

French and German Baroque Concert; May 29, 8:00 PM, Meany Theater
 Studio Jazz Ensemble; May 30, 8:00 PM, Meany Theater
 Young Composers; May 31, 8:00 PM, Brechemin Auditorium
 University Chorale with Fathers and Friends; June 1, 8:00 PM, Meany Theater
 Opera Scenes Workshop; June 5, 8:00 PM, Brechemin Auditorium
 Keyboard Debut Series; June 14, 8:00 PM, Brechemin Auditorium

The School of Music
 presents the 89th program of the 1989-90 season



Faculty Chamber Music Recital

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Six Sonatas, Opus XIV
 by
Antonio Vivaldi



Arthur Grossman, Bassoon
Toby Saks, Cello
Carole Terry, Harpsichord

May 8, 1990
 8:00 PM, Brechemin Auditorium

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Program

Six Sonatas, Opus XIV ANTONIO VIVALDI (1678 - 1741)
for violoncello and basso continuo

Side 1

- DAT ID 2. Sonata in B-Flat Major, No. 1 9:15
Arthur Grossman, *bassoon*
- 3 Sonata in E Minor, No. 5 10:24
Toby Saks, *cello*
- 4 Sonata in F Major, No. 2 8:50
Arthur Grossman, *bassoon*

Intermission

Side 2

- 5 Sonata in B-Flat Major, No. 4 13:42
Toby Saks, *cello*
- 6 Sonata in A Minor, No. 3 9:30
Arthur Grossman, *bassoon*
- 7 Sonata in B-Flat Major, No. 6 10:47
Toby Saks, *cello*

Program Notes

When Antonio Vivaldi was born on 4 March 1678 into a Venice still recovering from a violent earthquake, the word *violoncello* had only just entered the vocabulary. But while the first recorded instance of its usage occurs in the Opus 4 sonatas by Giulio Cesare Arresti (1665), the instrument itself was celebrating its centenary: the very earliest examples are from the workshops of Andrea Amati, Gasparo da Salo and Maggini, all of whom were active in the mid-sixteenth century. This may appear to be something of a paradox until it is remembered that it was customary during the Renaissance to class instruments according to their musical family. Thus the cello was regarded as being the lowest member of the violin family (Monteverde referred to the instrument as the "basso de viola da braccio", or "basso da brazzo"). It was not until the second half of the seventeenth century that the cello assumed an identity of its own and was promoted from its humble position as a mere accompanying instrument. At about the same time, compositions for solo cello began to appear, marking the beginning of a period in which the cello repertoire expanded far beyond its previous limits. Between the years 1690 and 1750, more than 300 sonatas were written by 56 Italian composers, and this figure must be substantially revised if we include works by French composers.

In December 1740 the *Mercure de France* announced the publication of the very first edition of sonatas for cello and bass continuo by Antonio Vivaldi. This must have caused something of a stir, for the composer had now become a celebrity and the publisher of the sonatas was guaranteed success. All six sonatas are thoroughly conventional from a structural point of view. They adopt the form of the *Sonata da chiesa* — four movements in a slow/fast/slow/fast configuration. Vivaldi is not here concerned with expanding the traditional framework of the sonata; he chose to reserve formal experimentation and the exploitation of new sonorities for his preferred genre, the concerto.

The six sonatas bear the clear stamp of Vivaldi's genius; the spontaneity of inspiration cannot fail to impress, and the twin elements of clarity and contrast are very much to the fore. This clarity is produced by an exceptionally light texture, by phrases which are generally four bars long, by the frequent repetition of simple rhythmic or melodic cells, and by a bass continuo whose function is essentially limited to providing harmonic support for the solo part. All six sonatas rely heavily on contrast for effect, be it a contrast of modes (major/minor) or of rhythms (binary/ternary). Vivaldi fully appreciated the lyrical quality of the cello (we need listen no further than the first movement of the sixth sonata to realize the truth of this), and it is perhaps more than a coincidence that the cellos best treasured today are those of the eighteenth-century Venetian makers.

Since life in the Serenissima was so closely bound up with water, it is only natural that this element should form an integral part of Vivaldi's music. He perfectly understood how to suffuse his music with the calm, regular rhythm of waves, and the almost melancholy quality of splashing water often underpins his melodic beauties. In the second largo of the E minor sonata, the hypnotic rhythm

of the bass propels the piece along like the oar of a gondola, while above it unfolds a moving serenade. Another element present in all of Vivaldi's works is that of dance, which lends musical phrases an intense rhythmic elan further emphasized by the frequent use of syncopation, particularly on the strong beats of binary bars. Sonata No. 6 contains intensely chromatic passages, while the third movements of sonatas 2,4,5, and 6 present melodies in the minor mode that was so dear to the composer. Chromatic passages and augmented intervals are soon dispelled by the obsessive ternary rhythms of the final movements, exuberant Carnival dances that whirl away in a breathless 3/8 rhythm.

"The national character is based on gaiety, and the Venetian language is based on joking" (Goldoni).
Christophe Coin

About the Artists

ARTHUR GROSSMAN was born in New York City. He began his professional career at the age of thirteen, when he joined the Oklahoma City Symphony Orchestra, with which he performed for four years. After a further season with the San Antonio Symphony, he entered the Curtis Institute of Music where he studied with Sol Schoenbach and took chamber music classes with Marcel Tabuteau. Upon graduation he joined the Seventh Army Symphony Orchestra which was stationed in Europe and with which he performed for three years, during which time the Seventh Army Wind Quintet, now the Soni Ventorum Wind Quintet, was formed. After two seasons as principal bassoon with the Indianapolis Symphony and one with the Cincinnati Symphony, Soni Ventorum was asked by Pablo Casals to form the wind faculty of the newly created Conservatory of Music of Puerto Rico. Seven years and several recordings later Soni Ventorum moved to Seattle to join the faculty of the School of Music. Mr. Grossman has toured world-wide with Soni Ventorum and as a soloist, and has made more than thirty recordings. In January 1988 he became Associate Dean for Arts of the College of Arts and Sciences.

TOBY SAKS is a member of the School of Music faculty and is also the Music Director and founder of the Seattle Chamber Music Festival. Since 1976, Ms. Saks has appeared in more than 200 concerto, recital, and chamber music performances in the Seattle area. Her work with the Seattle Youth Symphony Orchestra has included solo appearances and coaching of the orchestra's cello section. She co-founded the Seattle Violoncello Society, was elected as a board member of the American Cello Council, and currently serves as a national representative and board member of Chamber Music America. Born in New York, Ms. Saks studied with Leonard Rose at the Juilliard School and with Andre Navarra at the Paris Conservatory. She debuted at Town Hall at the age of 18 after winning the New York Concert Artists Guild Competition. The following year she won First Prize at the International Pablo Casals Competition in Israel and was Laureate in the Tchaikovsky Competition in Moscow, and received Fulbright and Rockefeller awards. She has performed as a soloist and at chamber music festivals in North America, Europe, and Israel, and has toured with Music

from Marlboro. She was a member of the New York Philharmonic from 1971 to 1976. In 1988, she led musicians of the Seattle Chamber Music Festival in a two week tour of the Soviet Union.

CAROLE TERRY is known to northwest audiences as a multi-faceted keyboard performer. She began her organ study at age eleven and harpsichord as an undergraduate music student. With her later interest in early music she also learned fortepiano and clavichord. As a soloist and chamber music recitalist she has played and recorded both baroque and 20th-century music and has performed throughout the United States and Europe. For Crystal Records she recorded the W. F. Bach Sonata in C Minor for viola and harpsichord with Yizhak Schotten. For Musical Heritage Society she recorded "Brombaugh Organs of the Northwest", which includes organ music of the 16th through 18th centuries on instruments built by one of America's premier organ builders. Although early music is one of her special areas of interest she is also a proponent of new music, having recorded works by Persichetti, Rorem, Cowell, and Albright on the CRI label. As a new music performer she premiered Ron Nelson's *Pebble Beach Sojourn* for organ, brass, and percussion at the 1984 National Convention of the American Guild of Organists in San Francisco. She also gave the New York premiere of George Crumb's *Pastoral Drone* for solo organ. Her recent research and performance interests have been the organ music of Johannes Brahms which she recently recorded for the Musical Heritage Society. (forthcoming).

Last summer she was a guest artist at the San Anselmo Organ Festival and gave the opening night concert. Next year she will be a featured recitalist at the Regional American Guild of Organists Convention in Tacoma. She will also return to Europe for performances in Holland, Germany, and Iceland. United States concerts will include Rockefeller in Chicago, Duke University, and others.

All three of tonight's artists will be appearing in this summer's Seattle Chamber Music Festival.

Upcoming Concerts

Keyboard Debut Series; May 10, 8:00 PM, Brechemin Auditorium
Vanessa; May 16 & 18, 8:00 PM; May 20, 3 PM, Meany Theater
Carolyn Canfield Cole, violin; May 18, 8 PM, Brechemin Auditorium
University Singers; May 21, 8:00 PM, Meany Theater
Percussion Ensemble; May 22, 8:00 PM, Meany Studio Theater
Madrigal Singers; May 22, 8:00 PM, Meany Theater
Wind Ensemble and Symphonic Band; May 23, 8:00 PM, Meany Theater
Jazz Combos; May 24, 8:00 PM, Brechemin Auditorium
Soni Ventorum Wind Quintet; May 25, 8:00 PM, Brechemin Auditorium