

Ted Rust, oboe Viva Knight, piano
Dolci in the Chapel No. 4
Music of Love and Death



This concert is dedicated to the memory of twenty of our dear friends: Larry Marcus, Rainy Rust, Joe Antrim, Anne Lind, Gordon Gaines, Dixie Pierson, Jane Kennedy, Jim Gemmell, Connie Pearlstein, Jon Lovelace, Hal Wilensky, Sandy Muir, Myrna Pinkham, Helen Vukasin, Rhoda Aguirre, Bou Frankel, Anne Coburn, Sylvia Bender, Sara Maugh and Michael Stoddard-Kennedy.

Sonata for Oboe & Piano (1961) Francis Poulenc (1899-1963)

- I. *Élégie*
- II. *Scherzo*
- III. *Déploration*

Sonata in E-flat (1794) Joseph Haydn (1732-1809)

- I. *Allegro*
- II. *Adagio*
- III. *Finale: Presto*

— *Intermission* —

Suite Española (1884) Isaak Albeniz (1860-1909)

- I. *Granada*
- II. *Catalunya*

Pièce en forme de Habañera (1907) Maurice Ravel (1875-1937)

Aria from *Bachianas Brasilieras* No. 5 (1938)
Heitor Villa-Lobos (1887-1959)

Oblivion (1982) Astor Piazzola (1921-1992)

Sonatina for Oboe and Piano (2004) Alberto Guidobaldi (1967-

- I. *Allegro moderato*
- II. *Tempo rubato*
- III. *Vivo*

2:00 pm Sunday, April 22, 2018
First Unitarian Chapel, San Francisco
1187 Franklin St, San Francisco

PROGRAM NOTES

Sonata for Oboe & Piano, Francis Poulenc's last composition, is a musical *Tombeau* to Sergei Prokofiev. It quotes several themes from Prokofiev's ballet score for *Romeo and Juliet*. Poulenc and Prokofiev had been close friends as young men in Paris in the 1920s. Modernist, independent-minded and mostly unrecognized, they played each other's unpublished manuscripts 4-hands at Poulenc's piano and shared a great deal of wine, laughter and mutual encouragement. After Prokofiev returned to Russia in 1935, they corresponded but never again saw each other. When Poulenc recovered his religious faith in mid-life he gave up drinking and shipped his last case of wine to Prokofiev.

The Austrian composer Joseph Haydn achieved some of his finest work in retirement, after he was released from the control of his patrons, the Esterházy family. The impresario Johann Peter Salomon commissioned him to write and conduct several symphonies and to perform many smaller works for very successful London concert tours in 1791-2 and 1794-5. *Three English Sonatas*, including this *E-flat Sonata*, were written for his adoring English public on his second London visit.

Suite Española is a set of solo piano works in the musical styles of the provinces of Spain, composed by Albeniz as a tribute to the young Queen Maria Christina. *Granada*, the opening piece, is a serenade; *Cataluña* is a *corrente* with guitar-like motives from Gypsy dance music of the Catalan region. This suite was transcribed for oboe and piano by David Walter.

Inspired by Bizet's opera *Carmen*, Ravel and his French contemporaries loved the eroticism of traditional Spanish and Latin American music. Ravel orchestrated several Latin dance melodies, with meticulous attention to their complex rhythms and exotic harmonies. The tempo of this *Habanera* is marked "almost indolent."

Villa-Lobos' nine *Bachianas Brasileiras* render Brazilian melodies in the musical forms of J. S. Bach. This *Aria* was first written for solo singer with an orchestra of eight cellos. It was transcribed for piano and voice by Walter Burle Marx, and Dolci adapted this version for oboe and piano. The chanted verse describes a moonrise through clouds over the sea, alluding to classical images of the birth of Venus and the Assumption of Mary:

"Lo, at midnight clouds are slowly passing, rosy and lustrous, o'er the spacious heaven with loveliness laden. From the boundless deep the moon arises wond'rous, glorifying the evening like a beauteous maiden. Now she adorns herself in half-unconscious duty, eager and anxious that we recognize her beauty, while sky and earth, yea all nature with applause salute her. All the birds have ceased their sad and mournful complaining; now appears on the sea in a silver reflection moonlight softly waking the soul and constraining hearts to cruel tears and bitter dejection. Lo, at midnight clouds are slowly passing, rosy and lust'rous o'er the spacious heavens dreamily wond'rous."

Ruth V. Corr ea, English version by Harvey Officer

The Argentinian composer Astor Piazzola wrote his famous tango *Oblivion* to be performed by a studio orchestra for the sound track of the 1984 Italian film *Enrico IV*. It has found its way into many genres as a pop solo, a *salsa* standard and a concert orchestra piece.

Alberto Guidobaldi was raised in Italy. He moved to San Juan as a young man, and now teaches at the Conservatory of Music of Puerto Rico. His *Sonatina* incorporates traditional Latin elements, including the Venezuelan *Joropo* rhythm of the last movement, which Leonard Bernstein used for his song "America" in *West Side Story*.



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