

DOLCI BY THE BAY

Concert No. 36

Ted Rust, oboe – Viva Knight, piano

Dolci bel canto

For more than a century from the High Baroque through the early Romantic periods, the ideal of vocal style was a light, agile approach to singing called *bel canto*. Singers tried to emulate the best violinists' ability to execute rapid scales and ornaments. As singers and actors, they were expected to do all this with beautiful tone while sustaining an expressive melodic line. Volume and projection were of little concern in this style, as the venues were small and the accompanying instruments were generally soft-voiced. The best oboists of the time naturally emulated the great singers with whom they were paired in *obbligato* parts for most operas and cantatas. They developed a *bel canto* technique for the oboe, which has remained integral to the oboe tradition alongside the more forceful Romantic and clinically precise Modernist styles of playing. The opera composers Vivaldi, Bellini and Donizetti all contributed sonatas and concertos to the oboe literature to showcase the *bel canto* abilities of the oboists of their time.



Cecilia Bartoli
Dolci's goddess of bel canto

Sonata in C minor for Oboe and Piano, RV53

Antonio Vivaldi (1678-1741)

Adagio – Allegro – Andante – Allegro

Vivaldi wrote 22 concertos for solo oboe with string orchestra, and this one sonata for solo oboe with basso continuo. It was reconstructed for modern oboe and piano by Humbert Lucarelli.

Three Italian Love Songs

Intorno all'idol mio
Se tu m'ami, se sospiri
Plaisir d'amour

Marco Antonio Cesti (1620-1669)
Giovanni Battista Pergolesi (1710-1736)
Padre Giovanni Martini (1741-1816)

Sonata in F for Oboe and Piano

Gaetano Donizetti (1797-1848)

Andante – Allegro

Donizetti was a prominent Italian opera composer, a contemporary and good friend of Rossini, Bellini and the young Verdi. His still-popular works include *L'Elisir d'Amour*, *Anna Bolena* and *Lucrezia Borgia*.

NEXT CONCERT: OCTOBER 24 AT AQUATIC PARK