



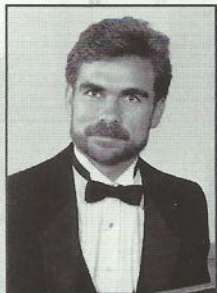
**Philip Gottling** is a bassoonist with the Honolulu Symphony and also performs regularly with the Portland Baroque Orchestra and Hawaii Gagaku Kenkyukai. He has played with the Orchestre de Paris, the Ensemble InterContemporain and the Hong Kong Philharmonic and is the archivist of the Spoleto Festival in Italy.

Phil is a former faculty member of the University of Texas and Aspen Music Festival and has given recitals and master classes throughout China under the auspices of Columbia University's Center for U.S. - China Arts Exchange. He received his B.Mus. and M.Mus. degrees from Juilliard and later studied with the legendary French bassoonist Maurice Allard.

**Peter Kairoff**, harpsichordist, is a native of Los Angeles, Kairoff studied at the University of Southern California, where he received the Doctor of Musical Arts degree. He also spent two years as a Fulbright Scholar in Florence, Italy, where he returns frequently to perform. He performs as harpsichordist

and pianist throughout the U.S., Europe and South America. Critics from Berlin to Rio and Oxford to Venice have called him "One of America's finest keyboard performers", noting his "meticulous accuracy" and "passionate music-making". Professor of music at Wake Forest University in North Carolina, he is also director of their campus in Venice, Italy.

His two previous recordings, (with Albany Records) are of late-19th century American composers Horatio Parker, Arthur Foote and Amy Beach.



### PROGRAM NOTES

The flourishing of instrumental music in 18th century Italy had a wonderful bonus for the flute: a rich and varied repertoire by the best composers, especially from, in and around Venice. Antonio Vivaldi (1678-1741), "the most original and influential Italian composer of his generation" (The New Grove) was born in Venice and spent most of his life there. Of his 500 concertos, more than a dozen are for flute and strings. He also wrote many sonatas for flute and continuo—a combination of harpsichord with a cello, viola da gamba, or bassoon doubling the left-hand bass line. The best of these are in a collection of six entitled "Il Pastor Fido" ("The Faithful Shepherd") published in Paris in 1737 as Opus 13. As was typical of the period, the title page said they were playable as well on the oboe, violin, bagpipe or hurdy-gurdy. Most of them are in four movements, in the traditional slow-fast-slow-fast format. Sonata No. 6 in G Minor (tracks 1-4) is unusual in that it opens with a fast movement and has only one slow movement, Largo, a pastorale in 9/8 that is especially well-suited to the flute. The sonata begins with a lively Vivace with a busy accompaniment in the bass line; the following Alla breve, Fuga da Capella ("in duple meter, Fugue in Church Style") is an energetic two-voice fugue for flute and bass line; the last movement is equally contrapuntal, with extensive flashy passage work for the flute. Sonata No. 4 in A Major (tracks 18 - 21) is unusual in several respects. The opening Preludio is like a concerto movement, with its opening and closing material for the bass alone; this music underpins much of the

flute's line as well, and the flute occasionally plays the same line with the bass, making this the least contrapuntal movement in all six sonatas. The second movement is energetic and brilliant for both voices; for two measures in the second half, they play a scale in unison, reminiscent of the first movement. In the Pastorale ad libitum, there is an extra line for the bassoon that plays a duet with the flute—the remaining bass line (in the *lively* *sichord*) is purely accompaniment, never joining in the dialogue. The sonata concludes with another bouncy and lively Allegro.

Born in Venice in 1686, Benedetto Marcello enjoyed a dual career: he worked as a lawyer and judge, and held important positions in public service in Venice, Istria, and Brescia, where he died in 1739. While his instrumental works were his first published compositions, his vocal works, large and small, sacred and secular, form the bulk of his musical output, and account for his recognition throughout Europe. His Opus 1 (Venice 1708) contains 12 "Concerti a cinque" (five-part concertos for strings) and his Opus 2 (Venice 1712) contains 12 "Suonate per flauto solo con il suo Basso Continuo"—the first printed sheet music in Italy to exclusively specify the flute. The first of these, in F Major, has been the most popular, due to several modern editions and its appealing nature; its contrast of lyricism and happy brilliance is especially appealing. The Sonata is in the typical four-movement format. The first movement's flute line has an ingratiating lilt, while the bass line generally rests on the strong beats, focussing our attention on the flute's melody. The second and fourth movements are lively; the third, a sad *Largo*, offers ample opportunity for embellishments. Sonata No. 5 in G Major (tracks 28 -31) opens with a stately *Largo* in which each section begins with the flute alone, followed by imitation in the bass line. The second movement, *Allegro*, is built on a three-note motive. A pensive slow third movement is followed by a lively *Allegro*, a gigue, as in the final Movement of Handel's F Major flute sonata, in the vein of "The Irish Washerwoman's Jig."

Leonardo Vinci (no relation to Leonardo da Vinci) was born in Calabria (the southern "toe" of Italy's "boot") around 1690 and spent most of his life in Naples, where he was a successful composer of at least 30 operas, many produced in Rome as well as Naples. The Sonata in D Major (tracks 9-13) was published in London in 1734 in a collection of 12 "Sonatas by Vinci and Other Italian Authors" and appears to be one of his very few exclusively instrumental works. His gift for melodic invention is amply on display in this five-movement work, which was a frequent program opener on recitals by the premier Italian flutist of the 1950's, 60's and 70's, Severino Gazzelloni.

Pietro Antonio Locatelli was born in Bergamo (about 100 miles west of Venice) in 1695. At the age of 15 he was already working as a violinist in Bergamo's cathedral and took a leave to further his studies in Rome. By the time he was 25 his fame as a violinist had spread throughout Europe, and by 1729 when he settled permanently in Amsterdam, he had given highly successful concerts in Venice, Mantua, for the Bavarian Court, and for the King of Prussia in Berlin, among many others. His output was almost entirely instrumental, mainly for the violin and/or string ensemble. His 12 flute sonatas, published in Amsterdam in 1732 as Opus 2, "are typical of their time in having most movements in binary form, and occasionally featuring a three-movement plan. (The New Grove) The Sonata in G Minor (tracks 14-17) is a rather serious work, with all four movements in the minor mode. The opening *Largo* is quite dramatic with its jerky dotted rhythms and striking chromatic harmonies. The following *Allegro* is quite agitated, and even where the bass line moves slowly, the flute part is very active. The short third movement, another *Largo*, is in C minor. Opening with a dramatic dominant seventh chord, it pursues a restless path, ending on a half cadence which leads directly to the final *Allegro*, a lively yet serious Gigue.

Program Notes by Karl Kraber

# FLUTE SONATAS FROM THE ITALIAN BAROQUE

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|--|---------------------------------------|--------------|
| <b>Sonata in G Minor, Opus 13 No. 6 from IL Pastor Fido</b>  | <i>Antonio Vivaldi (1678-1741)</i>    | <b>7:30</b>  |
| 1. Vivace  |                                       | 1:27         |
| 2. Alla breve (Fuga da capella)                              |                                       | 1:54         |
| 3. Largo   |                                       | 1:13         |
| 4. Allegro ma non Presto                                     |                                       | 2:54         |
| <b>Sonata in F Major, Opus 2, No. 1</b>                      | <i>Benedetto Marcello (1686-1739)</i> | <b>8:52</b>  |
| 5. Adagio  |                                       | 2:54         |
| 6. Allegro   |                                       | 2:22         |
| 7. Largo   |                                       | 1:38         |
| 8. Allegro   |                                       | 1:52         |
| <b>Sonata in D Major</b>                                     | <i>Leonardo Vinci (1690-1734)</i>     | <b>7:57</b>  |
| 9. Adagio  |                                       | 1:25         |
| 10. Allegro  |                                       | 2:05         |
| 11. Largo  |                                       | 1:41         |
| 12. Presto   |                                       | 0:56         |
| 13. Pastorella   |                                       | 1:42         |
| <b>Sonata in G Minor, Opus 2</b>                             | <i>Pietro Locatelli (1693-1764)</i>   | <b>8:59</b>  |
| 14. Largo  |                                       | 3:25         |
| 15. Allegro  |                                       | 2:36         |
| 16. Largo  |                                       | 0:43         |
| 17. Allegro  |                                       | 2:09         |
| <b>Sonata in A Major, Opus 13 No. 4, from IL Pastor Fido</b> | <i>Antonio Vivaldi (1678-1741)</i>    | <b>11:14</b> |
| 18. Preludio: Largo  |                                       | 2:22         |
| 19. Allegro ma non Presto                                    |                                       | 2:55         |
| 20. Pastorale  |                                       | 3:34         |
| 21. Allegro  |                                       | 2:17         |
| <b>Sonata in G Major, Opus 2 No. 5</b>                       | <i>Benedetto Marcello (1686-1739)</i> | <b>7:24</b>  |
| 22. Largo  |                                       | 2:12         |
| 23. Allegro  |                                       | 1:15         |
| 24. Adagio   |                                       | 1:41         |
| 25. Allegro  |                                       | 2:10         |

KARL KRABER: FLUTE  
PETER KAIROFF: HARPSICHORD  
PHILIP GOTTLING: BASSOON

Total Time **51:56**

  
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## Karl Kraber



After earning a B.A. in music from Harvard, flutist Karl Kraber was awarded a Fulbright Grant to Italy for two years of study with Severino Gazzelloni; he also studied extensively with Marcel Moyse and Jean-Pierre Rampal. Remaining in Rome for five years, Kraber appeared as a soloist, recitalist or chamber artist in every major Italian city and throughout western Europe. After returning to the U.S., he was a member of the Dorian Wind Quintet for 19 seasons and has performed on five continents and in 49 U.S. states. He has been a soloist with the Boston Pops, New Hampshire, Waterloo, Flathead and Sunriver Festivals, and the Austin Symphony, where he is Principal Flute. Before joining the faculty at the

University of Texas at Austin, he taught at Indiana, Yale, Oberlin, SUNY Stony Brook, and Mannes and Brooklyn Colleges in New York.

Karl Kraber is a co-founder of the Chamber Soloists of Austin, who have performed at the Kennedy Center and toured South America for the U.S. State Department. He has recorded a previous solo album, *American Music for Flute*, for Orion, and chamber works for Centaur, CRI, Desto, Koch, MHS, Vox Box, Vox Candide and Turnabout. He was awarded a Solo Recitalist Grant by the National Endowment for the Arts, which funded part of this recording.

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