

KONSERT

Steffen
Horn

Gamle Logen, Oslo, 5. desember 2005

Jan Ladislav Dusík Sonata no 1 op 45

- 1 Allegro cantabile 8:20
- 2 Adagio patetico 6:21
- 3 Rondo scherzo - Allegro da Ballo 4:42

Sergei Rachmaninov Preludes op 23

- 4 No 1, F-sharp major 4:15
- 5 No 2, B major 3:24
- 6 No 4, D major 4:49
- 7 No 5, G minor 3:38
- 8 No 6, E-flat major 3:17

Edvard Grieg Lyriske Stykker (Lyrical Pieces) op 65

- 9 Fra Ungdomsdagene (From Early Days) 4:26
- 10 Bondens Sang (Peasant Song) 2:04
- 11 Tungsind (Melancholy) 3:53
- 12 Salon (Salon) 1:47
- 13 I Balladetone (Ballad) 3:39
- 14 Bryllupsdag på Trolldhaugen (Weddingday at Trolldhaugen) 6:07

Sergei Prokofiev

- 15 Sonata no 1, op 1 7:37

Encore: **Edvard Grieg** fra Sonate op 7

- 16 Andante Molto 4:40



5.0 surround + STEREO



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Denne CDen ble innspilt i forbindelse med min norgesturné høsten 2005, og representerer mitt mest personlige program noensinne. Det har vært en sann glede og veldig befriende å sette sammen et repertoar bestående av musikk som rett og slett betyr mye for meg, og som jeg har lengtet etter å spille. Tsjekkia, Norge og Russland danner en trekant i Europa med hver sine sterke musikalske særpreg, men med ett fellestrekk: komponistenes bruk av folkemusikk, spesielt i nasjonalromantikken. Det er muligens dette, i tillegg til det faktum at jeg er halvt tsjekkisk, som tiltaler meg så sterkt med disse tre landenes musikk. Jeg opplever denne musikken som inderlig og svært uttrykksfull.

Også den tidlige wienerklassikeren, tsjekkeren **Jan Ladislav Dusík** (1760–1812), er tydelig influert av det folkelige slaviske tonespråk og tøyer enkelte akkordprogresjoner og moduleringer lengre enn de dristigste av sine samtidige komponistkolleger. Han var klart forut for sin tid og nærmer seg til og med romantikere som Schubert og Mendelssohn. Dusík var en meget berømt pianist og komponist, og en av de første omreisende virtuoser. Jan Ladislav Dusík komponerte over 40 pianosonater og 18 pianokonsserter, og hans musikk var godt kjent over hele Europa.

En annen populær komponist i sin samtid var **Edvard Grieg** (1843–1907). Nå, snart hundre år etter hans død, står de lyriske stykkene fram som noen av Griegs mest sentrale komposisjoner. Grieg komponerte 66 lyriske stykker fordelt på ti hefter. Hefte VIII op. 65 ble utgitt i 1897. Det siste stykket i denne samlingen gav han tittelen "Bryllupsdag på Trolldhaugen" til minne om den store sølvbryllupsdagen på Trolldhaugen, 11. juni 1892.

Grieg ga ofte hjertelig uttrykk for sin begeistring og sympati for den bøhmiske natur, kunst og dets folk, og antydte at Praha skulle bli hans neste reisemål. Han skriver til sine kontakter: – Bøhmisk folkemusikk har alltid vært mig kjær. At skandinavisk kunst bliver værdsat hos dem, ved jeg, og jeg vover derfor at håbe på en gjensidig sympati.

Den tsjekkiske fiolinisten Karel Hoffmann har beskrevet hvordan han opplevde sitt møte med Grieg i Wien 1896: – ... han (Grieg) var en utmerket pianist, som til tross for sin nervøsitet og dårlige helse spilte usedvanlig temperamentsfullt, og han ba meg gi alt jeg hadde av intensitet ... Han sa: "Det tsjekkiske og det norske temperament



stemmer godt overens ...". Han ga også uttrykk for sin motstand mot det kjølige og nøkterne akademiske spill. Han liker begeistring og varme.

I 1917, ti år etter Griegs død, besøkte **Sergej Vasiljevitsj Rakhmaninov** (1873–1943) Griegs hjemby Bergen. Han holdt konsert i Logen, og på programmet sto blant annet et knippe preludier fra hans op. 23. Disse ti preludiene ble komponert mellom 1901 og 1903, og komponisten urfremførte dem selv i Moskva i 1903.

Rakhmaninov var en fantastisk god pianist, en av de aller største i det 20. århundre og hans enorme hender kunne legge et intervall på nesten to oktaver. Noe av det mest utfordrende med hans verker, fra et rent pianistisk ståsted, er de delvis skjulte tekniske vanskelighetene i form av svære grep og store sprang, som helst skal høres barnlig enkelt ut.

Sergej Prokofjev (1891–1953) komponerte sin første pianosonate som 16-åring i 1907, og spilte selv ved urfremføringen i Moskva. Den er ikke representativ for hans modne stil og bryter radikalt med den Prokofiev vi kjenner. Sonaten er muligens tenkt som en virtuos fremvisning av hans glimrende pianistiske ferdigheter eller kanskje for å holde seg inne med lærerne ved konservatoriet i St. Petersburg. Hans musikk var for avansert og modernistisk for de fleste professorer i komposisjon og musikkteori, og stort sett gav de ham så vidt ståkarakterer. Han skulle komme til å sjokkere og tøye grenser gjennom hele sin karriere, og mens Rakhmaninov og Tsjaikovskij tok seg nær av kritiske angrep, ønsket Prokofjev dem velkommen. Denne første sonaten ble som vanlig ikke særlig godt mottatt, men i dette tilfellet ble Prokofjev kritisert for å være for gammeldags, og ble rådet til å se mot fremtiden og bli mer vågal.

Steffen Horn

Steffen Horn, født 1976, fikk sin første pianoundervisning som seksåring. Han har studert med professor Jiri Hlinka ved Barratt Due Musikk institutt i Oslo, og etter andre plass og spesialpris i Smetana-konkurransen i Tsjekkia, fire kritikerroste plateutgivelser og ikke minst London-debuten i Wigmore Hall, har han markert seg som konsertpianist av internasjonalt format.

Steffen har vært solist med en rekke symfoniorkestre, blant dem Kringkastingsorkesteret og Oslo Filharmoniske Orkester. Under ledelse av dirigenter som Terje Boye Hansen, Mark Shanahan, Stephan Barratt-Due, Ingar Bergby, Rolf Gupta og Susanna Mälkki, har Steffen Horn fremført et bredt repertoar av pianokonsserter. Fra Mozart, Beethoven, Grieg og Rachmaninov, til Geirr Tveitt.

Han har holdt solokonsserter i Praha, London, Warszawa, Moskva, Teheran og Berlin. I 2004 turnerte han i Tyskland og Kina, og året etter gjorde han en omfattende norgesturné.

CONCERT

This CD recording was made during my Norwegian tour, 2005, and represents my most personal repertoire programme to date. It has been a great pleasure, and very refreshing, to get the opportunity to put together a repertoire of music which simply means a great deal to me, and which I was extremely eager to perform on stage. The Czech Republic, Norway and Russia form a European triangle. Each country displays its own unique style, but they have one thing in common: a heavy folkloristic influence, especially during the romantic era. Besides the fact that I am half Czech, this may well be what attracts me so strongly to the music of these three countries. I find their music highly expressive and heartfelt.

Also the early classical composer, Czech **Jan Ladislav Dusík** (1760–1812), is clearly influenced by the sound of Bohemian folk music as he displays some harmony progressions and modulations beyond the most daring of his contemporary colleagues. He was clearly ahead of his time, and even closes up on romantics such as Schubert and Mendelssohn. Dusík was a famous pianist and composer, and one of the first great touring virtuosi. He composed more than 40 Piano Sonatas and 18 Piano Concertos, and his music was widely known all across Europe.

Another popular composer of his time was **Edvard Grieg** (1843–1907), and now, a century after his death, the Lyrical Pieces are regarded as some of his most important compositions. Grieg composed 66 lyrical pieces in 10 volumes. The last piece in Vol. III op. 65 (published 1897) is named "Wedding Day at Troldhaugen", and was written in memory of his own great 25th wedding anniversary at Troldhaugen, June 11th 1892.

Grieg was often expressing his great enthusiasm and sympathy for the nature, arts and people of Bohemia, and he indicated that his next trip would go to Prague. He wrote to his contacts: – The Bohemian folk music has always been dear to me. I know that Scandinavian art is appreciated in your country, and I therefore dare to hope for mutual sympathy.

The Czech violinist Karel Hoffmann has described his meeting with Grieg in Vienna 1896: – ... He (Grieg) was an outstanding pianist, and despite his nerves and poor health, he played with unique temperament, and told me to give it all the intensity I had in me ... He said: "The Czech and the Norwegian temperaments make a perfect match ..." He also expressed his resistance to the cold and academic way of playing. He likes enthusiasm and warmth.

In 1917, ten years after the death of Edvard Grieg, **Sergei Vasilievich Rachmaninoff** (1873–1943) visited Grieg's home town Bergen. He held a concert in the "Logen", and part of the programme consisted of a number of Preludes from his op. 23. These ten Preludes were composed between 1901 and 1903, and the composer played three of them himself at the Moscow premiere.

Rachmaninoff was a marvellous pianist, one of the greatest of the 20th century, and his enormous hands could stretch to reach intervals of thirteen. Some of the greatest challenges in his music, from a pure pianistic point of

view, is the partly hidden technical difficulties such as huge grips and big jumps, which of course ought to sound like a piece of cake.

Sergei Prokofiev (1891–1953) was sixteen years old when he composed his first Piano Sonata in 1907, and he himself performed it at the premiere in Moscow. This piece is not typical for his mature, later style, and radically differs from the Prokofiev we know. It might have been written as a show-off of his superb piano technique, or maybe to receive recognition from the professors at the St. Petersburg Conservatory. His music was too advanced and modern for most of the professors of composition and music theory, and he barely achieved passing grades. He would later continue pushing boundaries, shocking his audience and critics throughout his career. But while Rachmaninoff and Tchaikovsky were offended and depressed by negative criticism, Prokofiev welcomed it. This first Sonata was, as was usually the case, not well received. However, this time Prokofiev was criticized for being too orthodox, and even advised to look to the future and become more daring.

Steffen Horn was born in 1976, and started playing the piano at the age of six. He studied with Professor Jiri Hlinka at the Barratt Due Institute of Music in Oslo, and since achieving second place and a special prize in the Smetana Competition, four CD-releases with excellent reviews, and his London debut at the Wigmore Hall, he has established a reputation as an outstanding soloist in the international league.

Steffen has performed as a soloist with several symphony orchestras, including the Norwegian Radio Orchestra and the Oslo Philharmonic Orchestra. Under the direction of conductors such as Terje Boye Hansen, Mark Shanahan, Stephan Barratt-Due, Ingar Bergby, Rolf Gupta and Susanna Mälkki, Steffen Horn has performed Piano Concertos with a wide range of styles. From Mozart, Beethoven, Rachmaninoff and Grieg, to the 20th century Norwegian composer Geirr Tveitt.

He has given solo recitals in Prague, London, Warsaw, Moscow, Tehran and Berlin. In 2004 he toured both Germany and China and the following year he went on a major national tour of Norway.





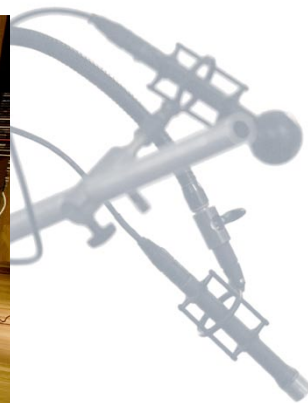
Morten Lindberg and Hans Peter L'Orange preparing the SACD-master (www.lindberg.no)

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recorded at **Gamle Logen**, Oslo, December 5th 2005 by **Lindberg Lyd AS**
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piano technician **Thron Irby** Steinway
editing **Jørn Simenstad** • SACD-mastering **Hans Peter L'Orange**

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