

DOLCI BY THE BAY

Concert No. 22

Ted Rust, oboe; Viva Knight, piano

3 *Gymnopédies* (1888) and 3 *Gnossiennes* (1889-97)

Erik Satie (1866-1925)

The composer Erik Satie, though a lifelong outsider, was greatly admired by the early French modernists. He attended the Paris Conservatoire, was expelled twice, and thereafter went out of his way to offend the musical establishment. He became a composer for the Rosicrucian Order and a café pianist in Montmartre. He states that the titles of the *Gymnopédies* and *Gnossiennes* refer to dances of ancient Sparta and Knossos. The *Gnossiennes* are written without bar lines to suggest a continuous flow of sound. Satie was friendly with Debussy, Ravel, and the founders of Cubism and Dadaism. Hoping to draw attention to Satie, Debussy orchestrated *Gymnopédies #1 and #3*, and Poulenc orchestrated *Gnossienne #3*, all giving the principal melody to the oboe.



Satie in Montmartre

Fantaisie Impromptu (op.66)

Frédéric Chopin (1810-1849)

Allegro agitato – Moderato cantabile – Allegro agitato

Chopin composed this piece in 1834 and dedicated it to Julian Fontana, who posthumously published the piece in spite of Chopin's request not to do so. Recorded by many of the world's eminent pianists, including Vladimir Horowitz, the *Fantaisie* has been interpreted in diverse styles and at many speeds. The first and last sections are fast, in stark contrast to the slow middle section. The melody of the middle section was used in the popular song "I'm Always Chasing Rainbows" and in the 1956 film "Autumn Leaves. The piece also plays a minor part in Kate Chopin's novel "The Awakening," written in 1899, 65 years after the piece was composed. Kate, however, was not related to Frédéric.



Chopin in Paris

Two Themes from Handel (op. 85 A)

Ernst Krenek (1900-1991)

Andante sostenuto – Allegretto

Ernst Krenek was an eminent Austrian-born composer and teacher. In 1927, Krenek's opera *Jonny Spielt Auf* was an enormous success, based in part on its use of a black American jazz musician in the title role. Its popular success made Krenek briefly a wealthy man, but the crash of 1929 wiped out his wealth. When the Nazis came to power in 1930 they suppressed the opera and blacklisted him. At this time Krenek adopted the twelve-tone system of composition exclusively. In 1938 they invaded Austria and he fled to America. No longer under political constraint, he composed this 1939 piece in pure neoclassical style, much as Stravinski had set Baroque music for his ballet *Pulcinella*. Its modernity lies in the dramatic harmonies and dynamics with which Krenek supports Handel's 18th-century themes.



Krenak in America

NEXT CONCERT: 1:00 PM JANUARY 24