FRIENDS OF CHAMBER MUSIC

Festival Winds

Melvin Kaplan, oboe
Marc Schachman, oboe
Marc Goldberg, bassoon
Elizabeth Metcalfe, harpsichord
with
Scott Thornburg, trumpet

Sunday, May 3, 1992, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

Suite in D for trumpet, 2 oboes, bassoon and harpsichord — **George Frideric Handel** (1685-1759)
(Published as "Mr. Handel's Water Piece," 1733)
Overture — Aire
Gigure: Allegro — March I, March II

Sonata in A minor for bassoon and harpsichord — **Antonio Vivaldi** (1675-1741)
Largo — Largo
Allegro — Allegro

Trio Sonata in D minor for 2 oboes, bassoon and harpsichord — **George Frideric Handel**
Adagio — Affettuoso
Allegro — Allegro

— Intermission —

Sonata No. 1 in F major for trumpet, 2 oboes, bassoon and harpsichord — **Pietro Baldassare** (18th century)
Allegro — Allegro
Grave

Five Heroic Marches for trumpet, bassoon and harpsichord — **Georg Phillip Telemann** (1681-1767)
La Vigilance — L'amour
La Douceur — La Rejouissance
La Gaillardise

Sonata in G major for 2 oboes — **Georg Phillip Telemann**
Vivace — Spirituoso
Allegretto

Concerto in D major for trumpet, 2 oboes, bassoon and harpsichord — **Georg Phillip Telemann**
Largo — Siciliano
Vivace — Vivace

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The FESTIVAL WINDS are represented by Melvin Kaplan, Inc.,
115 College Street, Burlington, Vermont 05401

The Festival Winds

Friends of Chamber Music closes its current season today with The Festival Winds, an acclaimed four-member ensemble appearing at University of the Pacific in its first Stockton concert.

Joining the quartet—Marvin Kaplan and Marc Schachman, oboe; Marc Goldberg, bassoon; and Elizabeth Metcalfe, harpsichord—will be guest artist Scott Thornburg on trumpet in a program of varied woodwind music.

The ensemble organized in 1947 as the New Art Wind Quintet and gave more than 500 concerts in North America before changing its membership and its name to The Festival Winds in 1959.

Since then, the group has performed a more varied repertoire of works from the Baroque era to the present in concerts and at major music festivals throughout the United States.

It has given the American premieres of new works by Villa-Lobos and Jean Francaix. It also has introduced audiences to Mozart divertimenti, Haydn partitas and Handel chamber music never before heard in America.

The ensemble makes annual American concert tours, is in annual residence at the Vermont Mozart Festival, and it appears frequently at Avery Fisher Hall at Lincoln Center in New York. Of their performances there, the New York Times had "little to say except that they were superb."

The Festival Winds also is heard in concerts at the Library of Congress and at Dumbarton Oaks in Washington, D.C. In recent years, it has featured collaborations of seldom-heard works with broad appeal.

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Program Notes

Suite in D major *("Mr. Handel's Water Piece")*

George Frideric Handel (1685-1759)

It is uncertain whether this Suite in D for Trumpet was issued with Handel's blessing or not. In 1733, the London publisher Daniel Wright announced publication of "A Choice Sett of Aires, called HANDEL'S WATER PIECE, composed in Parts for a Variety of Instruments." This collection of five short instrumental movements for trumpet and strings may have been authorized by the composer, but its many printing errors seem to indicate that it would have taken Handel by surprise. If Wright did obtain his music elsewhere, he was wise to have published it under the commercially promising name of England's most popular composer. Three of the movements are definitely by Handel, and appear elsewhere in his works. The most familiar is the opening "Overture," which is better known as a movement from the *Water Music.* The closing two movements appear together in a manuscript in the British Museum in Handel's hand. The finale, moreover, is also found in Handel's 1730 opera *Partenope.* The two remaining movements, "Gigue" and "Aire (Menuetto)," are unique in Handel's output. They bear stylistic resemblances to dances in some of his early operas, but are not identical to any known examples. Until further information is discovered about the background of Wright's "Choice Sett of Aires," there seems to be no reason, however, to dispute Handel's authorship of these charming pieces.

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Sonata in A minor for bassoon and harpsichord

Antonio Vivaldi (1675-1741)

Vivaldi was nearly as prolific a composer as Telemann. The vast quantities of music he wrote were all composed for performance by the girls in the orphanage which he presided over in Venice. His works for bassoon include more than 50 concerti, innumerable chamber works and a number of sonatas, of which this is one.

Trio Sonata in D minor for 2 oboes, bassoon and harpsichord

George Frideric Handel

It is hard to believe that this trio sonata for two oboes is one of six that Handel wrote at the age of fourteen in Italy. It is hard to believe because this sonata, as well as the other five for the same complement of instruments, is an extremely sophisticated piece which shows an inherent love for and understanding of the oboe—perhaps the most important instrument in all of Handel's compositions.

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Sonata No. 1 in F major

Pietro Baldassare (c. 1690-c. 1768)

Few details of the life of Pietro Baldassare survived him. He was born in Rome before 1690, and apparently settled in Brescia by 1709, by which time he seems to have entered holy orders. During the 1720s, he reportedly served as *maestro di capella* of the Congregation of the Oratorio of San Filippo Neri in Brescia, where, one contemporary reported, his music was "admired by connoisseurs." The place and date of his death are unknown. Baldassare's slim musical legacy consists of only his one opera, a single sonata for harpsichord and two sonatas for cornett (a distantly related forerunner of the trumpet), strings and continuo. (The string parts are taken by oboes in this performance.) The Sonata No. 1 in F major, composed, according to internal stylistic evidence, during the first quarter of the 18th century, consists of a vivacious opening movement whose sonority and technical demands recall Bach's Second Brandenburg Concerto, a plaintive *Grave* movement reminiscent of an operatic lament, and a lively finale marked by bounding rhythms and festive high spirits.

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Five Heroic Marches for trumpet, bassoon and harpsichord
Sonata in G major for 2 oboes
Concerto in D major

Georg Phillip Telemann (1681-1767)

If one can believe the Guinness Book of World Records, Telemann was the most prolific composer of his day. The Five Heroic Marches and Sonata for

two oboes are but two examples of the vast variety of works he wrote.

Telemann's so-called Concerto in D major for Trumpet, Two Oboes, Bassoon and Harpsichord is not really a concerto in the Bach-Vivaldi orchestral tradition, but rather an elaborate chamber sonata for winds and continuo. Though the trumpet is given nominal precedence in the title, the oboes are entrusted with the lion's share of the music (the trumpet is silent during the *Siciliano* and the middle section of the last movement), engaging in a sort of conversational dialogue when all the instruments are active. The opening *Largo* is a stately processional initiated by the oboes. The following *Vivace* is led by the trumpet, which is called upon to perform with a suave virtuosity that matches the range and agility of the oboes. The lilting *Siciliano* is a true trio sonata movement for oboes, bassoon and continuo whose somber minor-key tonality lends it an almost operatic pathos. The finale is festive and brilliant.

Program notes by Richard E. Rodda and Melvin Kaplan.

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FRIENDS OF CHAMBER MUSIC 1991-92 SEASON

Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music in the Faye Spanos Concert Hall at UOP

Los Angeles Piano Quartet
October 6, 1991, 3:00 p.m.

Fine Arts String Quartet
November 10, 1991, 3:00 p.m.

Takacs
February 23, 1992, 3:00 p.m.

Munich Chamber Orchestra
March 29, 1992, 3:00 p.m.

Festival of Winds
May 3, 1992, 3:00 p.m.

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 1991-92 season.

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

For more information about Friends of Chamber Music, call 948-2916, or write P.O. Box 4874, Stockton, CA 95204

Tickets: Single $15 ($4 for children), available at the door.

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

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