it was dedicated to “giants, both big and small, on the home front.”

The composer recalled the works’ origins as follows:

It was on the way home on a rare visit to Oslo that suddenly a furious protest struck me at the sight of the enemy’s barracks that marred the mountainside up the valley.

Suddenly, like a bitter oath, the tones burst out of me.

Similar in construction to Ravel’s *Bolero* the work opens with an innocent-sounding folk-like melody, sweetly sung out *dolcissimo*:

Marcia agitato (♩ = 128 imperetibile stringendo ad ♩ = 132)

*sempre con poco o molto pedale*

This melody is then “attacked’ by sudden *sff* interjections below the theme.

This musical ‘battle’ between innocence and aggression, emblematic of the outrage committed by the Nazi army on a peaceful Norway, continues over five variations and a coda in a continuous crescendo.

## Aaron Copland

### Hoe-Down from Rodeo

The idea of composing a ‘rodeo ballet’ was given to Aaron Copland by choreographer Agnes de Mille, who thought that an art form like dance needed to have authentic ‘local’ roots in the cultural experience of its audience.

Copland’s music for the ballet *Rodeo* (1942) is bold and vigorous, and nowhere more so than in its final number, the *Hoe-Down*, with its repetitive phrasing typical of square-dance music and rough ‘giddy-up’ rhythms that imitate the sounds of country fiddling.

**HOE - DOWN**

Allegro (♩ . 112)

Open 5ths in the accompaniment give a resonant ‘folksy’ sound to the score



while pentatonic melodies evoke the simple songfulness of the sea shanty.



### Grażyna Bacewicz

#### Oberek No. 1 - Mazovian Dance

The Mazovian central plain in Poland gave the country many of its national dances, the unusual rhythms and harmonies of which animate and largely define the Polish character of the music of Chopin. And like Chopin, twentieth-century composer Grażyna Bacewicz absorbed their influence as part of her national heritage.

Bacewicz was a concert violinist and much of her chamber music was written for violin and piano, including her *Oberek No. 1* (1949) and *Mazovian Dance* (1951). Both works display many of the characteristics of village dances.

The *oberek* is a fast-paced whirling and spinning dance for couples with quick steps, constant turns and off-beat stamping. Bacewicz's *Oberek No.1* pays tribute to these qualities with its headlong *moto perpetuo* pacing, irregular accents and use of drone tones typical of folk music.



Her *Mazovian Dance*, by contrast, begins with a soulful slow introduction



The image shows the beginning of a musical score for 'Her Mazovian Dance'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff starts with a melodic line marked 'con sordino' and 'pp'. The bass staff provides a harmonic accompaniment, starting with a 'p' dynamic and 'a tempo' marking. The music is in a slow, soulful tempo.

before putting on its dancing shoes and getting right down to it.



The image shows the beginning of a musical score for 'Verano Porteño'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff starts with a melodic line marked 'viva viva' and 'v'. The bass staff provides a rhythmic accompaniment, starting with a 'p' dynamic. The music is in a fast, lively tempo.

## Astor Piazzolla Verano Porteño

Astor Piazzolla was at first vilified in his home country for altering the traditional texture and orchestration of the *tango*, the national dance of Argentina. That was, however, before his growing international reputation caused him to be hailed as its saviour. By composing for a group no larger than a small jazz ensemble and introducing elements of classical music into his “*nuevo tango*,” Piazzolla created a more intimate, chamber-music-like experience for his audiences.

Four independent tango pieces that Piazzolla and his ensemble would occasionally perform together were later grouped together (with an obvious reference to Vivaldi) under the title *Las Cuatro Estaciones Porteñas* (The Four Seasons of Buenos Aires).

The last of these four pieces, named after summer, is *Verano Porteño* with a three-part fast-slow-fast structure. It opens with the convulsive ‘breathy’ pulse of Piazzolla’s own instrument, the *bandoneón*, a small concertina-like button accordion popular in Argentina.



The image shows the beginning of a musical score for 'Verano Porteño'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff starts with a melodic line marked 'viva viva' and 'v'. The bass staff provides a rhythmic accompaniment, starting with a 'p' dynamic. The music is in a fast, lively tempo.

The sultry middle section exhibits the wavering improvisational rhythms of folk fiddling



before the tangy tango rhythms return in the final section.

This piece has been arranged for a wide variety of ensembles, with one witty wag, the Ukrainian-born composer Leonid Desyatnikov, even adding sly references to Vivaldi's 'Winter' Concerto - in recognition of the fact that summer in Italy is winter in Argentina.



It is not known whether the tenThing Brass Ensemble will be using this arrangement in their performance, and if so, it can only be a matter of prurient speculation as to whether the tuba will be playing the acrobatic solo part originally given by Vivaldi to the violin.

## Billie Holiday God Bless the Child

Billie Holiday, described as “the definitive jazz singer,” lived a chequered life, struggling with drug addiction and serving a short sentence in prison. But she also won four Grammys and gave several sold-out concerts at Carnegie Hall.

While *Strange Fruit* (1939), telling the conscience-shaking story of a lynching, was said to have given impetus to the civil rights movement in the United States, it was ***God Bless the Child (who has his own)*** from 1942 that nurtured and encouraged civil right campaigners with its folksy lyrics and underlying message of self-reliance and confidence in the Black community.



*God Bless the Child* was inducted into the Grammy Hall of Fame in 1976.

## George Gershwin

### Summertime

Gershwin's opera *Porgy and Bess* was revolutionary for its time, first because it was in English, and second because it featured a cast of classically-trained Black singers acting out a story about the loves and labours of Black people.

It premiered in Boston in 1935 before moving to Broadway and has since become one of the most frequently performed operas, likely because of its memorable tunes and eternal social relevance.

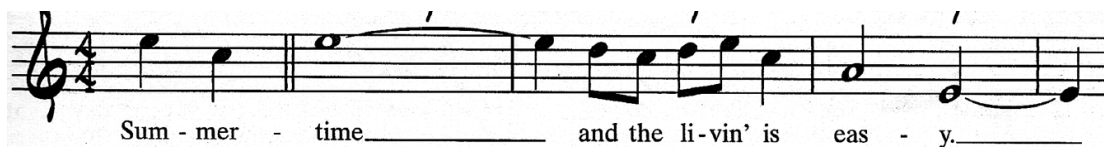
Among its most recognizable tunes is *Summertime*, a lullaby sung by a young mother to her baby as the opera opens, setting the scene evocatively in the sultry heat of a summer evening in Charleston, South Carolina.

Its colloquial lyrics, typical of a uneducated class of society

*Summertime, and the living is easy  
Fish are jumpin' and the cotton is high*

brilliantly sketch in for the audience the kind of characters they are watching on stage.

The music, half Jazz and half Negro Spiritual, but with the slow leisurely pace of the Blues,



is irresistible to anyone who has daydreamed of sitting on the front porch on a magnolia-scented evening in the Deep South.

## Leonard Bernstein

### *West Side Story* medley

#### I feel pretty - A boy like that/I have a love - Tonight

Leonard Bernstein's *West Side Story* (1957), a musical conceived by Jerome Robbins with lyrics by Stephen Sondheim, won two Tony Awards in 1958 and an astonishing 10 Academy Awards, including Best Picture, for the 1961 film adaptation.

Based on Shakespeare's *Romeo & Juliet* but with a contemporary ethnic twist, it depicts a clash between working-class youth gangs in New York, with the white New Yorker Jets and immigrant Puerto Rican Sharks as stand-ins for the warring Montagus and Capulets. Caught in the middle are Tony from the Jets faction, in love with Maria, sister of the leader of the Sharks.

The tenThing Brass Ensemble end their recital with some of the most familiar hit melodies from the musical:

Maria's song expressing the thrill she feels at being in love, *I feel pretty*:

Musical score for the song "I feel pretty" by Maria. The score is written in 3/4 time and consists of two staves. The first staff contains the melody with lyrics: "I feel pre tty Oh so pre tty I feel pre tty and witty and". The second staff continues the melody with lyrics: "bright and I pity an y girl who is 't me to ---- night". The key signature has one flat (B-flat), and the tempo is marked with a common time signature.

*A Boy Like That* and *I Have and Love*

Musical score for the duet "A Boy Like That" between Anita and Maria. The score is written in 3/4 time and consists of two staves. The first staff is for Anita, with lyrics: "A boy like that who'd kill your broth-er,". The second staff is for Maria, with lyrics: "A boy like that who'd kill your broth-er,". The key signature has two flats (B-flat and E-flat), and the tempo is marked with a common time signature. The score includes dynamic markings such as *mf* and *mp*.

a quarrelling duet between Maria and her friend Anita over Tony's suitability as a boyfriend.

And ending with everyone's favourite tune to hum in the shower, Tony's hopeful ode to the promise of love, *Tonight*.

Musical score for the song "Tonight" by Tony. The score is written in 3/4 time and consists of two staves. The first staff contains the melody with lyrics: "To - night, to - night Won't be just an - y night,". The second staff continues the melody with lyrics: "To - night, to - night Won't be just an - y night,". The key signature has two sharps (F# and C#), and the tempo is marked with a common time signature. The score includes dynamic markings such as *mf* and *mp*.

Donald G. Gíslason 2025