

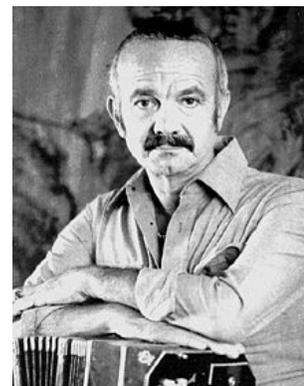
DOLCI BY THE BAY CONCERT NO. 13

Dolci: Ted Rust, oboe and English horn; Viva Knight, piano; Barbara Landt, flute

"Oblivion"

Astor Piazzolla (1921-1992)

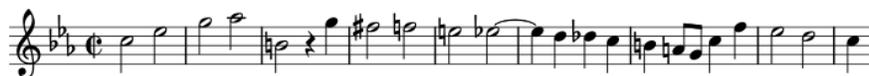
"Tango Nuevo" is an international style of tango that was developed from the traditional Argentine tango in the mid-twentieth century. Astor Piazzolla was one of its originators. Born to Italian parents in Argentina, he spent his youth in New York City and Buenos Aires. He played *bandoneon* (a type of button accordion) from the age of four, beginning with compositions of Bach. He played in leading tango bands, then studied composition in Buenos Aires with Alberto Ginastera and in Paris with Nadia Boulanger, and soon became a distinguished composer. He wrote "Oblivion," his best-known tango, for the sound track of Marco Bellocchio's 1982 Italian film "*Enrico IV.*"



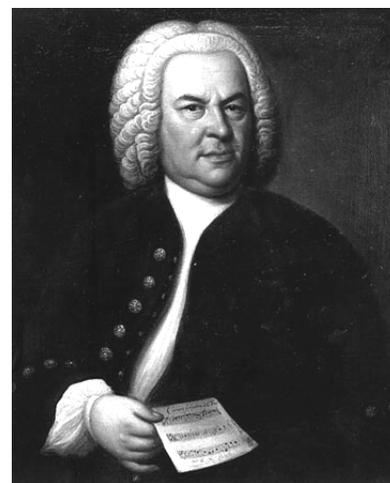
Piazzolla in 1971,
with his *Bandoneon*

Trio Sonata on a Royal Theme

Johann Sebastian Bach (1685-1750)



All four movements of this trio sonata are based on a theme King Frederick II of Prussia, an amateur flutist, gave to Bach during his 1747 visit to the king's residence in Potsdam. The king challenged Bach to use his theme as the subject for a fugue, a piece like a round in which successive voices enter one at a time until all overlap without violating the rules of classical harmony. Frederick, like Larry Ellison, had no intention of losing. His Royal Theme violates several common principles for fugue subjects: it is broken into uneven phrase lengths, starts and ends on the same pitch, and contains a long chromatic section. Nevertheless, Bach immediately improvised a three-part fugue on the theme at one of Frederick's fortepianos. Frederick then upped the ante and asked for a six-part fugue, more than any fugue then in existence. Bach said that would take him a little time, as he would need to write it out, and indeed, two months later, he sent Frederick his Musical Offering, a collection of thirteen new compositions based on the Royal Theme. It includes a six-part fugue, eleven other compositions, and this trio sonata. The trio sonata specifies a flute, Frederick's instrument, as the lead voice. King Frederick probably found his part in the Trio Sonata even harder to play than Bach had found the Royal Theme to set in counterpoint. There is no record he ever performed it, or proposed a re-match. Instead he conquered Germany.



Bach in 1747, Frederick's
Royal Theme in Hand