

Programme
Aaron Copland
Preamble for Organ (1953)
Curtis Curtis-Smith
Gospel Blues: Variations on Amazing Grace (1983)
Cantus firmus sung by **Tamara M Albrecht**
William Albright
Organbook III (1987)
Fanfare/Echo – Scherzo (Chimaera) – Basse de Trompette –
Nocturne – Jig for the Feet (Totentanz)
Daniel Pinkham
When the Morning Stars Sang Together (1971)
 (for Organ and Electronic Tape)
Timothy Albrecht
Grace Notes (1987)
Bunessan – 'Veni Creator Spiritus'
'Go Tell It' (Homage to M L King, Jr) – Song 13 – The Ash Grove
Cantus firmus sung by **Tamara M Albrecht**

Timothy Albrecht has chosen a recital of contemporary music by his compatriots.

He begins with *Preamble* by AARON COPLAND. Copland, who was born in Brooklyn, has been one of the leading lights in modern American music. He is particular well known for his film scores and for his orchestral piece 'El Salon Mexico'. Copland learnt the piano as a child from his sister and eventually went to the Fontainebleau School of Music and, subsequently, to study with the renowned teacher, Nadia Boulanger. Much of his music has been inspired by simple, natural American subjects, like his ballets *Rodeo* and *Billy the Kid*.

Preamble began life as an orchestral work called 'Preamble for a Solemn Occasion' for speaker and orchestra, written in 1949. Lawrence Olivier was the speaker at the first performance and the conductor was Leonard Bernstein. Copland later arranged the work for organ (1953) and brass band (1973).

Timothy Albrecht continues his recital with a work by CURTIS CURTIS-SMITH *Gospel Blues: variations on 'Amazing Grace'* written in 1983. The *cantus firmus* melody is sung by Tamara Albrecht.

WILLIAM ALBRIGHT was born in Gary, Indiana in 1944. He attended the Juilliard Preparatory Department, University of Michigan and the Paris Conservatoire, where he studied organ with Marilyn Mason and composition with Messiaen. He has won numerous awards including two Koussevitsky composition awards. His Organ book I won the Queen Marie-Jose prize and an award from the American Academy of Arts and Letters.

Since 1970 he has taught at the University of Michigan where, as associate director of the Electronic Music Studio, he has pursued research in live electronic modification of acoustic instruments.

DANIEL PINKHAM was born in 1923 at Lynn, Massachusetts. He studied organ and theory at the Phillips academy, Andover, and then at Harvard with Walter Piston; he studied composition with various distinguished musicians, including Copland, Honegger and Nadia Boulanger. He now teaches at the New England Conservatoire of Music. *When The Morning Stars Sang Together* for organ and tape was written in 1972 and its title comes from the Book of Job, 'when the morning stars sang together, and all the sons of God shouted for joy'.

Timothy Albrecht ends his recital in similar fashion to several of the other recitals in the Week, by playing a work of his own – *Grace Notes* written earlier this year.

THURSDAY 16 JULY

STAHL THEATRE at 7.30pm

MICALHA PETRI Recorder
Hanne Petri Harpsichord

*Sponsored by Stennett and Valerie Chesser
 Keith and Heather Diggle, Tony and Christine Gamble*

Born in Copenhagen in 1958, MICALHA PETRI began playing the recorder at the age of three and was first heard on Danish Radio when she was five. Her début as concert soloist took place at the Tivoli in 1969, the year in which she began studies at the Hochschule für Musik in Hanover.

Since then, she has given hundreds of concerts in Scandanavia, East and West Germany, Italy, Belgium, Switzerland and Great Britain, and more recently has enjoyed a booming career in the United States. Everywhere she has received the highest praise for her astonishing virtuosity in a repertoire ranging from the early baroque to avant garde works such as Berio's *Gesti*.

Michala Petri has visited this country many times both as soloist and as a member of her Trio, in which she is joined by her brother David, one of Denmark's leading young cellists, and her mother Hanne, who is her regular harpsichord accompanist. In 1983 she launched a duo with Hanne playing both piano and harpsichord.

Miss Petri has had an exclusive recording contract with Philips, for which she has made several albums of concertos with the Academy of St Martin's-in-the-Fields and also Trio recordings. She has also recorded concertos with the St Paul Chamber Orchestra, Minnesota, with Pinchas Zukerman. In March 1987 she signed a new exclusive contract with RCA.

Programme
Handel Sonata in C
Heberle Fantasy in C
Bach Sonata in G
Telemann Sonata in F minor
Asger Lund Christiansen Sonatina Op 15
Malcolm Arnold Fantasy
Frederick the Great Sonata in B flat



Michala Petri

It has been established only recently that HANDEL (1685-1759) wrote not less than six sonatas for treble recorder and basso continuo. The *C major Sonata* is generally considered to be the most difficult as well as being the most popular. The Gavotte, especially, is a great favourite of any recorder player. It was originally published in Amsterdam in 1724, then later in London by Walsh.

ANTON HEBERLE (c 1775) is an almost unknown figure from the dim past whose name is kept alive – but only just – by the fact that about a dozen of his compositions were published early in the nineteenth century. It is assumed that he was a Viennese flautist because his works were published in Vienna and feature the flute. He may have been Hungarian by birth, since some of the title pages of his works specify an instrument called *czakan*, which was a Hungarian variant of the recorder. Miss Petri has recently found the *Fantasy* in the National Library in Vienna.