

DOLCI BY THE BAY CONCERT NO. 17

Ted Rust, oboe; Viva Knight, piano

Schwanengesang (Swan Songs), 1828

“Ständchen” (“Serenade”)

“Die Taubenpost” (“The Carrier Pigeon”)

In a lifetime of 31 years, the Austrian Franz Schubert lived in poverty, obscurity and loneliness, appreciated only by a small circle of friends. These two songs are from a set of fourteen that Schubert wrote in the last year of his life, and were published the next year. The singer of “Serenade” calls from a moonlit grove to an absent lover to come there and bring him happiness. The piano part evokes the quiet grove, while the vocal line pleads urgently. In “The Carrier Pigeon” the piano part describes the beat of pigeon wings, while the singer playfully tells of the love-notes he would give it to carry, before revealing that the pigeon represents his unfulfilled search for someone to love him.

Franz Schubert (1797-1828)



Sonata for Oboe and Piano, 1938

1. *Mühter (Frisky)*

2. *Sehr langsam-Lebhaft (Very Slow-Fast)*

During his frantic last year in Germany before escaping with his family to Switzerland, Paul Hindemith wrote several important works, including his Oboe Sonata. Its first movement is quick and frisky throughout, using overlapping 2-4 and 3-8 meters like the combined gait of a little girl and her big brother hurrying hand in hand. As in a good Gothic novel, its sunny beginning and end contrast with a dark middle section in which the harmony progresses in disorienting twists from unfamiliar to scary to downright weird. The second movement is an amazing display of Hindemith's brilliance in combining and transforming melodies. It alternates between two slow sections that blend a dreamy lullaby in quarter-notes with a fantastically ornate accompaniment in eighth, sixteenth, thirty-second and sixty-fourth notes, and two fast sections, in which Hindemith transforms the lullaby into a lively 3-8 fugue, ending with a triumphant final cadence long-winded enough to rival a Beethoven symphony.

Paul Hindemith (1895-1963)



NEXT WEEK: DEBUSSY AND DVORÁK