FRIENDS OF CHAMBER MUSIC

International Chamber Ensemble of Rome

8:00 p.m. Friday, September 18, 1987
Faye Spanos Concert Hall
University of the Pacific

Program

Guiseppe Tartini (1692-1770)
Concerto in D minor for violin and string orchestra
Allegro non troppo
Grave
Presto non troppo
violin Silvana Romano

Antonio Vivaldi (1678-1741)
Concerto in G Major P.129 for oboe, bassoon and string orchestra
Andante molto
Largo
Allegro molto
oboe Paolo Verrecchia
bassoon Pasquale Sabatelli

Giovanni Paisiello (1740-1816)
Concerto in C Major for piano and orchestra
Allegro
Larghetto
Rondo (Allegro)
piano Marisa Candeloro

Intermission

Ottorino Respighi (1879-1936)
"Antique airs and dances for lute"suite n.3 for string orchestra
Italiana
Arie di Corte
Siciliana
Passacaglia

Giorgio Federico Ghedini (1892-1965)
Concerto grosso in F Major for five winds and strings
Allegro con brio
Andante moderato
Allegro mosso ed energico
Adagio
Allegro spiritoso "alla giga"

Francesco Carotenuto, Conductor and Artistic Director

Program Notes

By Lucio Lironi

Giuseppe Tartini (1692-1770)
Concerto in D minor for violin and orchestra

Composer, violinist and theorist, Giuseppe Tartini, who was born in Pirano d'Istria in 1692 and died in Padua in 1770, was described by his contemporaries as the "Master of the Nation's Music." It is maintained even today, and with good reason, that Tartini was the greatest Italian violinist of the 18th century. Further, he has left us an impressive array of compositions.

In the almost 50 years (from 1721 to his death) that Tartini served as Padua's "principal violinist and concertmaster," the city became the center of a school of violin famed throughout Europe as the mecca of art and musical science for young instrumentalists.

Antonio Vivaldi (1678 - 1741)
Concerto in G Major, P. 129 for oboe, bassoon and strings

Violinist and composer, Antonio Vivaldi, was not only one of the most famous 'virtuosi' of his time but also one of the first great experimenters in orchestral sound.

For bassoon there are some 36 solo concerti, one for oboe transcribed for bassoon and one for these two instruments together — the work on tonight's program.

The *Concerto in G Major for oboe, bassoon and strings P. 129 (Pincherle)* contains the best possible musical exploitation of these two solo instruments, exquisite orchestral textures, expressive colors and a happy integration of musical technique and lively imagination. In addition, it offers us a perfect example of the work of one of the great compositional geniuses of the Italian 1700s.

Giovanni Paisiello (1740 - 1816)
Concerto in C Major for piano and orchestra

Giovanni Paisiello is primarily recognized as a composer of operas admired for their robust realism and dramatic power. Yet, of his more than 100 operas, only 7 have ever been published and only a few of these are rarely performed.

Among Paisiello's prolific but fairly unknown compositions for instrumental combinations, there are 12 symphonies, 2 piano concerti, many string quartets and mixed string and wind quartets, abundant sonatas, rondos and capricci for piano and violin, violin and cello and other duo combinations.

Ottorino Respighi (1879-1936)
Antique Airs and Dances for lute, Suite N. 3 for string orchestra

A student of Martucci, Rimski-Korsakov and Max Bruch, an educator, soloist and orchestra conductor, Bolognese by birth but Roman by adoption, Respighi is one of the most illustrious representatives of the "generation of the 80s."

Perfect examples of Respighi's experience in transcribing antique music are the three suites for orchestra from the collection of Antique Airs and Dances for Lute.

Written in 1917, 1923 and 1931 respectively, these suites are each liberal elaborations of the original scores.

The Suite No. 3 begins with an *Italiana* based upon the elegant melody by Ignoto from the end of the 16th century. It is followed by *Arie di Corte*, structured on ballet pieces written by Jean Baptiste Besard. The third part of the suite is a *Siciliana*, based on a theme by an unkown 16th century composer and the fourth, a *Passacaglia*, is a series of variations on a theme taken from a volume of guitar works by Ludovico Roncalli, published in 1692.

Giorgio Federico Ghedini (1892 - 1965)
Concerto Grosso in F Major for five winds and strings

Giorgio Federico Ghedini was born in Cuneo in 1892 and died in Milano in 1965. In spite of his reticent nature, he remains one of the most authoritative and prolific representatives of contemporary music to emerge from Italy. Ghedini bridged the gap between the many different generations whose contributions were to shape the style of Italian music of this century.

The *Concerto Grosso in F Major for five wind instruments and strings*, composed in 1927, is one of Ghedini's first works and recalls, not only in the title and in its general structure but also in its choice of linguistic patterns, the antique Italian instrumental traditions.

A brief, solemn introduction precedes the *Allegro con brio*, a piece of solid writing in its articulation and counter-balanced blocks. An identical structure characterizes the following *Andante moderato*, while the *Allegro mosso ed energico* has the character of a "Scherzo" and expresses itself in a play of rich soloistic episodes. The *Adagio* offers a more airy and lyrical moment before returning, with the final *Allegro spiritoso "alla giga,"* to the precise atmosphere of the first two movements.

The International Chamber Ensemble

Giorgio Marconi, *President*
Francesco Carotenuto, *Artistic Director and Conductor*

Violins
*Silvana Romano
*Antonio Leofreddi
*Alessandro Asciolla
*Roberto Saluzzi
Lorenzo Colitto
Ann Stupay
Franco Galletti
Marilee Mortarotti

Violas
*Francesco Negroni
Gualtiero Tambe

Violoncellos
Georg Pawassar
Maurizio Massarelli

Contrabass
Riccardo Di Giacomo

Lute
Gaetano Schiavone

Oboe
Paolo Verrecchia

Clarinet
Ermete Quondampaolo

Bassoon
Paquale Sabatelli

French horn
Angelo Giovagnoli

Trumbone
Loris Grossi

Percussion
Luigi Beccafichi

Solo piano
Marisa Candeloro

Manager
Marilee Mortarotti

*solo parts

Tonight's concert has been underwritten by a generous grant from
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It also is supported by grants from the Italian Ministry of Culture, under the auspices of the Italian government and its San Francisco representatives, the Consul General's Office and the Italian Cultural Institute.

In addition, this premier performance tour of the United States has been made possible by a grant from the Cultural Department of Regione Lazio, Italy.

The International Chamber Ensemble wishes to acknowledge the assistance and support of Leslie Stone Design, Los Angeles; Italian-American Chamber of Commerce, San Francisco; Ital-Travel, San Francisco; and Alitalia Air Lines.

International Chamber Ensemble of Rome

The International Chamber Ensemble was founded in 1980 by its Artistic Director and Conductor, Francesco Carotenuto, who together with a small group of Italian and non-Italian musicians wished to create a professional ensemble whose musical elasticity would make it possible to perform the vast repertory of chamber ensemble music, heretofore non existent in Italy. The Ensemble made its Rome debut under the prestigious auspices of the Academia Filarmonica Romana in April, 1981. Each year the Ensemble presents a sold-out series of concerts, providing a complete choice of music from the repertory of the three instrumental formations possible from within the Ensemble: that of the symphony orchestra, the chamber orchestra and the various chamber formations.

In addition to these popular series, the Ensemble is invited to perform throughout Italy on the stages of its most important concert associations, institutions and festivals. The Ensemble has recorded for the Italian National Radio and Television network (the RAI) as well as for the Vatican Radio.

Francesco Carotenuto

A recipient of numerous awards and scholarships for both his conducting and compositional achievements, . Francesco Carotenuto holds the highly acclaimed "Diploma di Perfezionamento" from the National Academy of Music, Santa Cecilia, in Rome, where his musical training was shaped. His guest conducting appearances are many.

Maestro Carotenuto serves on the faculty of the Conservatory of Music, Santa Cecilia in Rome, a position he has held since 1975.

Friends of Chamber Music
32nd Anniversary Year
1987-88 Season

International Chamber Ensemble of Rome (non-subscription)
Friday, September 18, 8:00 p.m., Faye Spanos Concert Hall, UOP
Underwritten in part by a generous grant from American Savings and Loan Association

Mendelssohn String Quartet
Saturday, October 10, 8:00 p.m., Long Theatre, UOP

Academy of St. Martin-In-The-Field Octet
Saturday, November 21, 8:00 p.m., Faye Spanos Concert Hall, UOP
Underwritten in part by a generous grant from the National Endowment for the Arts

Los Angeles Brass
Sunday, January 24, 3:00 p.m., Long Theatre, UOP
Underwritten in part by a generous grant from the California Arts Council

Hagen String Quartet
Thursday, March 3, 8:00 p.m. Long Theatre, UOP

The Kronos Quartet (non-subscription)
Wednesday, April 6, 8:00 p.m. Long Theatre, UOP
Underwritten by generous grants from the City of Stockton and the California Arts Council

Cantilena Piano Quartet
Sunday, April 24, 3:00 p.m., Long Theatre, UOP

To Our Audience

Use of cameras and recording devices, and smoking in the lobby and auditorium, are prohibited.

Latecomers will not be seated until a suitable break.

Please disengage pagers and electronic watches.

FOCM concerts are presented in cooperation with University of the Pacific, whose students are admitted free on space availability.

Programs are subject to change without notice.

Tickets

UOP Box Office: Long Theatre, 1040 Stadium Drive, Stockton, California 95211 209/946-2474 Monday-Friday 10:00 to 5:30, Saturday 10:00 to 2:00

Ticketron: 209/486-7469
Single $12 ($4 Children), Season $40
Seating is unreserved in the Faye Spanos Concert Hall on September 18 and November 21.

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