

# FRIENDS OF CHAMBER MUSIC

**The Tamarin Trio**  
Maria Tamburrino, Flute  
Rufus Olivier, Bassoon  
Roxanne Michaelian, Piano

Sunday, January 19, 1997, 8:00 p.m.  
Faye Spanos Concert Hall  
University of the Pacific  
Stockton, California

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## Program

Trio in D Major, Hob. XV, No. 16  
(for Flute, Cello or Bassoon, and Piano)  
Allegro  
Andantino piuttosto Allegretto  
Vivace Assai

**Josef Haydn**  
(1732-1809)

Sonatine for Bassoon and Piano  
Allegro con moto  
Aria (Largo cantabile)  
Scherzo (Presto)

**Alexandre Tansman**  
(1897-1986)

Sonate for Violin and Piano  
(transcribed by Maria Tamburrino  
for Flute and Piano)  
Allegro vivo  
Intermede (Fantasque et léger)  
Finale (Très animé)

**Claude Debussy**  
(1862-1918)

*-Intermission-*

Trio in A minor for Flute, Bassoon, and  
Piano, RV 86  
Largo  
Allegro  
Largo cantabile  
Allegro molto

**Antonio Vivaldi**  
(1678-1741)

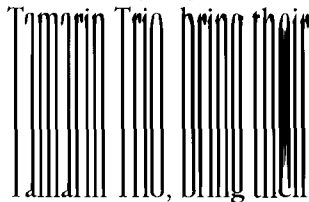
Trio in G minor, Opus 63, for Flute, Piano,  
and Cello (cello part transcribed for bassoon  
by Rufus Olivier)  
Allegro Moderato  
Scherzo (Allegro vivace)  
Shepherd's Lament (Andante espressivo)  
Finale (Allegro)

**Carl Maria von Weber**  
(1786-1826)

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## The Tamarin Trio

Three outstanding musicians from the San Francisco Bay Area, newly organized as The



combined artistry to our Friends of Chamber Music concert today.

In one of their first concerts, and their first outside of the Bay Area, the trio will present five works. Each performer is an award-winning soloist, recording artist, and first chair orchestra member. The three musicians come together with impeccable credentials, a shelf full of prizes and awards, and critical praise for performances throughout the Bay Area and California.

**Maria Tamburrino**, flutist, has been principal flutist and frequent concerto soloist with the San Jose Symphony and the Midsummer Mozart Orchestra since 1979. She performed concertos with both organizations most recently during the 1994-95 season. Equally at home playing music written for her instrument or transcribing new works, Ms. Tamburrino presents dozens of solo recitals and master classes every year. She specializes in playing a variety of flutes, including bass flute, alto flute, concert flute, and piccolo, as well as a variety of ethnic flutes. She was recently appointed the Artistic Director of all chamber music events at The Palace of the Legion of Honor in San Francisco.

**Rufus Olivier**, bassoonist. A

favorite with Bay Area audiences, Rufus Olivier is principal bassoonist with the San Francisco Opera and the San Francisco Ballet. Mr. Olivier

has been guest soloist with numerous orchestras throughout the state. He is also a founding member of the Anchor Chamber Players, the Midsummer Mozart Orchestra, the Chamber Symphony of San Francisco and has recorded many movie and TV soundtracks. He teaches at Stanford and S.F. State.

**Roxanne Michaelian**, pianist. Roxanne Michaelian's first appearance as orchestral soloist was at the age of twelve, when she performed with the San Francisco Symphony. Ms. Michaelian is an active chamber musician and one of the Bay Area's most sought-after collaborators. She has performed in joint recital with a number of today's outstanding young artists throughout the USA and Canada. She has also been a frequent participant in festivals, including Chamber Music West, Chamber Music Sundaes, and the Seattle Chamber Music Festival.



## Program Notes

**Alexandre Tansman**  
(1897-1986)

**Sonatine for Bassoon and Piano**

This work includes neoclassic statements in three move-

ments—a semiserious opening, a cadenza link to the aria, and a contour of the middle part. The harmonies display the clarity of Haydn (plus the

discipline of the present century) and a pert and zippy finale.

**Claude Debussy**  
(1862-1918)

**Sonate for Violin and Piano**  
(*Transcribed for flute and piano by Maria Tamburrino*)

The sonata for violin and piano in G minor is one of Debussy's last works, completed in the spring of 1917, less than a year before he died. Thus it is very much "twentieth century," a quality contrary to those to which we are accustomed.

Much can be written of the unexpected sonorities, expressive arpeggio figures, the grotesquely affecting use of pizzicato, glissando and the fresh "sound" which influenced so many composers for the violin who followed Debussy. But more than most works, this sonata eludes analysis; it reveals itself fully only to the ear.

**Carl Maria von Weber**  
(1786-1826)

**Trio in G Minor, Opus 63**  
(*Cello part transcribed for bassoon by Rufus Olivier*)

In his chamber works, Carl Maria von Weber never wrote a string quartet, accusing it of a "crowded complexity" with stricter thematic limits. Consequently, his imagination found

its way to more romantic instrumental combinations.

The heart of the trio is the romantically imaginative Andante entitled "Shepherd's Lament." Its melancholy overshadows the other movements. The elegiac tone is particularly evident in the first movement, in which passionate high points develop organically from dreamy tenderness. The almost rustic Scherzo is juxtaposed to a trio with a country waltz-like melody which indicates the proximity of *Der Freischutz*. In connection with *Der Freischutz*, the last movement must be mentioned. The prominent trills and octaves are reminiscent of Caspar's drinking song, "Here in this early valley of sorrows."



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## FORTY-FIRST ANNIVERSARY SEASON FRIENDS OF CHAMBER MUSIC 1996-97 SEASON

*Presented in Cooperation with University of the Pacific and  
the UOP Conservatory of Music,  
Carl Nosse, Dean*

**Dunsmuir Piano Quartet**

Sunday, October 13, 1996  
3:00 p.m.

**The Muir Quartet**

Saturday, November 16, 1996  
8:00 p.m.

**The Tamarin Trio**

Sunday, January 19, 1997  
3:00 p.m.

**Beethoven Trio of Vienna**

Sunday, February 23, 1997  
3:00 p.m.

**Arlekin String Quartet**

Sunday, March 16, 1997  
3:00 p.m.

All 1996-97 concerts are presented in the Faye Spanos Concert Hall  
on the University of the Pacific Campus.



### TO OUR AUDIENCE

The use of cameras and recording devices of any kind is forbidden.

Smoking in the lobby and auditorium is prohibited.

Please disengage pagers and electronic watches.

UOP students are admitted free on a space availability basis.

Concert programs are subject to change without notice.

Seating is unreserved for the 1996-97 season.

Contributions, including memorials, are tax deductible to the extent allowed by law.

For more information about Friends of Chamber Music, write P.O. Box 4874, Stockton, CA 95204.

Tickets: Single \$15 (\$5 for children), available at the door.

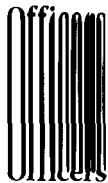
FOCM welcomes children to its concerts. We do ask, however, that children 10 years of age & under (no babes in arms, please) be accompanied by an adult. At the request of artists, children are not to sit in the first 4 rows.

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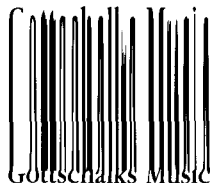
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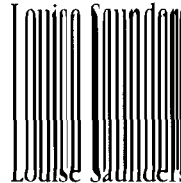
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