



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Michala Petri Trio

MICHALA PETRI, *Recorder*
HANNE PETRI, *Harpsichordist* DAVID PETRI, *Cellist*

THURSDAY EVENING, FEBRUARY 13, 1986, AT 8:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

Sonata in A minor GEORG FRIEDRICH HANDEL
(for treble recorder and basso continuo) (1685–1759)

Larghetto Adagio
Allegro Allegro

Variations for solo descant recorder JACOB VAN EYCK
Philis schoone harderinne (1590–1657)

Engels nachtegaeltje
Wat zal men op den avond doen

Sonata in E minor ANTONIO VIVALDI
(for cello and basso continuo) (1678–1741)

Largo Largo
Allegro Allegro

Trio Sonata in B-flat major GEORG PHILIPP TELEMANN
(for treble recorder, harpsichord, and basso continuo) (1681–1767)

Dolce Siciliana
Vivace Vivace

INTERMISSION

Sonatina for descant recorder and harpsichord, Op. 15 ASGER LUND CHRISTIANSEN
Dedicated to Michala and Hanne Petri (b. 1927)

Allegro assai Allegro vivace
Andante quasi allegretto Presto scherzando

“Consonante” for solo descant recorder OLE BUCK
Dedicated to Michala Petri (b. 1945)

Sonata in E major JOHANN C. SCHICKHARDT
(for sopranino recorder and basso continuo) (about 1682–1762)

Allegro Allegro
Allegro Siciliano
Giga Allegro

Philips Records

PROGRAM NOTES

Handel: Sonata in A minor. It has recently been established that Handel wrote six complete sonatas for treble recorder and basso continuo. This one is the second.

The treble recorder, in other countries called alto recorder, became the most used member of the recorder family during the eighteenth century, serving as a solo (rather than group) instrument. Its range goes from F above middle-C up to two octaves and a few notes more. Bach, Telemann, and many other composers of the period were attracted to its sound and versatility and left a rich literature for it.

Basso continuo refers to the compositional technique of the eighteenth century to notate only the soloist and the bass part, leaving a few figures from which the keyboard player has to invent the accompaniment.

Van Eyck: Variations for descant recorder solo. Jacob van Eyck was a virtuoso Dutch recorder player who held the post of chief bell-ringer in Utrecht. For an extra 20 guilders per year, he was commissioned to entertain churchyard passers-by with the sound of his recorder. His repertoire consisted of variations on popular hymns, songs, and dances of the day. Most of these were written down and published in a single volume in 1654 under the title "Der Fluytenlushof — with hymns, pavaues, allemandes, courantes, ballets, airs, and the latest songs, artfully and delightfully figured with many innovations."

Vivaldi: Sonata in E minor for cello and basso continuo. Vivaldi wrote six sonatas for this combination; this is No. 5 and the most popular.

Telemann: Trio Sonata in B-flat. This Trio Sonata gives the modern recorder player the rare opportunity of playing with harpsichord, a solo instrument in its own right. It is a counterpart to the three flute sonatas with obligato clavier of J. S. Bach. Whereas the Bach sonatas do not expressly prescribe the thorough-bass instrument, the Telemann sonata is designated and written as a "trio" sonata, in which the third part is to be played by a thorough-bass instrument.

Christiansen: Sonatina for descant recorder and harpsichord, Op. 15. Asger Lund Christiansen is Danish and mainly known as a cellist. As a composer he has written many works for Michala Petri and the Petri Trio.

Buck: "Consonante" for descant recorder solo. For one of Denmark's youngest composers, Ole Buck has a remarkable body of work behind him. He wrote his first works under the influence of Webern and Stravinsky. Serialism satisfied his sense of order and, after a great deal of study, he developed a serial system which suited the world of sound he wanted to achieve. He has written several works for Michala Petri.

Schickhardt: Sonata in E major. Schickhardt was born about 1682, in or near Brunswick. The circumstances of his life — the constant moving from one minor court to the other, the continual dedication of compositions to one prince after another in order to gain employment — point to a journeyman composer and performer, unable to gain a position in an important court or city. Nevertheless, his compositions must have been well-known and popular; otherwise he would not have been able to publish at least 30 sets, containing six to twelve compositions per set.

Schickhardt himself seems to have played the recorder and oboe. He wrote 24 sonatas for recorder in all keys, the one in E major being the seventh. It can be safely assumed that they were written with two purposes in mind: first, to show that one could play flutes and recorders in all keys, and second, as studies for his pupils.

Michala Petri began playing the recorder at age three, in 1961, "simply because my parents wanted me to play an instrument, and they gave me a recorder." Miss Petri made her debut as a soloist in Copenhagen's Tivoli Concert Hall when she was 11 and then studied at the Hochschule für Musik und Theatre in Hanover, Germany, until 1976. During that time she continued to perform, both as an orchestral soloist and with her mother Hanne and brother David in the Michala Petri Trio, which was formed in 1969. By the time she was 18, she had made her first recording and had done a good deal of touring in Europe. Since then she has toured extensively throughout Europe, Great Britain, Israel, and Scandinavia, is a frequent performer in many European music festivals, and is regularly heard on European radio and television. In 1982 the young artist made her highly acclaimed New York City debut, returning in subsequent summers to perform in the prestigious Mostly Mozart Festivals. She is a recipient of numerous awards, including the Tagea Brandt Bursary which is one of Denmark's most coveted awards given annually to a woman of outstanding achievement in her field.

All three members of the Michala Petri Trio are making their first Ann Arbor appearances this evening.

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