

**Roberto Sierra (b.1953) Prelude, Habanera and Perpetual Motion (2016)\***

Concerto for recorder and orchestra (live recording Tivoli July 1, 2018)

Michala Petri, Tivoli Copenhagen Phil, conductor Alexander Shelley

1	Prelude .....	4:11
2	Habanera .....	4:19
3	Perpetual Motion .....	5:17

**Steven Stucky (1949-2016) Etudes (2000) Concerto for recorder and orchestra**

Michala Petri, Danish National Symphony Orchestra, conductor Lan Shui

4	Scales .....	3:07
5	Glides.....	6:03
6	Arpeggios .....	4:11

**Anthony Newman (b.1941) Concerto for recorder, harpsichord & strings (2016)\***

Michala Petri, Anthony Newman, Nordic String Quartet

7	Toccata .....	4:46
8	Devil's Dance .....	3:28
9	Lament.....	3:59
10	Furie.....	3:11

**Sean Hickey (b.1970) A Pacifying Weapon (2015) Concerto for recorder,**

winds, brass, percussion and harp

Michala Petri, Royal Danish Academy of Music Concert Band, conductor Jean Thorel

11	A Pacifying Weapon I.....	8:22
12	A Pacifying Weapon II.....	8:19
13	A Pacifying Weapon III .....	12:44

\* World premiere recordings

Total: 1.12:51

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# AMERICAN RECORDER CONCERTOS

## The Recorder in the United States

The year is 1721 and Bach is carefully copying out the full score of his Brandenburg Concertos to be sent to Christian Ludwig, the Margrave of Brandenburg-Schwedt, where they will remain untouched and unplayed; Georg Philipp Telemann becomes director of music in Hamburg, his steady gig for the next 46 years; Alessandro Scarlatti's late masterwork, *La Griselda* premieres in Rome and Handel enjoys a particularly successful year with a revival of *Radamisto* and the premiere of *Floridante* while Vivaldi is in Milan overseeing rehearsals for his latest opera, *La Silvia*.

On the other side of the Atlantic, James Franklin, the older brother of Benjamin Franklin, starts a newspaper called the "New-England Courant", which will become the first independent newspaper in America just as the worst smallpox epidemic in Boston history was ravaging the city stirring up a fierce debate out over the risks and benefits of the recently discovered practice of inoculation. The hundred and one years since the Pilgrims landed at Plymouth, Massachusetts have

been a period of extraordinary change and challenge, and one might guess that while carving a new nation out of the wilderness that little time and few resources were available for music. But music there was, and music in abundance! Even Pachelbel's son, Charles Theodore Pachelbel would find his way to Charleston, South Carolina.

The actual physical presence of recorders in North America was documented as early as 1633 when an inventory of a plantation in New Hampshire listed 15 recorders, and a similar inventory taken at another New Hampshire property reported a collection of 26 recorders. Back in England, the recorder was played by amateurs and professional. It was seen on the stage and in the pit in the theatres in London, tutor books were published regularly, and recorder makers were kept busy. But the world of Bach, Handel, Telemann, Vivaldi and the elder Scarlatti depended upon the patronage of monarchs, aristocrats, and wealthy churches, all of which were frankly anathema to the scrappy colonials. Much of the music produced fell into one of three categories: social and dance music, sacred and civic/military. By the time the young country had earned her independence and was making her way in the world, the recorder's golden age had passed, losing ground first to the flageolet, which enjoyed a bit of a craze in the early 19th century and ultimately to the flute and clarinet, before suffering the ignominious fate of being relegated to the role of a near-disposable instrument for primary musical instruction.

How far the recorder had fallen from the divine inspirations of Bach, Handel, Scarlatti and Vivaldi is tragically evident when glancing at Constance Primus' Information Booklet #2 American Recorder Music (Rev. 2008): Primus could locate eleven 20th century concert works by non-Recorder Society composers, the most notable being pieces by Henry Cowell, Norman Dello Joio and Vincent Persichetti. A handful of unpublished works by Lou Harrison and Alan Hovhaness were not included. To this end, for Michala Petri to turn to the United States for the next installment of her groundbreaking series of contemporary international recorder concertos is a bold step, indeed! Given the variety and individuality of each of these works, it appears that the noble and ancient recorder still has much to say, even in the digital age.



## Michala Petri Recorder

For nearly 50 years, Michala Petri has been one of the most universally recognized and beloved recorder players in the world. She has performed more than 5000 concerts around the world and has discography of more than 70 critically-acclaimed and award winning recordings. Michala Petri was born in Copenhagen, Denmark, on July 7, 1958 to musical parents. A child prodigy, she first picked up a recorder at the age of three and by the time she was 10, she made her concerto debut in Tivoli Concert Hall and began her formal studies at the Staatliche Hochschule für Musik und Theater in Hannover, Germany, with Professor Ferdinand Conrad. By the time she was seventeen, she was already making recordings with the Academy of St. Martin-in-the-Fields.

Her repertoire spans the Baroque, Classical, and Romantic eras and extends into contemporary and improvised music and multi-media. This versatility, together with a flawless technique, an insatiable curiosity, and the ability to make an emotional connection with her audiences has contributed to her special appeal as an artist. Her list of collaborators reads like a 'Who's Who' of late 20th century classical music, including such legendary artists as Sir Neville Marriner, Claudio Abbado, Sir James Galway, Gidon Kremer, Heinz Holliger, Henryk Szeryng, Pinchas Zukerman, Maurice Andre, Joshua Bell, Mahan Esfahani, and Anthony Newman.

Following successful recording tenures with the Philips/Polygram label and RCA/BMG, Petri launched her own label, OUR Recordings with her long-time duo partner Lars Han-nibal in late 2006. The new label was founded with the purpose of showcasing artists and projects important to Petri and has emphasized her commitment to contemporary and experimental music. Their first release, "Movements", featuring Michala with the Danish National Symphony Orchestra conducted by Lan Shui in a program of three contemporary recorder concertos composed especially for Petri received a US Grammy nomination for "Best Contemporary Composition" for Spanish jazz/classical composer Joan Albert Amargos' "Northern Concerto" for recorder and large orchestra.

From her youth, Petri was fascinated with the musical potential of her chosen instrument, however, at the time of her studies the recorder was considered mainly an instrument for early music. But gradually, contemporary composers began taking interest and through Petri's prompting – and virtuosity – started composing works for her. The first work dedicated to her when she was just 6 years old, was "To Play for a Child" by the multi-faceted Danish Fluxus artist Henning Christiansen. Petri has constantly sought new ways to expand her musical horizons and explore creative musical dialogues with other genres and cultures, often performing with musicians outside the baroque and classical music scene such as her longstanding relationship with many of the finest members of the Scandinavian jazz and improvised music scene, including Keith Jarrett, Carsten Dahl, Jesper Thilo, Niels Jørgen Steen, Benjamin Koppel, Marilyn Mazur and Bjørn Svin. Her innovative collaboration with famed composer/trumpet player Palle Mikkelborg, "Going to Pieces – without Falling Apart" for recorder, harp (Helen Davies) and strings was a major statement as a Crossover/World Music/Indie album.

More than 150 pieces have been composed especially for Petri including major works by Sir Malcolm Arnold, Gordon Jacob, Daniel Kidane, Per Nørgård, Ib Nørholm, Vagn Holmboe, Pelle Gudmundsen-Holmgreen, Axel Borup-Jørgensen, Olav Anton Thommessen, Sunleif Rasmussen, Bent Sørensen, Steven Stucky, Michael Berkeley, Thomas Clausen, Joan Albert Amargos, Chen Yi, Bright Cheng, Thomas Koppel, Fabrice Bollon, Markus Zahnhausen, Anders Koppel, Roberto Sierra, Sean Hickey, Anthony Newman and Daniel Börtz. For more than a decade, Petri and her label have been on a mission to commission and record a new repertoire of recorder concertos for the 21st century. Beginning with the 2010 release of the Grammy-nominated *Chinese Recorder Concertos*, featuring the works of Chen Yi, Bright Sheng, Tang Jianping and Ma Shui-Long, Petri has continued her musical globetrotting with *English Recorder Concertos* (2012), *Danish & Faroese Recorder Concertos* (2015), *German & French Recorder Concertos* (2016) and *American Recorder Concertos* (2019). Future titles will include *Pacific Recorder Concertos*, *South American Recorder Concertos* and *Middle East Recorder Concertos*.

Petri's numerous honors and awards include the Jacob Gade Prize 1969 and 1975; Musiknmelderingens Kunstnerpris 1976; Nordring Radio Prize 1977; Gramex Prize 1979; Tagea Brandts rejselegat 1981; Niels-Prisen 1982; Maarum Mineralvandsprisen 1982; Louis Halberstadts Æreslegat 1991; Værkets Kulturpris 1992; Rødekro Kommunes Kulturpris 1994; Æreshåndværker i Haandværkerforeningen i København 1996; Nominated to Nordisk Råds Musikpris 1996 and 2015; Volmer Sørensens Mindelegat 1997; H.C. Lumbye Prisen 1998; Wilhelm Hansen Prisen 1998; Léonie Sonning Music Prize 2000; European Soloist Prize: Pro Europa 2005; Knight of the Dannebrog, 1. Rank in 2011; Frederiksborg Amts Kulturpris 2014; Danish Radio Artist of the Year 2019.

Awards for her recorded works: 4 ECHO Klassik Awards (Deutsche Schallplattenpreis) 1997, 2002, 2012, 2015, Danish Music Award P2-Prize 2006 and Nominated for Danish Music Award P2-Prize 2012 and 2015. Nominations for US-Grammy: 2008, 2011, 2012. ICMA 2016 Award (International Classic Music Award). 2 FMA Awards 2016 (Faroese Music Award).

Since September 2012, Michala Petri has served as Honorary Professor at the Royal Danish Academy of Music, and since January 2015 as Vice President of the Society of Recorder Players (UK). For many years Michala Petri was Vice-president of the Danish Cancer Society and an Ambassador for UNICEF, Denmark.







## Roberto Sierra

Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico. Following studies at the National Conservatory in San Juan and the University of Puerto Rico, he attended the Royal College of Music and the University of London, the Institute for Sonology in Utrecht, Holland and ultimately, the Musikhochschule in Hamburg where he studied composition with György Ligeti for three years. Returning to Puerto Rico, he was appointed Chancellor of the

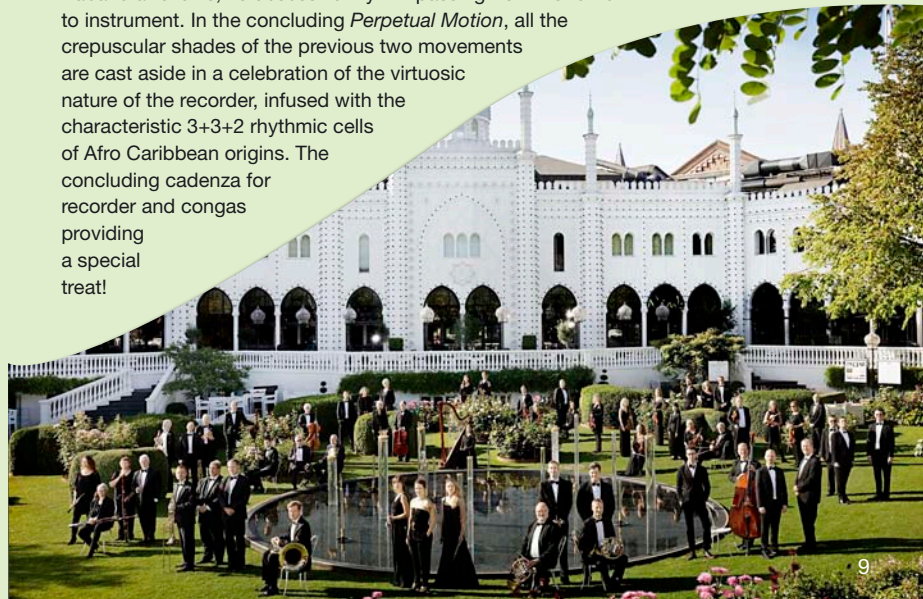
Conservatory. Sierra came to international attention in 1987 when his first major orchestral composition, *Júbilo*, was performed at Carnegie Hall by the Milwaukee Symphony Orchestra and he was named composer-in-residence. In the autumn of 1992, Sierra joined the composition faculty at Cornell University, where he is an Old Dominion Foundation Professor in the Humanities and teaches composition and Honors Music course.

Sierra's music has been part of the repertoire of many of the leading orchestras, ensembles and festivals in the USA and Europe. Notable performances include the inaugural concert of the 2002 world-renowned Proms in London, where his *Fandangos* was performed by the BBC Symphony Orchestra. Sierra's music has earned numerous awards including an Academy Award in Music from the Academy of Arts and Letters (2003), the 2004 Kenneth Davenport Competition for Orchestral Works, the 2007 Serge and Olga Koussevitzky International Recording Award (KIRA) for Albany Records recording of *Sinfonia No. 3 "La Salsa"* by the Frost Symphony Orchestra under the direction of Thomas M. Sleeper and in 2017 he was awarded the Tomás Luis de Victoria Prize, the highest honor given in Spain to a composer of Spanish or Latin American origin. Sierra was elected to the prestigious American Academy of Arts and Sciences in 2010.

Numerous recordings of Sierra's music are available, including critically acclaimed releases on Naxos, EMI, UMG's EMARCY, New World Records, Albany Records, Koch, New Albion, Koss Classics, BMG, Fleur de Son and twice nominated for a Grammy under best contemporary composition category, first in 2009 *Missa Latina* (Naxos), and in 2014 for his *Sinfonia*

*No. 4* (Naxos). In addition his *Variations on a Souvenir* (Albany) and *Trio No. 4* (Centaur) were nominated for Latin Grammys in 2009 and 2015.

Sierra's **Prelude, Habanera and Perpetual Motion** is a further development and expansion of a 2006 composition originally for recorder and guitar. While greatly expanded and deftly orchestrated, the presence of the guitar original can be felt throughout in the extensive use of pizzicato in the strings and the creative use of percussion. The somber opening *Prelude* sets the mood: the recorder is front-and-center in nearly every bar, with ornate melismas accompanied by haunting, impressionistic harmonies. A ghostly *Habanera* follows, its obsessive rhythm passing from instrument to instrument. In the concluding *Perpetual Motion*, all the crepuscular shades of the previous two movements are cast aside in a celebration of the virtuosic nature of the recorder, infused with the characteristic 3+3+2 rhythmic cells of Afro Caribbean origins. The concluding cadenza for recorder and congas providing a special treat!



## Tivoli Copenhagen Phil

The Copenhagen Phil also known as the Tivoli Symphony Orchestra was founded in 1843 when Georg Carstensen, in connection with the opening of the Tivoli Gardens, engaged Hans Christian Lumbye as the first musical director for the famous pleasure garden. In 1848, the composer Niels W. Gade started to arrange concerts in Copenhagen with the musicians from the Tivoli Orchestra as a basis for the winter concerts. For over 160 years, the orchestra has continued to perform throughout the summer season when the Tivoli Gardens are open under the name Tivoli Symphony Orchestra with the worlds leading conductors and soloists. The ensemble also functions as the Danish Regional Orchestra for the administrative region of Zealand.



Until 2009, the Orchestra was based in the Tivoli Concert Hall. Since then the Copenhagen Philharmonic has been based at the former Danmarks Radio Concert Hall, which is now the concert hall of the Royal Danish Academy of Music. Over the years, the orchestra has served under some extraordinary principal conductors including Heinrich Schiff (1996–2000), Giordano Bellincampi (2000–2005), Lan Shui (2007–2015) and Toshiyuki Kamioka (2016–2020), the current director. As both a regional orchestra and a national cultural icon, the Copenhagen Phil is engaged in numerous creative outreach programs and initiatives including *Musik Med Mere*, an interactive encounter for young music school students and the ambitious Folkeskole project *Musik På Tværs*, where thousands of children from all over Zealand have the opportunity to meet the orchestra and attend concerts. The Copenhagen Phil staged the world's first orchestral flash mob at Copenhagen Central Station and their videos have been seen more than 20 million times on YouTube worldwide, and *Open Orchestra*, the orchestra's interactive symphonic experience that caters to new audiences an online platform, new concert format, and installations.

## Alexander Shelley Conductor

Born in London in October 1979, Alexander Shelley is the son of the pianists Howard Shelley and Hilary Macnamara. Following early piano lessons from his mother and cello lessons from his grandmother, he won a music scholarship to Westminster School in 1992 from The Hall School Hampstead. He studied cello with Timothy Hugh, Steven Doane and Johannes Goritzki at the Royal College of Music and at the Robert Schumann Hochschule, Düsseldorf respectively. He studied conducting with Thomas Gabrisch in Düsseldorf and worked closely with Yan-Pascal Tortelier as his assistant conductor, among others with the National Youth Orchestra of Great Britain. While studying in Düsseldorf, he founded the Schumann Camerata in 2001 and was awarded by unanimous decision the distinguished Leeds Conductors' Competition in 2005. That same year, Shelley launched the "440Hz" a concert series designed to attract young adults to the concert hall.

Shelley made his professional opera debut at the Royal Danish Opera in 2008 with *The Merry Widow*, and returned in the spring of 2011 for a new production of Gounod's *Romeo and Juliet*. Other major operatic productions include *La Bohème* (Opera Lyra/National Arts Centre and *Iolanta* (Deutsche Kammerphilharmonie Bremen), both in 2012, *Così fan Tutte* (Opéra National de Montpellier) in 2013, *The Marriage of Figaro* (Opera North) in 2015 and a co-production of Harry Somers' *Louis Riel* in 2017 with the NACO and Canadian Opera Company. In 2009, Shelley became both the Artistic Director of the ZukunftsLabor project ("Laboratory of the future"), an innovative social and cultural initiative of the Deutsche Kammerphilharmonie Bremen and in September, he also became chief conductor of the Nuremberg Symphony Orchestra, a position he would hold until 2017. In January 2015, after several years of collaborations as a guest conductor, the Royal Philharmonic Orchestra named Shelley its Principal Associate Conductor, curating an annual series in London's Cadogan Hall, as well as touring nationally and internationally with the orchestra and in September, he succeeded Pinchas Zukerman as Music Director of Canada's National Arts Centre Orchestra. Shelley was awarded the ECHO prize in 2016 for his second Deutsche Grammophon recording, *Peter and the Wolf*, and both the ECHO and Deutsche Grunderpreis for his work with *ZukunftsLabor*.



## Steven Stucky



Steven Stucky was born on November 7, 1949, in Hutchinson, Kansas. He attended Baylor University in Texas and Cornell University where he studied with Richard Willis, Robert Palmer, Karel Husa, and Burrill Phillips. Following graduation, Stucky returned to Cornell where he joined the faculty in 1980 and taught there until 2014. His compositional breakthrough was a 1986 work called *Dreamwaltzes*, a 15-minute tone poem inspired by the waltzes of Old Vienna. It was a popular hit and brought Stucky to the attention of André Previn, who conducted the work with the L.A. Philharmonic. Stucky soon found himself very much in demand with new commissions from the Baltimore, Chicago, Dallas, Pittsburgh, and Singapore, Symphony Orchestras, the National Symphony, the New York Philharmonic, and the Los Angeles Philharmonic. In addition to his orchestral works, Stucky composed a strong and varied catalog of chamber music, works for chorus, wind ensemble, solo instruments, one opera, and his masterpiece, the oratorio, *August 4, 1964*.

In 1988, Stucky was appointed composer in residence with the Los Angeles Philharmonic by André Previn, a post he held for more than 20 years, the longest such relationship between a composer and American orchestra on record. During his residency, he founded the orchestra's Composer Fellowship Program for high school students. He regularly conducted the Los Angeles Philharmonic New Music Group and in 1997, founded Ensemble X, a contemporary music ensemble. Later he became the orchestra's consulting composer for new music,

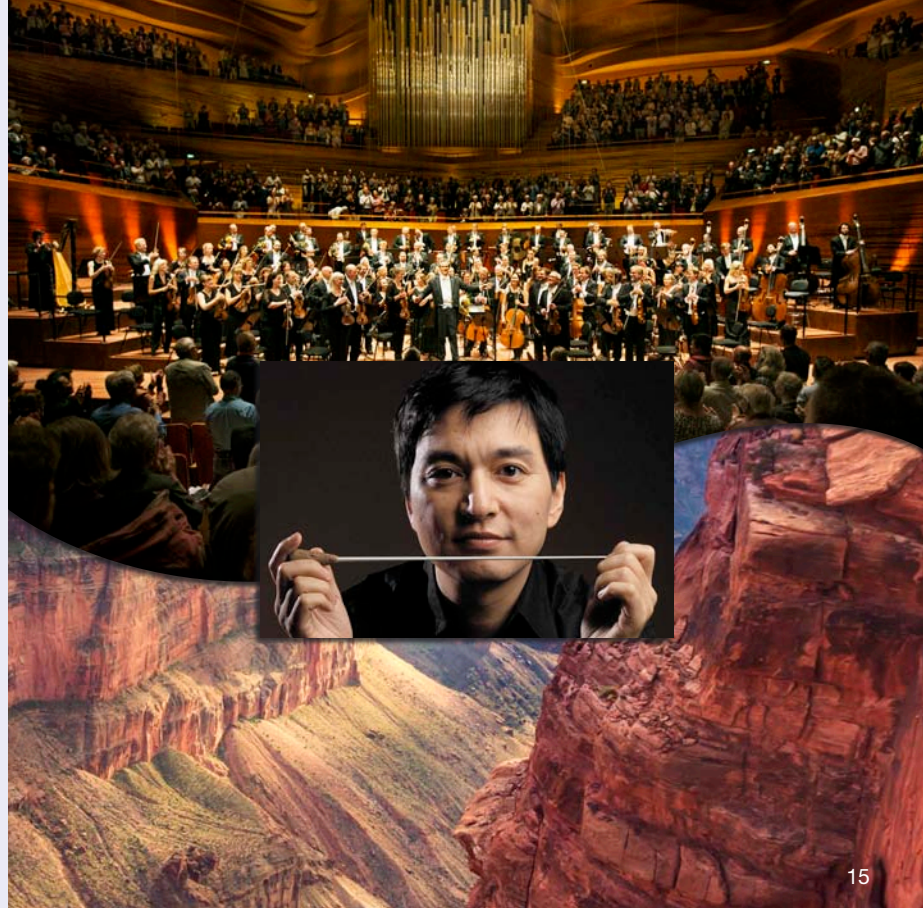


working very closely with music director Esa-Pekka Salonen on programming, commissions and education. Stucky also enjoyed a close association with the New York Philharmonic, including hosting the *Here & Now* series during the 2000s, which offered audiences previews of new pieces, and discussions with the composers.

The 2000s were busy and filled with successes: his *Second Concerto for Orchestra*, commissioned by the Los Angeles Philharmonic, brought him the 2005 Pulitzer Prize in music, while his oratorio *August 4, 1964* (2007-08), commissioned by the Dallas Symphony, was nominated for the 2013 Grammy Award for “Best Contemporary Classical Composition.” His only Symphony (2012), another Los Angeles Philharmonic commission received its premiere and his comic opera, *The Classical Style* (2014), a joint commission from the Aspen Music Festival, Carnegie Hall, the Ojai Music Festival premiered at the Ojai Festival in June of that year.

The musical world was stunned and saddened when Stucky died suddenly from advanced brain cancer in February 2016.

Stucky’s **Etudes (Concerto for Recorder and Chamber Orchestra)** (2000) came about through the persistence of a mutual friend of the composer and Michala Petri. At first, somewhat reluctant to compose for the recorder, Stucky was won over when he heard Petri perform with a modern orchestra. Laid out in the standard three-movement form, Stucky provided himself – and the listener – an additional frame of reference giving each a title: *Scales*, *Glides* and *Arpeggios*. The breezy opening movement, *Scales*, delivers on its promise, but a mood of gravitas soon emerges, as the descending scales go lower and slower, eventually coming to rest in complete stasis. The central movement, *Glides*, is a shining example of Stucky’s mastery of orchestral writing, reminiscent at points both of Bartok’s night music pieces and Stucky’s beloved Lutosławski. The concluding *Arpeggios* is bright, fleet-footed and once again, deftly scored, with traces of humor (in places, one may even recall Max Stallings’s high-octane orchestral antics for Bugs Bunny cartoons) as rhythms bump off each other, strings slip and slide in whooping glissandos and chattering xylophone riffs keep the action moving.





# Danish National Symphony Orchestra

The Danish National Symphony Orchestra was founded in 1925 as part of the Danish Broadcast Corporation (DR) and is one of the world's oldest radio symphony orchestras. Starting with just 11 players, the orchestra grew to 30 players within a year of their founding and performed its first public concert in 1927. During the war years, conductor Fritz Busch worked with local conductor Nikolai Malko, raising the performing standards. Perhaps in keeping with the democratic Danish national spirit, while there has been a regular succession of directors, none ever took a formal title and the orchestra had no principal conductor until Herbert Blomstedt assumed the title in 1967.

The distinctive sound of the Danish National Symphony Orchestra has been molded over the years by conductors like Fritz Busch, Nicolai Malko, Herbert Blomstedt, Thomas Dausgaard and the late Rafael Frühbeck de Burgos. While emphasizing the works of Danish composers, (their recordings of the Nielsen symphonies under Blomstedt remains the benchmark) their mastery over the entire orchestral repertoire has established them as one of the leading symphony orchestras in Europe.

In addition to an active performing tour schedule, the DNSO devotes tremendous energy to reaching out to the new generation of music lovers, from children's concerts, a highly successful series of TV programs and other innovative outreach initiatives. The orchestra's current Chief Conductor is Grammy Award Winner Fabio Luisi, appointed in 2014 following the death of Spanish maestro Rafael Frühbeck de Burgos in June 2014. The Orchestra's honorary conductors are Thomas Dausgaard, who resigned as principal conductor of the Orchestra in 2011, and Herbert Blomstedt, principal conductor from 1967 to 1977.

## Lan Shui Conductor

Born in 1957 in Hangzhou, China, Lan Shui studied composition at the Shanghai Conservatory and graduated from The Beijing Central Conservatory, where he studied conducting

with Xu Xin and Huang Fei Li. He made his professional conducting debut with the Central Philharmonic Orchestra in Beijing in 1986 and was later appointed Conductor of the Beijing Symphony. That same year, Shui was accepted as a Masters Candidate in Conducting at Boston University where he distinguished himself winning several important prizes including the Besançon International Conductors Competition. Following graduation, Shui held assistant or associate conducting positions with a number of American orchestras including Associate Conductor to Neeme Järvi with the Detroit Symphony Orchestra, assistant to Kurt Masur and the New York Philharmonic, Conducting Affiliate of the Baltimore Symphony Orchestra with David Zinman and Boulez and the Cleveland Orchestra where he worked on its Young Conductors' Project in Paris.

In 1997 he joined the Singapore Symphony Orchestra as music director, raising its performing standards to become one of the leading ensembles in Southeast Asia. From 2007 to 2015, Shui held the position of Chief Conductor of the Copenhagen Phil becoming their Conductor Laureate in 2016 and from 2011 to 2013 served as artistic advisor to the National Taiwan Symphony. In January 2019 Shui will be stepping down from his position with the Singapore Symphony to spend more time with his family, following the birth of his second child.

Lan Shui has appeared as guest conductor with a number of orchestras in the United States including the Los Angeles Philharmonic, Minnesota Orchestra and the San Francisco, Baltimore, Detroit and Houston symphony orchestras as well as appearing at festivals including Tanglewood and Aspen. In Europe, he has performed with the Deutsches Symphonie-Orchester Berlin, hr-Sinfonieorchester Frankfurt, Danish National Symphony Orchestra, Radio-Sinfonieorchester Stuttgart des SWR, MDR Sinfonieorchester Leipzig, Gothenburg Symphony, Bilbao Orkestra Sinfonikoa, Tampere Philharmonic and the Deutsche Radiophilharmonie. He was also Principal Guest Conductor of the Aalborg Symphony Orchestra and maintains a regular relationship with the China Philharmonic Orchestra and the Shanghai Symphony Orchestra. Shui is the recipient of several international awards from the Beijing Arts Festival, New York Tchernin Society, Boston University (Distinguished Alumni Award) and Singapore Cultural Medallion.



## Anthony Newman

Anthony Newman was born in Los Angeles, California in 1941. Newman was already picking out melodies on the piano before he could even read, but his entire life changed when he heard the music of J.S. Bach when he was five years old. He soon began formal lessons and at the age of ten added organ to his studies. Newman studied at l'École Normale de Musique where his primary teachers

were Pierre Cochereau, organ, Madeleine de Valmalete, piano and Marguerite Roesgen-Champion, harpsichord. He received a Diplôme Supérieur, with the commendations of the legendary pianist Alfred Cortot. He made his professional debut at the Carnegie Recital Hall in New York in 1967 performing Bach organ works on the pedal harpsichord. The concert was a phenomenal success and he was immediately signed to Columbia Records. It would be no overstatement to say that Newman was a cultural phenomenon as well as a pioneer and evangelist for Historic Performance Practice, indeed, Time magazine anointed Newman as Time Magazine as "The High Priest of the Harpsichord."

Newman has made over 200 recordings for a variety of labels including Columbia, Sony, Vox, Newport Classic, Sheffield, Deutsche Grammophon, and OUR Recordings. His 1989 original instrument recording of Beethoven's *Third Piano Concerto* was hailed as "Record of the Year" by Stereo Review and his collaboration with Wynton Marsalis on Sony's *In Gabriel's Garden* was the best-selling classical CD in 1997. Newman's own 903 Records released two large CD sets featuring Newman's recordings of *The Complete Collected Organ Works of JS Bach* (9 CDs) and *The Complete Collected Harpsichord Works of JS Bach* (10 CDs). Newman has performed more than sixty times at Lincoln Center in New York, and has collaborated with many of the greats of music: Kathleen Battle, Itzhak Perlman, Eugenia Zukerman, John Nelson, Jean-Pierre Rampal, James Levine, Lorin Mazel, Mstislav Rostropovich, Seiji Osawa, and Leonard Bernstein. He additionally serves on the Visiting Committee for the Department of Musical Instruments at the Metropolitan Museum

of Art, on the board of the Musical Quarterly Magazine and is music director of St. Matthews Episcopal Church in Bedford NY.

Newman is equally active as a composer; his works have been heard in Paris, Vienna, Budapest, Krakow, Warsaw, New York, and London. His output includes 4 symphonies, 4 concerti, 3 large choral works, 2 operas, works for solo piano and a large assortment of chamber, organ and guitar works. Newman's music is published by Ellis Press.

It ought to come as no surprise that Newman's **Recorder Concerto** is a masterful evocation of the instrument's Baroque heyday. Scored for recorder, strings and harpsichord, Newman clearly understands how to present the instrument to best effect. The opening movement, *Toccata*, features the colorful interplay of pizzicato strings against the gentle twang of the harpsichord and Vivaldian motor rhythms. For the second movement, *Devil's Dance*, Newman starts off with a skulking "walking bass" but this devil is more a character from the Commedia dell'Arte rather than the fearsome specters of a Bosch or Grunewald. Besides, what self-respecting devil would have such a charming interlude for recorder and harpsichord just before the Da Capo? The slow movement, *Lament*, progresses through several moods, and keys (six FLATS??? Really?!?), and displays a Gallic suavity and neo-classical coolness. For the final movement, *Furie*, Newman gives the entire ensemble a workout, with slippery tonal shifts and changes in meter in what ends up an enchanting, old/new world steeple chase!

## Nordic String Quartet

The Nordic String Quartet was formed in 2013 by four young musicians with a special love for the chamber works of Nordic composers. Violinists Heiðrun Petersen (Faroe Islands), and Mads Haugsted Hansen (Denmark), Violist Daniel Eklund (Sweden) and Cellist Lea Emilie Brøndal (Denmark) have already made their mark on the Scandinavian music scene and abroad, and have worked with a number of internationally renowned musicians, including Boris Berman, Sergei Osokin, Anthony Newman, Mats Lidström and Michala Petri. In 2014, they were admitted as an ensemble at the Royal Danish Academy of Music's soloist class, where they currently study with Professor Tim Frederiksen. Since 2016, the Nordic String Quartet has been involved in organizing the Østerbro Concert Association together with the Messiaen Quartet Copenhagen, Trio Amerise and the Dahlia String Trio. In the autumn of 2016, the quartet began a recording project of the complete string quartets by the late Danish composer Pelle Gudmundsen-Holmgreen for Dacapo Records. The first CD with string quartets 1-6 will be released in February 2019. Future projects will feature string quartets by Peter Heise and Nancy Dalberg.

The Nordic String Quartet has received numerous regional awards including the Odd Fellow Logernes Music Prize, the Léonie Sonning Talent Prize and the Carl Nielsen and Anne Marie Carl-Nielsen Trust award.







## Sean Hickey

Sean Hickey was born in Detroit, Michigan in 1970. Very much a “child of his times”, Hickey’s musical education began at the age of 12 with an electric guitar. He would go onto study jazz guitar at Oakland University, graduating with a degree in composition and theory from Wayne State University. His primary teachers were James Hartway, James Lentini and Leslie Bassett as well as further

studies with Justin Dello Joio and Gloria Coates. Opting for a career outside academia, for over three decades, Hickey has enjoyed a successful career in the classical music industry from the business side and enjoys an ideal Work-Life balance as a composer and executive.

Despite the demands of business, Hickey has composed symphonies, concertos, a body of chamber music, works for solo instruments, as well as orchestral and church music. He has also written a film score and music for a very successful children’s play. Additionally, Hickey enjoys arranging for pop and jazz ensembles. Hickey has received numerous commissions including works for recorder virtuoso Michala Petri, cellist Dmitry Kouzov, pianist Xiayin Wang, clarinetist David Gould, violinist Ilya Gringolts, flutist Stefan Hoskuldsson, mandolinist Avi Avital, and for the ensembles Ars Futura and Pearls Before Swine in addition to works for the Lincoln Center for the Performing Arts, the St. Petersburg Symphony, New York’s One World Symphony and North/South Consonance, the Adesso Choral Society in Connecticut, the Spanish piano/accordion duo An-Tifon, 60x60, and the Gringolts-Weiss-Fiterstein Trio. His music has been featured at the Ca-brillo and Bridgehampton Chamber Music festivals. He is a recipient of eight consecutive ASCAP awards and was named a semi-finalist in the Auros 2001-2002 Composition Competition, also winning second prize in the 1990 State Awards in the former Yugoslavia. He is an ASCAP member and is currently composer-in-residence with the Metro Chamber Orchestra in New York.

Quite the globetrotter, Hickey has published several travel and adventure pieces that have appeared in *Transitions Abroad*, the *Burlington Free Press*, *Trailworks*, *Trailsource*, *Orlando Weekly*, *ITN*, *Babylon Travel* and elsewhere. *Otra Dia*, a travelogue of the writer’s travels in Peru, was published by Cantabile Press. Hickey is also in demand as a speaker and has lectured extensively in schools and conservatories on career options and marketing strategies for composers and musicians.

Boldly scored for various recorders and an orchestra of winds, brass, percussion and harp, Hickey’s **A Pacifying Weapon** (2015), was written as a personal response to contemporary world events. The title was inspired by a line from the Indigo Girls song, *Welcome Me*, but any similarity ends there. Hickey’s “pacifying weapon” is the humble and ancient recorder, standing in gentle defiance against the threats of much larger – and LOUDER forces. A true pacifying weapon, indeed.

The first movement opens with a short, brusque fanfare followed by a gently rambling melody. Throughout, Hickey skillfully provides an economic backdrop for his soloist, but doesn’t shy away from some risky confrontations, including a number of skirmishes between the soloist and percussion. The second movement features delicately scored exchanges between the recorder, harp, glockenspiel, bass clarinet and other small percussion. The alternating triple meters create a lilting, even bucolic mood, but there is an imploring, “forlorn” quality to the melodic outbursts. The third movement once more opens with a clatter of percussion and a cryptic fanfare, but this time, the ominous mood soon lightens as the recorder takes up a bumptious tune that Hickey says was inspired by Porter Robinson’s electronica hit, *Sad Machine*. Alas, the good times do not last and an eerie cadenza for bass recorder, accompanied by whispering harp tremolandi, gongs, crotales and timpani suggests a desolate, haunted landscape takes center stage. A switch to alto recorder ushers in a faster tempo as the strains of a Scottish Highland reel sound out to the accompaniment of an Irish frame drum, (bodhran). Following a brief, somewhat martial episode, the work ends with a sharp stinger on the snare drum. An exclamation point to a herald the end of a successful mission or a grim reminder of the inevitability of war? The listener is left to judge for themselves.



## Royal Danish Academy of Music Concert Band

Since its founding in 1867 by the composer Niels W. Gade, The Royal Danish Academy of Music has been the premiere institution for advanced musical education in Denmark and has played a central role in the country's cultural life. There is a strong tradition for brass, winds and percussion education at the Royal Danish Academy that has attracted students from around the world. In commissioning Sean Hickey for his concerto, it was suggested that he consider scoring his work to showcase the Academy's talented young musicians. The project was structured not only to challenge the students musically but to provide them with the unique practical experience of preparing for an actual commercial recording situation under the direction of an acclaimed conductor, an internationally renowned soloist and a professional engineering and production team. Thanks to the cooperation and dedication of the Academy administration, professors Gert Mortensen, Max Artved and Jesper Juhl Windahl and OUR Recordings, a gifted ensemble of students from 11 nations have had an extraordinary career building experience. Since September 2012, Michala Petri has served as Honorary Professor at the Royal Danish Academy of Music.



### Jean Thorel Conductor

Born in 1958, French conductor Jean Thorel studied percussion, and conducting with Jean-Jacques Werner, Léon Barzin and ballet with Antal Dorati and André Girard. While studying at the Paris National Conservatory, he was awarded prizes in harmony and counterpoint and with the support of renowned French conductor Jean-Claude Casadesus, he received the Vocation Foundation Prize in 1989.

Thorel has guest conducted the Swedish Chamber Orchestra, Musica Vitae, the Danish Chamber Players, the Saint Michel Strings, Ensemble Quartz, Musiques Nouvelles and the Royal Chamber Orchestra of Wallonia in Belgium. He has also appeared as a guest conductor with the National Symphony Orchestra of Ireland, the Copenhagen Royal Opera House, the Aarhus Sinfonietta and Symphony Orchestra, the Stockholm Läns Symfoniker and the Nice Philharmonic Orchestra. Thorel has been engaged as the permanent conductor of the Ensemble Orchestral Stringendo since 1985 and the Ensemble Instrumental Polytone since 2012. In 2008, Thorel was appointed chief conductor of the 43-member City Chamber Orchestra of Hong Kong, the only chamber orchestra in the Asian region with a regular subscription season.

His original interpretations of classical and contemporary repertoires have been praised by the press both in France and abroad. A passionate promoter of new and rare music, Thorel is regularly invited to guest conduct at major festivals of contemporary music including the Numus Festival and UNM Festival in Arhus, the Composer's Biennale and PULSAR Festival in Copenhagen and Musicarama in Hong Kong. To date he has given more than 500 world premieres. His musical collaborations have included Michala Petri, Evelyn Glennie, the Hilliard Ensemble, Percurama Copenhagen, So Percussion (New-York), François Leleux, Sharon Bezaly, the King Singers, the Vienna Boys Choir, Claude Delangle, Catrin Finch, Mario Brunello, Eric le Sage, Thomas Bloch, Thomas Trotter, Giovanni Sollima, Christian Lindberg, Lise de la Salle, Patrick Gallois, Marie-Claire Jamet, Marielle Nordmann, Christophe Desjardins among others.

Thorel has recorded more than 25 DVDs and CDs including *English Recorder Concertos* with Michala Petri. In 2002, he was the first French conductor to record with the Russian National Orchestra and the Moscow Contemporary Music Ensemble. His concerts have been broadcast by France Musique, France 2, Hong Kong Radio 4, BBC 3, De Soziokulturelle Radio (Luxembourg), Danish Radio DR2, Swedish Radio, Radio Orpheus (Moscow), RTV Nationale de Russie and RTV Polonaise.



Producer/mix and mastering: Preben Iwan

Producer: Track 7-10 Mikkel Nymand

Editing: Preben Iwan and Mette Due

Executive producer: Lars Hannibal

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Danish National Symphony Orchestra: Per Morten Abrahamsen,

Tivoli Copenhagen Phil: Martin Bubandt

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Track 1-3 live recorded in Tivoli Garden Concert Hall, Copenhagen July 1, 2018.

Track 4-6 recorded at the Danish Radio Concert Hall, April 5, 2006.

Track 7-10 recorded in Mariendals Church, Copenhagen July 26, 2018.

Track 11-13 recorded in the Royal Danish Academy of Music Concert Hall  
September 24-25, 2016.

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OE Other Orchestra/  
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RC 6.220606



RC 6.220603



OE 8.226905



OE 6.220531



OE 6.220607



OE 6.220618



OE OUR-LP001



OE 6.220570

## OUR Recordings

Other releases:

**BJ** Borup-Jørgensen

**CR** Choir releases

**PH** Petri/Hannibal Duo

**RH** Recorder/Hapsicord

**VG** Violin/Guitar

**CH** Chinese

**SW** Spoken words



**BJ** 6.220672



**BJ** 6.220617



**BJ** 6.220616



**BJ** 6.220613



**BJ** 6.220608



**BJ** 8.226910



**BJ** 2.110426



**CR** 8.226907



**CR** 6.220615



**CR** 6.220605



**CR** 6.220612



**CR** 6.220671



**CR** 8.226906



**CR** 8.226911



**PH** 6.220619



**PH** 6.220601



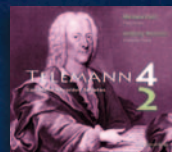
**PH** 6.220604



**PH** 8.226900



**RH** 6.220611



**RH** 8.226909



**RH** 6.220610



**VG** 8.226902



**VG** 6.220602



**VG** 8.226904



**VG** 8.226903



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**CH** 8.226901



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