

Alusta!

Tuesday 2.6.2026 19.00 in Organo

Program

- H. Haug: *Essay* for string quartet and alto trombone (1987)
- D. Castello: *Sonata Quarta a 2. Sopran & Trombone overo Violetta* (1629)
- V. Persichetti: *Serenade No 6* for trombone, viola, and cello (1950)
1. Prologue
 2. Barcarole
 3. Chorale Prelude
 4. Dialogue
 5. Intermezzo
 6. Song
 7. Dance
- M. LaMont: *Endless* for trombone and harp
1. Praitie
 2. Dunes
 3. Mountains
 4. Tundra
 5. Waves
- A. Nordheim *The Hunting of the Snark* for trombone solo

The theme for this doctoral project is chamber music for trombone with a developmental focus on music for trombone and string quartet. I will strive to put the existing repertoire together with new commissions in a context with music for different combinations of instruments from early baroque to contemporary pieces to show how the ensemble has a natural place in modern chamber music.

The trombone is not often used in a chamber music setting with strings. The repertoire is limited, for obvious, but not valid reasons. It may partly be tradition or a habit that the brass play chamber-music with each other since the string players, woodwinds, harps and pianists often have belonged to a completely different class in society. It may also be a lack of a trombone superstar who is interested. I can ponder why, but I do not believe it is for artistic reasons. After the pandemic, the world-famous trombone player Jörgen van Rijen released an album with music, some arrangements and some compositions for trombone and string quartet together with the Alma Quartet. During the period working with this project, I have found more repertoire mostly composed of composers with a link to the USA.

When putting together the concert programs for this project, I realized that we, the trombonists, are lacking a standard chamber music ensemble with strings where there is enough high-quality repertoire to develop a high-quality ensemble. Still, it is striking how there is a need for a “home ensemble” that is small enough to be chamber music, but still large enough to not feel alone. My aim is to help create this home for my instrument in modern chamber music. Along with music from the 20th century and onwards, I will show that this home already existed in the early baroque period, and that trombone was comfortably used in various ensembles with miscellaneous instrumentation.

It is time to brush some dust off the pieces that have been written but are rarely performed and gain some knowledge to develop new repertoire. After all, music that is not performed does not really exist.

Halvor Haug's (1952–2025) *Essay* for alto trombone and string quartet is the first Norwegian piece ever written for this kind of ensemble and was premiered by my first trombone teacher, Synnøve Hannisdal, in 1987 in her debut concert in Oslo. *Essay* is a single movement work comprised of an introduction followed by twelve structural sections. The trombone is used both as a soloinstrument in a duett with the string quartet and as an integrated part of the ensemble. At the age of 12, this was the first piece I heard for trombone and string quartet and I thought it was normal.

Dario Castello's (1602-1631 “Quarta Sonata A Doi. Soprano & Trombon overo Violeta” (1629) is one of the earliest virtuoso pieces written where the sackbut is called for and used as a melody instrument, not only as accompaniment. Dario Castello himself was a violinist and his brother Francesco a sackbut-player at St. Marks in Venice. The piece is written in stilo moderno and have both strict polyphonic sections and dramatic recitatives as well as

As a young student, **Vincent Persichetti** (1915–1987), misunderstood Haydn's baritone trio for being a trio for two string instruments and a tenor brass instrument. This medium haunted him until he in 1950 composed “Serenade no 6” for trombone, viola and cello. The piece is often used in academic settings to show chamber music for trombone and string instruments. It is part of a series of 15 Serenades with rare instrumentation and has 7 movements. It is written in a neoclassic style.

Endless was written by **Mackenzie LaMont** (b. 1989) for Louis Setzer's doctoral thesis "an annotated bibliography on works for trombone and harp" in 2017. *Endless* is made up of five interconnected movements inspired by endless geographic landscapes: Praries, dunes, mountains, tundra and waves.

The Hunting of the Snark was written for the Norwegian trombone player Per Brevig. He is a former principal trombone player at the Metropolitan Opera, still teaching at the Juilliard School. Per Brevig was Synnøve Hannisdal's teacher when she made her diploma at the Juilliard School. The piece was written in 1975 by **Arne Nordheim** (1931–2010). The title refers to Lewis Carroll's poem about the hunt of a mystical, imaginary animal. Nordheim leads us through many mournful, grotesque and even merry episodes as the search is intensified without the victim of the hunt giving a lightest sign of making an appearance. The original recording of *The Hunting of the Snark* by Per Brevig was used in the Opening ceremony of the Olympic games at Lillehammer in 1994.

Line Johannesen (b.1977) grew up in Nittedal, north of Oslo, Norway and started to play in the local schoolband at the age of 8. At the age of 11, Line got her first real trombone teacher: Synnøve Hannisdahl. Synnøve had just finished her studies at the Juilliard School and was a trombone goddess! Line later studied in Tromsø, Oslo and Malmö and was a member of Verbier Festival Orchestra 2003-2006. She moved to Helsinki in 2006 to work in the Finnish Radio Symphony Orchestra where she has been a permanent member since 2008. Line has performed with Uusinta, tenThing and World Brass among other ensembles and was an artist at ITF in 2015 and in 2026. She has given master classes all over Europe and China and in Lieksa Brass Week 2013, 2014, 2017 and 2019. In 2019 Line was accepted to the DocMus program and was appointed trombone lecturer at the Sibelius Academy, where she still teaches. Line is married to John, and is the mother of Astrid who is 5 years old.

The Musicians:

Kaisa Kallinen, violin and barock violin

Mirka Malmi, violin

Jakob Dingstad, viola

Miika Uksulainen, cello and barock cello

Jouko Laivuori, cembalo

Päivi Severeide, Harp