

FACULTY AND STUDENT
CHAMBER MUSIC RECITAL

featuring works by

ANTONIO VIVALDI

GAETANO BRUNETTI

and

ARTHUR GOTTSCHALK

Tuesday, October 6, 2009

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

***Concerto in F Major for Flute, Oboe,
Bassoon, Violin, and Continuo, P. 323***

*Antonio Vivaldi
(1678-1741)*

*Allegro
Largo
Allegro*

*Catherine Ramirez, flute
Malia Smith, oboe
Benjamin Kamins, bassoon
Kenneth Goldsmith, violin
Amalia Bandy, double bass
Kimi Kawashima, harpsichord*

***Quintet in D Major for
String Quartet and Bassoon***

*Gaetano Brunetti
(1744-1798)*

*Allegretto con moto
Minuetto: Allegretto
Andante (de fagotto obbligato)
Finale: Allegretto non molto*

*Kenneth Goldsmith, violin
David Huntsman, violin
James Dunham, viola
Norman Fischer, cello
Benjamin Kamins, bassoon*

Brunetti Variations:

Arthur Gottschalk

Concerto for Violin and Bassoon

(b. 1952)

with Chamber Orchestra (Premiere) *

Theme: Andante

Variation 1: Deconstruction (Adagio; Allegro)

Variation 2: Hall of Mirrors

Variation 3: Meditation (Molto Espressivo)

Variation 4: Finale (Allegro)

Kenneth Goldsmith, violin

Benjamin Kamins, bassoon

Cristian Măcelaru, conductor

Chamber Orchestra

Violin I

David Huntsman

Chloe Trevor

Yennifer Correia

Jude Ziliak

Viola

Amy Mason

Jordan Warmath

Rainey Weber

Cello

Lachezar Kostov

Keith Thomas

Double Bass

Amalia Bandy

Oboe

Malia Smith

Clarinet

André Dyachenko

Horn

Tyler Holt

Harpsichord

Kimi Kawashima

Flute

Catherine Ramirez

* This work was funded in part by a grant from the City of Houston through the Houston Arts Alliance.

The reverberative acoustics of Duncan Recital Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

PROGRAM NOTES

The music of Antonio Vivaldi is well-known and many of his concerti grossi are played frequently throughout the world. It is worth mentioning that Vivaldi composed many concertos for a solo group of instruments and continuo without an accompanying band of strings. Tonight we present one of these in which the flute and oboe play the solo line, with the bassoon alternating between a solo part and continuo. The violin plays a minor, supporting role, and the continuo uses a bass with the harpsichord to allow a deeper range in the bass line.

*While researching the music of Antonio Capuzzi, I became aware of the large body of quintets with two violas written during the late eighteenth-century. Musicologist Tilman Sieber lists the quintet output of Gaetano Brunetti in his fine book **Das klassische Streichquintett**, and recent research by Olaf Krone directs our attention to Brunetti's sixty-six quintets with two violas, twelve quintets with two cellos, six quintets with two bassoons, forty-four string quartets, and thirty-six symphonies! There are also several sonatas for violin and piano as well as six divertimentos for violin and viola.*

Brunetti's manuscripts are housed in the Biblioteca del palacio national, Madrid, but manuscript copies of most of these works may also be found in our Library of Congress. In the spring of 2008 I traveled to Washington and perused the Brunetti holdings. While there I photographed a selection of viola quintets, cello quintets, all six bassoon quintets, and the violin sonatas and divertimentos for violin and viola. While reading through the bassoon quintets I was struck by the wonderful bassoon writing in the slow movements, and one in particular seemed to be perfect for a set of variations. I asked my colleague, Arthur Gottschalk, if he would consider writing a short set of variations on the theme of the D Major Quintet for Benjamin Kamins and me, and tonight we hear the result of this suggestion.

Gaetano Brunetti was one of the group of composers born in Italy and transplanted to the Spanish courts in the late eighteenth century. Along with Domenico Scarlatti and Luigi Boccherini, Brunetti brought the elements of the Italian style to a nation discovering music beyond its own boundaries. It is interesting that this Italian style in Spain is virtually untouched by Spanish folk music with only a few exceptions such as the fandango, occasionally used by Boccherini. Born in Fano, Brunetti studied with Carlo Tessarini, the director of the Fano academy. Brunetti's family moved to Madrid when he was eighteen years old, and within a few years he was the principal violinist, leader, and composer at the court of Carlos III and, soon after, Carlos IV, a great patron of the arts. Brunetti was considered the most accomplished composer in Spain by his contemporaries, and his colleagues at the court of Carlos IV included the painter Goya.

Brunetti Variations combines a number of forms and procedures. It is foremost a double concerto, pitting the Baroque chamber orchestra against the solo violin and bassoon. But it also uses concerto grosso textures, wherein the concertante of violin, bassoon, harpsichord, and double bass, first heard in the introductory Theme movement, work against the ripieno of winds and strings in the subsequent variation movements. The first of these movements is the Deconstruction; it is an elaborate pulling apart of the original Brunetti material, scored for the concertante group and strings alone, and featuring a bassoon cadenza. The winds are introduced in the next variation, the Hall of Mirrors, in which the bits of material extracted during the first variation are subjected to various contrapuntal alterations, especially inversions. The third movement, Meditation, matches the Adagio of the theme, concentrating primarily upon a linear presentation of its harmony as a backdrop for cantabile passages that alternate between the soloists. The fourth and last variation is the Finale, which features a manic dance rhythm found hidden in the theme, and whose tempo and virtuosic ornamentation increase until the limits of the orchestra and soloists are exhausted.

Brunetti Variations was written at the behest of Kenneth Goldsmith, who found the all-but-forgotten music of Gaetano Brunetti, including the bassoon and string quartet from which this theme was derived, during his research trips to Italy. It was composed for Kenneth Goldsmith and Benjamin Kamins, and was made possible by a generous grant from the City of Houston through the Houston Arts Alliance.

— Notes by the composer

Arthur Gottschalk is Professor and Chair of the
Music Composition and Theory Department
at The Shepherd School of Music.