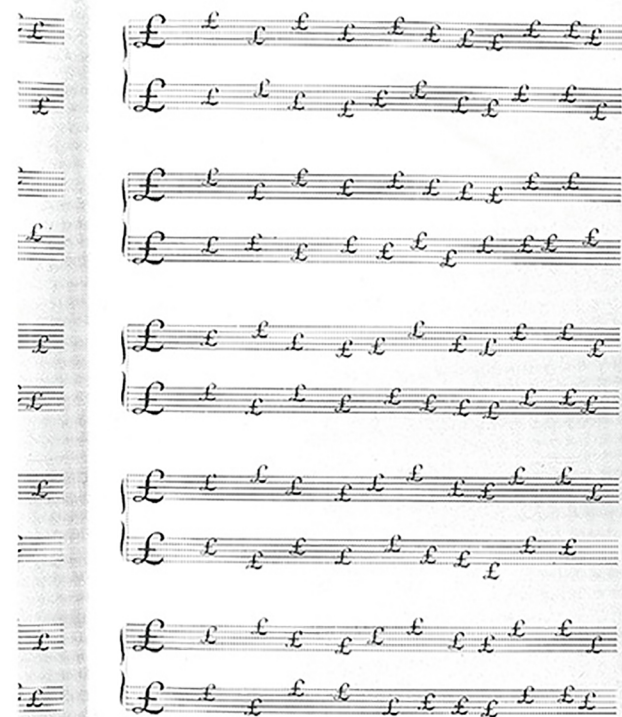


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## Michal Novenko - Organ Recital

Tuesday 18 July

### The Programme

#### Prelude and Fugue in A minor

**J Brahms**  
(1833-1897)

This work, dedicated to Clara Schumann, is one of Brahms's four early compositions for organ. The brief prelude is Bachian in texture, making use of improvisatory flourishes in order to create a dramatic mood. The Fugue follows traditional patterns with a strong chromatic feel.

#### Sonata No 1

**Paul Hindemith**  
(1895-1963)

This year marks the centenary of the birth of Paul Hindemith. The Festival recitals feature all three of his organ sonatas, three distinctive statements in the 20th century literature for the instrument. They were written between 1937 and 1940. Sonata no 1 opens boldly but soon becomes tranquil and more contrapuntal, the 3/8 time signature giving a pastorale feel. The second movement is a trio and has a Baroque flavour. This is followed by an exciting fantasia in free form. The final section assumes the rustic atmosphere of the first movement.

#### Ecce Homo

**Klement Slavicky**  
(b.1910)

Michal Novenko includes a welcome work by his compatriot, composer Slavicky. This composer's training has been at the Prague Conservatory, and he has held an important appointment as conductor of the Czech Radio Orchestra. A feature of his works has been his moral indignation at the German occupation of Czechoslovakia.

#### Sfogava con le Stolle

**Michal Novenko**  
(b.1962)

Michal Novenko wrote this piece in 1992 for one or two organs, and uses themes from Monteverdi's madrigal of the same title. Collage is used in this case not to underline contrasts but to try to embody some modern elements of Monteverdi's musical idiom in contemporary musical expression. The spirit of improvisation illuminates the mood of this impressive piece.

#### Au miroir des flutes

**Jean Guillou**  
(b.1930)

Part of the suite *Jeux d'Orgues*, this piece uses the flute stops in a very special way. The sound, at times similar to the marimba, makes an image like the vibration of an impressionistic painting in the mirror. Only one line, not really a melody, sounds softly through these vibrations.

#### Sonata No 1 in D minor, Op 6 Alexandre Guilmant

*Introduction and Allegro - Pastorale - Final* (1837-1911)  
Guilmant's eight organ sonatas were conceived for the tone and colour of the French organs of Cavaillé-Coll, instruments which, with their symphonic breadth, redefined the art of the possible. The introduction is in the style of a French overture, using tight double-dotted rhythms. The *Allegro* is heralded by a strident pedal theme which then becomes the material for the fugal style of the movement.

*Pastorale* displays Guilmant's gift as a melodist. The gentle flowing

melody is complemented by an orchestrally coloured accompaniment.

*Final* is a toccata whose furious semiquaver passages are only briefly interrupted by a quiet chordal section. The work ends in a broad, heroic manner.

### The Performer

Czechoslovakian Michal Novenko studied organ and composition at the Prague Conservatoire and the Prague Academy of Music and Dramatic Arts. He now teaches at the Conservatory and has a busy schedule as an organist, composer and conductor, presenting organ recitals in a number of European countries.



He has a particular interest in historical organs, some of which are featured on his recordings for Czech Radio and several record companies. As a composer he has written orchestral works, but he focuses primarily on chamber and organ music.

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