

ØRESUND KAMMERORKESTER

DIRIGENT

Nils Erik Måseidvåg

VIOLIN 1

Kern Westerberg
Harriet Wheeler
Raven Mischke
Marcjanna Derentowicz
Stefan Becker
Tilda Suntian Shen

VIOLIN 2

Yongmin Lee
Amalie Kjældgaard Kristensen
Bori Brezovsky
Ekaterina Spitsyna
Wilma Tumanoff
Morgan Bennett

BRATSCH

Iwona Franco
Philemon Hahn
Vice Arneodo
Dasha Auer

CELLO

Cansin Kara
Chul-Geun Park
Olga Chwaszczewska
Léa Sol

KONTRABAS

Nicholas Franco
Karla Wulf
Andrew Storke

FLØJTE

Sigrid Birkeland Dønne
Emilia Reske

OBO

Anna Sofia Bennike
Freja Katrine Arendt

KLARINET

Katrin Raasthøj Mathiesen
Kamilla Bentzen

FAGOT

Archie Auger
Peder Ravn Jensen

HORN

Simon Didrik Nordstrand Berg
Ruby Triemstra

TROMPET

Peter Vallebo
Gunnar Kristinn Óskarsson

HARPE

Tanne Harder

KLAVER

Emil Gryesten Jensen

SLAGTØJ

Łukasz Szyszko

PAUKE

Fredrik Ertvaag

PROGRAM

PROLOG

Nikolaus von Bemberg, fortæller

ALEXANDRE DESPLAT (F. 1961)

Airlines

CLAUDE DEBUSSY (1862-1918)

Sonate for fløjte, bratsch og harpe

Pastorale. Lento, dolce rubato
Interlude. Tempo di minuetto
Final. Allegro moderato ma risoluto

Michael Grolid, bratsch, og Nina Schlemm, harpe

KAIJA SAARIAHO (1952-2023)

NoaNoa

Sophia Sagaradze, elektronik

PAUSE (20 minutter)

LOWELL LIEBERMANN (F. 1961)

Koncert for piccolo og orkester op. 50

Andante comodo
Adagio
Presto

Øresund Kammerorkester dirigeret af Nils Erik Måseidvåg

EPILOG

ELIZABETH SALERNO

1. maj 2024
Kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1

FLØJTE



ELIZABETH SALERNO

Elizabeth Salerno is an American flutist and piccoloist currently based in Copenhagen. Her musical studies first began on piano at age 5 and then later on flute at age 9. Elizabeth moved to Copenhagen in 2018 to study in the flute class of Ulla Miilmann at the Royal Danish Academy of Music. Since then, she has performed extensively around Scandinavia with ensembles including the Danish National Symphony Orchestra (DR Symfoniorkester), Royal Danish Orchestra (Det Kongelige Kapel), Copenhagen Philharmonic, Esbjerg Ensemble, Norrköping Symphony Orchestra, Malmö Opera, and Malmö Symphony Orchestra.

Elizabeth is a prizewinner of several international competitions including the Kujala International Piccolo Competition, Carl Hall Piccolo Competition, Dutch International Piccolo Competition, the San Francisco Flute Society, the National Flute Association of the United States, and the Tampere Flute Festival Piccolo Artist Competition in Finland. As an educator, she taught piccolo at the Royal Danish Academy of Music and has also served on the jury for the Nordic Piccolo Artist Competition.

Elizabeth holds a Bachelor’s Degree from the University of Iowa where she studied with Nicole Esposito and is currently finishing a Master’s in Piccolo from the Royal Conservatory of Antwerp where she studies with Peter Verhoyen.

DEAR AUDIENCE

I have been looking forward to this concert for a very long time and I wanted to say thank you all for coming. Each of these pieces means something special to me and I am very lucky to share the stage tonight with so many of my friends and colleagues. Thank you to everyone who has helped make this concert possible, both behind the scenes and to all of the participants - Niko, Michael, Nina, Sophia, Nils Erik, Emil, and to all of the musicians of the orchestra.

A special thank you to all of my teachers - Ulla, Peter, Anke, Russell, Nicole, Maria, and my very first teacher JoEllen Hall, for their inspiration, their honesty, and for always supporting me. I am so grateful for all of the lessons you have taught me and hope to someday pass on my knowledge to the next generation. Finally the warmest thank you to all of my family, friends, colleagues, and everyone who has helped me along the way. I am incredibly lucky to have shared this journey with so many wonderful people and am looking forward to starting this new chapter in my life!

Sincerely yours,
Elizabeth

PROGRAM NOTES

This program was inspired by the adventures and writings of Antoine de Saint-Exupéry. On 30 December 1935, after flying for 19 and a half hours, Saint-Exupéry and his mechanic-navigator, André Prévot, crashed in the Sahara Desert during an attempt to break the speed record in a Paris-to-Saigon air race. Both Saint-Exupéry and Prévot survived the crash, only to face rapid dehydration due to the harsh weather conditions. After a day without water, they both began to see mirages and experience auditory hallucinations, which become more and more vivid throughout the day. This near-death experience would feature prominently in Saint-Exupéry’s memoir, *Wind, Sand, and Stars* and would go on to inspire Saint-Exupéry to write the timeless story of *The Little Prince*. The music chosen for this program helps to represent different elements of the story, from the beauty of seeing the world from above - to the desperation of survival - and finally, the joyous return home.

Alexandre Desplat: Airlines

Airlines was written for Emmanuel Pahud as the title track for an album featuring concert works of Desplat’s film scores. The title chosen by Desplat is a double play on words: the first meaning is in the dedication, “to Emmanuel Pahud, the flutist-globe-trotter” alludes to the flight lines that play an important role in the life of the virtuoso, who travels from continent to continent to play concerts. The second meaning refers to the long melody lines that are produced on the flute by means of air. Sometimes brief and sometimes long, the lines play with the possibilities of the air by incorporating extended techniques of the flute.

Claude Debussy: Sonata for Flute, Viola, and Harp

His *Sonata for Flute, Viola, and Harp* was one of Debussy’s last compositions and one of the first written for this specific instrumentation. Originally Debussy had written the work for flute, oboe, and harp but replaced the oboe with viola because he found the timbre to be more flexible and better to unify the sound of the flute and the harp. This piece is divided into three movements and increases in momentum as one progresses through the piece. Its opening harp arpeggio is joined by the flute and later the viola and introduces a dreamy, watery theme. The Interlude is even more pastoral than the first movement, with a leaping, carefree melody shared by the flute and viola over a tapestry of harp. The finale adds a fiery element to the ideas introduced so far: the tempo is quickened, the texture becomes denser, and the register becomes lower. Near the end of the piece, the music echoes the material that opened the *Sonata* - the end is a reflection of the beginning...as if it was always there.

Kaija Saariaho: NoaNoa

NoaNoa was originally composed by Kaija Saariaho in 1992 and the electronics part has been edited several times since its original publication. She writes, “*NoaNoa* was born from the ideas I had for flute while writing my ballet music *Maa*. I wanted to write down and exaggerate, flute mannerisms that had been haunting me for some years, and thus force myself to move on to something new. I experimented with an idea for developing several elements simultaneously, first sequentially, then superimposed onto each other. The title refers to a wood cut by Paul Gauguin called *NoaNoa*. It also refers to a travel diary of the same name, written by Gauguin during his visit to Tahiti. The fragments of phrases selected for the voice part in the piece come from this book. *NoaNoa* is also a team work. Many details in the flute part were worked out with Camilla Hoitenga and the electronic part was developed under the supervision of Jean-Baptiste Barrière and programmed by Xavier Chabot.”

Lowell Liebermann: Concerto for Piccolo and Orchestra

In his *Concerto for Piccolo and Orchestra*, Liebermann decided to explore the lyrical and expressive qualities of the piccolo, rather than its stereotypical bright and shrill sound. He also utilised the lowest octave of the piccolo, which has a very tender and special timbre. The first movement opens with a haunting and mysterious melody evocative of film music of the late twentieth century. The piccolo then abruptly enters with a faster theme that showcase its agility. The movement alternates between these two themes, creating a contrast between light and dark moods. The second movement uses motives from the first movement and a set of cadenzas to showcase the expressive range and virtuosity of the piccolo. The third movement is a quick and brilliant finale that brings out the playful side of the piccolo. The movement features quotations from Mozart's 40th Symphony and Beethoven's *Eroica* Symphony. Liebermann explains that these quotations are a homage to Dmitri Shostakovich, who used similar quotations in his *Second Violin Concerto*, and also a joke for piccolo players - who never get to play these pieces because they have no piccolo parts.

Elizabeth Salerno