

Ted Rust, oboe – Viva Knight, piano
Dolci by the Bay
Concert No. 56: Sounds Italian



What makes Italian music sound so Italian? Bach certainly wanted to know: he copied out whole concertos of Vivaldi and Marcello to find what made them sound that way. First, Italian music is vocal in a big way, operatic. It gives the big melodies to the big, beautiful voices, a Luciano Pavarotti, a Cecilia Bartoli, a really good oboe. Next it has attitude: "This song may break your heart, but I have to share it with you." It is performed for an audience, in a space that gives music back to the performer, and beautiful surroundings, preferably in bright sunshine. It incorporates the Italian language's ability to sustain sound through an entire phrase, to change pitch and color within a syllable, to create rhythms that roll off the tongue within a pulse. There is nothing ironic, ambiguous or reserved about Italian music. Most of all it is a clear conduit for a full spectrum of vivid and heartfelt emotions.

A street musician in Rome

Gabriel's Oboe (solo oboe)

Ennio Morricone (1928-)

Sonata in C minor for Oboe and Continuo

Antonio Vivaldi (1678-1741)

- I. Adagio*
- II. Allegro*
- III. Andante*
- IV. Allegro*

Prelude VII (solo piano)

Nino Rota (1911-1979)

Cujus Animam from *Stabat Mater*

Gioacchino Rossini (1792-1868)

Concerto on Themes of Domenico Cimarosa (1749-1801)

Arthur Benjamin (1893-1960)

- I. Introduzione*
- II. Allegro*
- III. Siciliana*
- IV. Allegro giusto*

NEXT CONCERT: JUNE 5 AT AQUATIC PARK