

MUSICAL PRAYER

DANNY HELSETH

euphonium

JOSEPH ADAM

piano

Pietà, Signore!

attr. Alessandro Stradella
1643–1682

For many years, the *arie di chiesa* (sacred aria) *Pietà, Signore!* was believed to be the work of Alessandro Stradella, an Italian composer in the middle Baroque period. Stradella was an enormously successful composer, writing principally on commission in an era when most composers were under the patronage of either the Church or nobility. It is more likely that the work was composed by the 19th-c. composer Louis Niedermeyer (1802–1861), who was a leading figure in the revitalized interest in Baroque music in France; his opera based on Stradella's "colorful" life and death by murder dates from 1837. Generations of young voice students know the work from its inclusion in the classic anthology *Twenty-four Italian Art Songs*.

Have mercy, Lord, on me in my remorse!
Lord, have mercy if my prayer rises to you;
do not chastise me in your severity,
less harshly, always mercifully, look down on me.
Never let me be condemned to hell
in the eternal fire by your severity.

Sonatine, op. 58

Andante sostenuto

Jacques Castarède
1926–2014

Jacques Castarède was a prolific composer and influential teacher; his long career included appointments at the Paris Conservatoire, the École Normale, and the Central Conservatory in Beijing. Castarède wrote this note about his *Sonatine*: "The *Sonatine* [originally] for trombone and piano is part of a series of sonatas for wind instruments and piano that I wrote between 1955 and 1958. The title *Sonatine* is indicative of the fact that it is not only a trombone solo with piano accompaniment, but a dialogue in which the two instrumentalists are equals – the piano part being just as difficult and important as the trombone part. The softness and melodic continuity [of the second movement] shows that the trombone [or euphonium] can sing with just as much sensitivity as a stringed instrument.

Nocturne No. 1 in C Major

Francis Poulenc
1899–1963

Poulenc, who was an excellent pianist and (as he himself said) knew how to write for the instrument, was not at all complacent about his piano works. Certainly he attached less importance to them than to his songs, choral works, and opera. Nevertheless, from 1918 to 1959 Poulenc never stopped composing for the piano, so that, leaving aside his vocal music, his life is traced by a great variety of works, spontaneous and brilliant, sometimes touched by melancholy and always imbued with a distinctive charm. Poulenc wrote eight nocturnes between 1929 and 1938, eventually combining them as a loosely-organized cycle.

Concerto (1924)

Quasi una Leggenda: Andante grave

Launy Grøndahl
1886–1960

Launy Grøndahl was a Danish composer and conductor. His first work as a professional musician was as a violinist with the Orchestra of the Casino Theatre in Copenhagen, aged thirteen. He was also for thirty-one seasons the resident conductor of the Danish National Symphony Orchestra, Denmark's most prestigious orchestra. The *Concerto* for trombone and orchestra was written in 1924; the composition was inspired by Grøndahl's colleagues in the trombone section of the Orchestra of the Casino Theatre.

Romanze in C Minor

Carl Maria von Weber
1786–1826

Carl Maria von Weber was a German composer, conductor, pianist, guitarist, and critic, and was one of the first significant composers of the Romantic school. Weber's operas *Der Freischütz*, *Euryanthe*, and *Oberon* greatly influenced the development of the Romantic opera in Germany. *Der Freischütz* came to be regarded as the first German opera, *Euryanthe* developed the *Leitmotif* technique to an unprecedented degree, while *Oberon* may have influenced Felix Mendelssohn's music for *A Midsummer Night's Dream* and, at the same time, revealed Weber's lifelong interest in the music of non-Western cultures. This charming *Romanze* was probably composed between 1811 and 1821.

The **EUPHONIUM** is a conical-bore, baritone-voiced brass instrument, deriving its name from the Greek word *euphonos*, meaning “well-sounding” or “sweet-voiced.” The euphonium is a valved instrument; nearly all current models are piston valved, though rotary valved models do exist. Similar to the tuba, though smaller and higher in pitch, it has a conical bore throughout, and is an important member of bands and wind ensembles, though it has never gained a place in the standard modern orchestra. In Britain, it is a widely-played and appreciated instrument, partially because of the immense role of brass bands in amateur music-making since the late 19th century. In North America, it is routinely confused with the baritone horn; while the instruments have identical ranges, the baritone horn has a smaller cylindrical bore. The relationship is similar to the difference between the cornet and the trumpet. The euphonium has a particularly small original solo repertoire, so much of the solo repertoire has been adapted from original works for trombone.

When asked to describe **DANNY HELSETH** as a musician, composers Joseph T. Spaniola and Brett Miller use the words such as “high energy... intensity... emotion-filled.” Danny has never been known to go into anything half-way, but rather puts everything he has into what he does. This is very evident as he pursues his musical career on the euphonium and trombone.

Danny began his education with a Bachelor of Music Education from Central Washington University (1999); continued with a Masters in Music Performance (Euphonium) from The University of North Texas (2002); and a Post-graduate Diploma in Performance (Euphonium) from the Royal Northern College of Music in Manchester, England where he studied on Fulbright Scholarship. He completed his Doctorate of Musical Arts in Brass Performance from the University of Washington in 2017.

As a former member of the United States Air Force Band in Washington D.C., Danny was quickly recognized as an energetic and engaging soloist, featured numerous times with the band including on national tour, Spring 2004. Helseth has performed as a chamber musician and clinician at universities throughout the United States as a member of the USAF Tower Brass Quintet, and the cutting edge euphonium-tuba quartet *Eufonix*. He continues to serve in the Washington Air National Guard as the First Sergeant for the 194th Medical Group at Camp Murray.

A dynamic performer, and inspiring clinician, Danny has been a featured artist throughout the United States, Europe and Japan. Helseth maintains a busy performance schedule as a soloist, chamber musician, and conductor. Helseth is in constant demand as a euphonium soloist, chamber musician, and conductor. He has been a featured clinician throughout the United States, Europe, Japan, and China as he seeks to inspire others to greatness, infecting them with a passion for life and a love of music. Helseth is in his eighth year as the band director at Seattle Pacific University where he also serves as the Head of Instrumental Studies.

Throughout his life, Danny has been in contact with extraordinary musicians, many of whom have been his private instructors including: Larry Gookin, Tom Gause, Dr. Russ Schultz, Dr. Brian Bowman, Vern Kagarice, Steven Mead, James Gorlay, Patrick Sheridan, Sam Pilafian, Ko-ichiro Yamamoto, and Timothy Salzman. Countless other musicians, colleagues and students have taught and inspired Danny’s musical direction.

Danny Helseth is a Besson performing artist and clinician for Buffet Crampon USA, and performs exclusively on the Besson Prestige 2052 Euphonium and the DH signature mouthpiece from Giddings Mouthpieces. Dr. Helseth has been the tenor trombonist in the St. James Cathedral Brass since 2010.

JOSEPH ADAM was first appointed Cathedral Organist at St. James Cathedral in 1993, and was named Director of Music in 2018. There he leads a program that includes three adult choirs and three youth choirs that provides music for nearly 600 services annually, as well as an extensive concert series that presents a wide range of choral and organ programs.

A dedicated educator, for twenty years he taught organ and harpsichord as a faculty member at the University of Puget Sound in Tacoma. Continuing this work, he was named Artist-in-Residence in Organ at the University of Washington in 2019. As Resident Organist of the Seattle Symphony Orchestra since 2003, he has performed regularly in the keyboard section of the orchestra, undertaking organ, harpsichord, piano and celesta parts, as well as annual solo recitals.

His playing received international attention when he was awarded the First Prize in the St. Albans International Organ Competition in 1991, one of the most prestigious organ competitions in the world. His subsequent performances have included recitals in notable venues throughout Europe and America. During the coming year, he will be a part of a series of recitals at St. James Cathedral that will present performances of the complete

organ works of Louis Vierne in celebration of the 150th anniversary of the composer's birth. His performances last season included recitals at St. Mark's Cathedral in Seattle, St. Cecilia Cathedral in Omaha, and Stanford University. He also gave performances of the Poulenc *Concerto* and Respighi *Suite for Organ and Strings* with the North Carolina Symphony at the new Cathedral of the Holy Name of Jesus in Raleigh.

Joseph Adam holds undergraduate and graduate degrees in piano performance from The University of Iowa, and the Performer's Certificat in Organ from the Eastman School of Music. He is a Candidate for the D.M.A. in Organ performance at the University of Washington, and concertizes as a member of the Windwerk Artists cooperative.