

NICHOLAS ROERICH MUSEUM

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Friday, March 1, 2019

Helena Winkelman, *violin*

Swiss violinist and composer Helena Winkelman will juxtapose the supreme beauty of the works for violin solo by Johann Sebastian Bach with short improvisations on the paintings by Nicholas Roerich, and ideas and themes proposed by the audience.

From Partita in B minor

Sarabande and double

From Sonata in A minor

Grave

Andante

Allegro

From Partita in E minor

Preludio

Loure

Gavotte en Rondeau

Bourrée

From Sonata in C major

Largo

Allegro assai

The recital ends at about 6:30 p.m.

About the artist

“... not only was her playing technically brilliant, but also the atmospheres and inner moods were captured with great imagination...she is an innovator and a soul searcher that deserves much attention”

New York Concert Review (Debut at Carnegie's Weill Recital Hall)

“... Helena Winkelman is one of the rare talents that managed to find her own voice as a composer as well as an instrumentalist. Apart from a repertoire of over 350 works she also premiered countless new compositions and she meets traditional swiss folk music with an open heart. With a very subtle imagination for sound and a refined sense for musical development she creates works that emanate warmth and feel as if they came from nature itself. ”

Laudatio on receiving a Swiss scholarship

“... in her own ciaconna she showed masterful control of her instrument and in Bach's d-minor partita she played the five dances in a light and playful spirit and ended with true fireworks of virtuosity.”

Schaffhausen News

Swiss/Dutch violinist and composer Helena Winkelman pursues a very active and diverse musical career, playing internationally as a recitalist and chamber musician and simultaneously being regarded as one of her country's rising composers. She won national and international violin competitions at a young age, and over the last years has built a repertoire of over 340 major works; she has also become a composer with her own, distinct voice.

Her works are performed worldwide and they have been premiered by the Arditti Quartet, the Munich chamber orchestra, the Asian Art Ensemble, the Phoenix Ensemble, Basle, the Basle chamber orchestra and many others.

In 2016 she received the prestigious Georg Fischer Award of her hometown, Schaffhausen, and in 2017 the Swiss Music Prize.

She has received commissions from the Harvard Musical Association, Boston, Crédit Suisse, Switzerland, Music Academy of Basel, the Symphonic Orchestra Sinfonietta Basel, Musikfabrik, Cologne, Pro Musicis, Paris, Lucerne Festival, Ernen Music Festival, Switzerland, Nomad Ensemble, Tokyo; and from many soloists: Hansheinz Schneeberger, Chiara Banchini, Jürg Henneberger and others.

In 2014 she was composer in residence at the Kammermusikfest Lockenhaus, and in 2015 at György Sebök's Festival Musikdorf Ernen. Her works have been performed at the Centre Pompidou in Paris, Wigmore Hall, London, Radialsystem, Berlin, Konzerthaus, Vienna, Stadtcasino, Basel, Tokyo Opera City Recital Hall, the Dome of Erfurt, Germany and the Alpentöne Festival in Altdorf, Switzerland.

Literature and myths are a great source of inspiration for her compositions: she uses texts, for instance, from Dante's The Divine Comedy and from poems by Giuseppe Ungaretti and Pablo Neruda.

Helena Winkelman also has a great interest in jazz improvisation and Swiss traditional folk music: she played for three years in a band with Arnold Alder, one of the most famous folk musicians of the country, and for several years has been integrating folk music into her own writing. Recordings of her works have been made for the labels Genuin (Germany) and Claves (Switzerland).

After winning the International Pro Musicis Award in Paris in 2001 for her violin playing, she subsequently gave debut concerts at the Salle Cortot, Paris, in 2002 and performed at Carnegie Weill Recital Hall and Pickman Hall in Boston in 2003 and 2005—on each occasion including her own works in her programs. Pro Musicis's humanitarian engagement gave her the opportunity to play in prisons, in schools for blind children, in homes for handicapped people and homes for the elderly as well as in drug rehabilitation facilities.

Since 1996 she has been a regular guest at the international chamber music festival IMS Prussia Cove, in England. In 2002, she became a founding member of the Lucerne Festival Orchestra (with Claudio Abbado as a conductor), working with the ensemble for five years.

She also loves to work with the chamber orchestra DE SONO in Turin—a string group without conductor.



The Nicholas Roerich Museum has been offering regular concerts and recitals for the last 70 years. They have always been—and continue to be—free to the public, financed by the Museum's own budget and your donations. We have been able to keep organizing these concerts without either help from the city or any grants. Essential to our endeavors are the continued interest, care and participation of the musicians. Your donations are very important to us. We would like to thank everybody who decides to leave a contribution and so help keep the concert programs going.