

No. 113
Betty

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE SONI VENTORUM

Felix Skowronek, *flute*
Laila Storch, *oboe*

William McColl, *clarinet*
Christopher Leuba, *horn*

Arthur Grossman, *bassoon*

with guest artists

Martha Goldstein, *keyboard lute*
Joseph Levine, *piano*

in

An Evening of Instrumental Sonatas

Friday, October 27, 1978

Meany Theater, 8:00 PM

PROGRAM

Tape No. 1-9139

J. S. BACH 17:10
(1685-1750)

Sonata in B Minor for flute and cembalo obbligato,
BWV 1030 (ca. 1736)

O.K. Andante
Largo e dolce
Presto - Allegro

CH 11-12-78

CAMILLE SAINT-SAËNS 12:37
(1835-1921)

Sonata for bassoon with piano accompaniment,
Op. 163 (1921)

Allegretto moderato
Allegro scherzando
Adagio - Allegro moderato

Not for KUOW

Tape No. 2-9140

INTERMISSION

FRANCIS POULENC 16:14
(1899-1963)

Sonata for oboe and piano (1962)

Élégie
Scherzo
Déploration

CARL MARIA VON WEBER 21:35
(1786-1826)

Grand Duo Concertant for clarinet and piano
Op. 48 (1816)

6:56 Allegro con fuoco Not for KUOW

clean Pause
clarinet Andante con moto } 15:41 w/pause
Allegro

CH 11-26-78

Martha Goldstein has Artist Diplomas from the Peabody Conservatory and the Juilliard School of Music, and attended both institutions entirely on fellowships and scholarships. She won first prize at the Baltimore Steinway Competition and has concertized in the U.S., Europe, North Africa, and the Middle East. She is known for her work with historic keyboard instruments and records for Pandora Records. (Over)

Bach's Sonata in B minor for flute and obbligato cembalo (BWI 1030) has been characterized by Philip Spitta as "the finest flute sonata in existence", on account of "its depth and overpowering intensity of expression." It begins with an awesomely complex three-section Andante marked by an extreme economy of material, canonic imitation, a high degree of chromaticism, and a surprising infusion of galant elements. In the D Major second movement, the keyboard plays a very subdued role, breaking away from rhythmic harmonies only to extend a flute phrase. The finale starts as a bold 3-part fugue and at a pause on the dominant becomes a gigue in 12/10.

The keyboard lute or lute harpsichord was one of several exotic keyboard instruments developed in the early 1700's. Roughly speaking it was a harpsichord using gut rather than steel and brass strings. The instrument did not survive, and the keyboard lute employed in this evening's concert, built by A.A. Goldstein of Seattle, was reconstructed and elaborated upon from incomplete sketches and descriptions found in obscure early 18th-century treatises. It is believed to be the only keyboard lute extant today.

The Saint-Saens Sonata for bassoon and piano is perhaps the most unabashedly romantic work in the bassoon repertoire. While he uses the entire range of the instrument both in volume and in register, the effects are never forced but sound natural in the context of the music. The first movement has a pastoral quality almost throughout which is interrupted briefly by a series of unusual modulations. The scherzo exploits the technical resources of the bassoon and serves a lighthearted counterpoise to the weightiest movement, an adagio, in which the romantic nature of the sonata is brought to full fruition. It contains some of the longest, most flowing phrases ever written for the bassoon. There is no fourth movement as such; the final allegro seems more an appendage to the adagio, ending the work on a brilliant note.

Poulenc dedicated his late work, the Sonata for oboe and piano published in the year before he died, to the memory of Serge Prokofieff. As befits its intent, the mood of the writing differs distinctly from his earlier rollicking approach to the oboe in the 1926 Trio for oboe, bassoon, and piano. The first movement, Élégie, is simple, contemplative and lyrical in style, with a contrasting middle section using harsher sonorities for an almost aggressive effect. The scherzo is more typical of Poulenc's fast movements, and here are to be found some motifs strongly reminiscent of Prokofieff. A very romantic middle section consists of a dialogue of singing lines shared by the piano and the oboe. In the Déploration, literally a 'lament', the legato line alternating between the very high and low range of the oboe is punctuated by chords in the piano which evoke the beats of a muffled drum. Following a few lighter measures from the first movement, the sonata ends in quiet reflection and nostalgia.

Weber's Grand Duo Concertant was written for the clarinet virtuoso Hermstedt. It exploits very effectively the technical and tonal resources of the clarinet of the day and makes sparing but effective use of the extreme high register for which Hermstedt was particularly noted.

Joseph Levine, the noted pianist and conductor, is a native Philadelphian and holds degrees from the Curtis Institute of Music where he was a faculty member for ten years. He was the pianist of the Philadelphia Orchestra and pianist and recording artist with violinist Joseph Szigeti. Presently he is a faculty member of the Cornish Institute in Seattle.