

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

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

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

Sonata in E-flat from Three English Sonatas (1794)

Joseph Haydn (1732-1809)

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

— *Intermission* —

Suite Española (1884)

Isaak Albeniz (1860-1909)

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

*Aria* from Bachianas Brasilieras No. 5 (1938-1945)

Heitor Villa-Lobos (1887-1959)

Pièce en forme de Habañera (1907)

Maurice Ravel (1875-1937)

Oblivion (1982)

Astor Piazzola (1921-1992)

Sonatina for Oboe and Piano (2004)

Alberto Guidobaldi (1967 — )

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

3:00 pm Sunday, February 18, 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* for 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 Modernist, independent-minded and mostly unrecognized, they played each other's unpublished manuscripts 4-hands at Poulenc's piano and shared a great deal of wine, laughter and mutual encouragement.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 freed himself from the control of the Esterházy family. *Three English Sonatas* were written in London for his adoring English public in 1794.

*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 based on Gypsy dance music of the Catalan region. The suite was transcribed for oboe and piano by David Walter.

Villa-Lobos' nine *Bachianas Brasileiras* render traditional Brazilian melodies in the musical forms of J. S. Bach. This *Aria* was originally for solo singer with an orchestra of eight cellos. *Aria* was transcribed for piano and voice by Walter Burle Marx. The chanted verse describes a moonrise through clouds over the sea, alluding to traditional images of both 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 a, English version by Harvey Officer*

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-sounding harmonies. The tempo of this *Habanera* is marked "almost indolent."

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 Latin jazz standard and a concert orchestra piece.

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

