
11th SEASON
1990-1991



**MICHALA
PETRI**

• RECORDER •

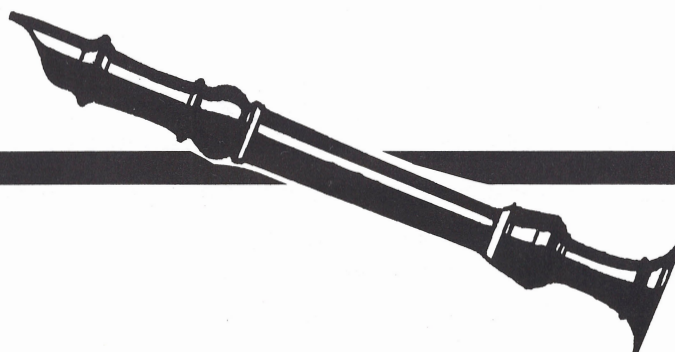
CAROLE TERRY

• HARPSICHORD •

Sunday, March 24, 1991
Vancouver Playhouse

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Program

Sonata in a minor Georg Friedrich Handel
for Treble recorder and basso continuo (1685-1759)

Larghetto Allegro Adagio Allegro

Sonata in C Major Anton Heberle
for Descant recorder (c. 1800)

Allegro, Larghetto, Menuetto, Andante con variazioni

La follia Arcangelo Corelli
for Treble recorder and basso continuo (1653-1713)

Introduction, Theme and Variations, Op. 32 Ernest Krähmer
for Descant recorder and basso continuo (1795-1837)

INTERMISSION

Sonata in d minor Georg Philipp Telemann
for Descant recorder and basso continuo (1681-1767)

Andante, Allegro, Tempo giusto, Vivace, Allegro

The Blockbird Olav Anton Thommessen
for Treble recorder solo (dedicated to Michala Petri) (1944-)

Sonata in G Major Tomaso Albinoni
for Sopranino recorder and basso continuo (1671-1751)

Adagio, Allegro, Largo, Presto

The harpsichord for this evening's performance was built by Craig Tomlinson,
and has been generously loaned by one of our subscribers, Eric Wyness.

The Vancouver Recital Society gratefully acknowledges the financial support of the Government of British Columbia through the Ministry of Tourism, Recreation and Culture; the City of Vancouver; the Leon and Thea Koerner Foundation; the Hamber Foundation, the McLean Foundation, and the Cherniavsky Junior Club for the Performing Arts.

The Vancouver Recital Society's Hamburg Steinway is maintained and serviced by Johann B. Krebs.

The Vancouver Recital Society
is most grateful for the generous assistance of its honorary auditors, Collins Barrow.

Program Notes — continued

arises from the use of contrasting dance meters, mode and tempo changes. "Few composers achieved so much, so quickly and with such economical means as Corelli" writes musicologist Ernest Newman. Working in Rome from 1675 to his death in 1713, Corelli realized extraordinary fame as a violin teacher, a stern and effective director of string ensembles, and a composer of international repute, whose music, supported by an active music printing industry, was quickly disseminated throughout Europe. The sheer number of reprints of his music is unmatched before Haydn; the works of Opus 5, his most popular, appeared in at least 42 editions by 1800. Corelli's musical style was admired and imitated by such composers as Vivaldi, Telemann, Handel and J.S. Bach. As a performer, the 18th century music critic Sir John Hawkins described his playing as "learned, elegant and pathetic" though it was "usual for his countenance to be distorted, his eyes to become as red as fire, and his eyeballs to roll as if in agony".

Very few composers continued to write for the recorder after 1750. Amongst those who did was Ernest Krähmer, who lived a generation after Beethoven, in Vienna. Unfortunately, Krähmer shares with Anton Heberle a singularly ill-documented life. He appears in the archives as an oboist in the Vienna Court Orchestra, and was the only known virtuoso on the *csakan*; as such, it is highly likely that he was acquainted with Heberle. His salon-oriented music, according to commentator Nicholas Anderson, is in the much lighter taste of the time when "sonatas and variations, requiring an advanced technique and an element of showmanship" were popular with Viennese audiences.

Georg Philipp Telemann was an even more prolific and famous composer in his day than his colleague and contemporary, J.S. Bach. Telemann composed at least thirty-one yearly cycles of cantatas in comparison to Bach's five. In addition, he composed and produced numerous operas and instrumental chamber works, personally engraved and published close to fifty volumes of his own works, organized, rehearsed and performed with local instrumental ensembles, and finally, influenced by his good friend and life-long correspondent Handel, turned at the age of 74 to the composition of oratorios, after having fifteen years earlier renounced composition in

favour of writing treatises on music theory. Telemann changed his musical world by breaking down the barriers between sacred and secular music; he was the first German church musician to simultaneously involve himself in opera and public concerts. His aim was to popularize music; accordingly, he was eager to publish, and wrote for a large variety of instruments (most of which he could play very well himself), while avoiding, like Corelli, extreme technical difficulty. His music was praised by the contemporary critic Scheibe for its artlessness and unforced ease in comparison with the "exaggerated contrapuntal artificiality" of the older composers (Scheibe was here referring to J.S. Bach). Clearly, Telemann's style appealed to the changing tastes of the time. The *Sonata in d minor* displays many of these "modern" *galant* characteristics; a simple melodic line, neatly arranged in regular, periodic phrases in a light, transparent texture. It also reveals another facet of Telemann's skills, that of pedagogue and teacher. Telemann provided each of the slow movements of the publication in which it appeared with an alternated version, showing how it was possible to embellish and ornament the music, in the custom of the time.

As tonight's concert would indicate, the recorder has been enjoying a tremendous surge in popularity in recent decades, not only as a wind instrument *par excellence* in Renaissance and Baroque music, but also as a fascinating vehicle for contemporary music. In *The Blockbird*, written in 1981 for Michala Petri, the Norwegian composer Olav Anton Thommessen explores several technical innovations, such as varied means of achieving vibrato, the effect of taking the mouth away from the mouthpiece of the recorder, and singing into the instrument while at the same time playing another line. Glissando effects and flutter tonguing can also be heard. The fanciful title of the work forms a pun between the Scandinavian word for recorder, and that for a mythical bird. Thommessen studied primarily in the U.S. but has worked in centres around Europe, including Utrecht and Warsaw. He now teaches at the Norwegian State Academy of Music in Oslo.

Our program closes with the work of the Italian Baroque composer, Tomaso Giovanni Albinoni. The son of a wealthy paper merchant, he remained a dilettante, a man of independent wealth, composing and performing music purely for the enjoyment of himself and others around him. He focused on two streams of composition, instrumental ensemble music (the ubiquitous "Adagio" is present today on every "greatest hits of the Baroque" recording), and secular vocal music including operas and solo cantatas. His unique compositional style is often attributed to the fact that he rarely associated with other composers. If his style is considered by some to be harmonically and contrapuntally dry and occasionally repetitive, his obvious melodic gifts and vital rhythmic energy, evident in this *Sonata in G Major*, more than compensate.

Program notes by Gerald van Wyck

The Vancouver Recital Society

gratefully acknowledges the support of BC Hydro. Their assistance, together with the co-operation of the Vancouver School Board, has made it possible for the VRS to present our first ever school performance, given by Michala Petri and Carole Terry.

Program Notes

The Baroque Recorder family has remained incredibly consistent over the centuries. Whereas the Baroque flute gave way eventually to the "modern" Boehm flute (much in the manner that the harpsichord was superseded by the fortepiano, then the piano), the recorder, perhaps because of its extremely simple design and uncompromising purity of sound, has defied adaptation or alteration of any significance. It remains an inherently objective instrument, serving best to clearly present the form and structure of the works it performs.

It is no accident that the sonatas of Handel, Telemann and Corelli share a similar form. Helped by the boom in music printing and distribution which occurred around 1700, composers adopted an increasingly cosmopolitan musical language, dipping into and mixing freely the traits of Italian, French, German and English styles. All three works are in the *sonata da chiesa* (church sonata) format first popularized by Corelli: four movements alternating slow and fast tempi.

Handel's **Sonata in a minor**, composed in London in 1726 or 1727 specifically for the recorder, opens with a stately larghetto movement comprised of two elements: a spacious theme alternating broken triad leaps with a sensuous triplet figure, laid overtop of an ostinato bass line methodically working its way stepwise through the minor scale. The theme of the second movement is also triadic, though great contrast is assured by the bright *Allegro* tempo and the active chord figurations in the accompaniment. This movement is given a sense of forward direction by a tonal modulation from A minor to C Major in the first section, and a return to A minor in the second. The third movement, opening in the refreshingly new key of F Major, consists of a series of key changes in the harpsichord part above which the recorder presents a variety of rhythmic patterns, including a very elegant, French-style dotted pattern. The concluding *Allegro*, like the second movement in two-part form, regains order through the use of satisfyingly predictable Ba-

roque harmonies, presenting a single theme which is dissected and reconstructed in various combinations. This work typifies in many ways the comment of Handel's friend, the theorist and critic Johann Mattheson who felt that Handel's works were "weak in melody, but strong in harmony and counterpoint," displaying "a natural inclination to dry humour."

Whereas the life of Handel is well-documented, nothing is known about the life of Anton Heberle, except that he was a contemporary of Haydn, Mozart and Beethoven, and active in Vienna during the late 18th and early 19th centuries. Heberle is thought to have invented the *csakan* or "cane flute" which has been described as "a flute in the form of a walking stick." It is in effect a recorder with keys, peculiar to Vienna during 1800 to 1850. Heberle's musical style is distinctly classical; clearly structured and well-balanced phrases are heard over a foundation of simple, direct harmonies. Even the succession of movements in this sonata, with a third movement minuet followed by a closing theme and variation set, has antecedents in the works of Mozart and especially Haydn.

Variation technique also plays a role in the final, twelfth work of Italian composer Arcangelo Corelli's Opus 5, *La Follia*. Meaning "mad, empty-headed" or "obsessive", the Follia appeared first as a sung dance of the late 15th century in Portugal. It consists of a simple theme accompanied by a repeated chord pattern, and shared with another triple-time dance, the sarabande, an unusual emphasis on the second beat of the measure. Corelli's theme and twenty-three variations, composed in 1700, was written for violin; the English publisher John Walsh (who published most of Handel's works) adapted the variations for recorder in 1702, and it has since remained a popular work amongst recorder virtuosi. The repeating harmonic pattern is the most consistent factor in Corelli's variations; both the melody and bass lines are lavishly embellished with a wide variety of virtuoso figuration. Further interest

Next Concert: Sunday, April 14, 8:00 pm

CHRISTIAN TETZLAFF, Violin
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Partita II in d minor, BWV 1004	J.S. Bach
Sonata in F major, KV 377	Mozart
Four pieces, Op. 7	Webern
Sonata in d minor, Op. 108	Brahms

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Meet the Artists

MICHALA PETRI

Born in Copenhagen, Michala Petri's first introduction to the recorder took place at the tender age of 3, when her parents would hand her an instrument to try and keep her away from her mother's piano! By the time she was 6, she had already performed on Danish Radio. Young Michala studied at the Hochschule für Musik in Hannover, and made her professional debut in 1969 at the age of 11, in Copenhagen's Tivoli Concert Hall.

Today, in an international career that spans four continents, Michala Petri is widely regarded as one of the world's finest recorder players, delighting and astonishing audiences everywhere with her virtuosity and musicality. Her Vancouver debut on this series in 1986 was a complete sell-out. She is a frequent soloist in Europe with such groups as the English Chamber Orchestra and the Academy of St. Martin-in-the-Fields, and has worked with such eminent conductors as Christopher Hogwood, Pinchas Zukerman and Claudio Scimone. A guest of the world's most prestigious festivals, such as New York's Mostly Mozart, Michala Petri also regularly performs in a trio (known as the Michala Petri Trio) with her mother Hanne, a pianist/harpsichordist, and her brother David, a cellist.

With an extensive discography covering the solo recorder repertoire, Michala Petri now records exclusively for RCA Victor Red Seal, which recently released a recording of Albinoni concertos with Claudio Scimone and I Solisti Veneti. Other recordings for the label include *The Virtuoso Recorder*, *The Modern Recorder*, Vivaldi's *Four Seasons* with the Guildhall String Ensemble, Vivaldi concertos with Scimone and I Solisti Veneti, and an album of Telemann sonatas for two treble recorders. A unique recording of Handel's sonatas for recorder and harpsichord will soon be released.



Michala Petri has been honoured in her own country with the Danish Critics Prize of Honour, the Tagea Brandt Bursary (given annually to a Danish woman for outstanding achievement in her field) and has twice been the recipient of the Jacob Gade Prize.

Michala Petri appears through the courtesy of IMG Artists, 22 East 71st Street, New York, NY 10021.

CAROLE TERRY

Carole Terry is a concert organist, harpsichordist and chamber music recitalist who has performed extensively in the major cities of the

United States as well as Spain, Switzerland, Germany and Austria.

As a harpsichordist and chamber music recitalist she has played and recorded both baroque and twentieth century music, including a CRI release of the works of Persichetti, Rorem, Cowell, and Albright. Organ recordings include "Brombaugh Organs of the Northwest" as well as the complete organ works of Johannes Brahms for the Musical Heritage Society. Carole Terry was the opening recitalist at last year's San Anselmo Organ Festival and was a featured performer in the Spanish festival "Els Orgues de Catalunya".

Holding a Doctorate of Musical Arts degree in early music performance practice from Stanford University, Carole Terry is currently Associate Professor of Organ and Harpsichord at the University of Washington School of Music, Seattle. In addition to organ and harpsichord instruction, she presents courses in performance practice, organ repertoire and pedagogy, keyboard harmony and transposition, and baroque dance. She also directs the School of Music's Baroque Chamber Ensemble.

Ticket recycling anyone?

We are delighted that most of our concerts this season have been sold out, though this fortunate situation has meant that on occasion we have had to turn away single ticket buyers. We would very much appreciate hearing in advance from subscribers who are unable to use or dispose of their tickets for any performance, so that we may re-sell the tickets and issue tax receipts. In that way we can all benefit.

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