

Gerald Carpenter: Santa Barbara Music Club Dabbles in Four Centuries

Wednesday morning concert to fill Faulkner Gallery with classical notes

By Gerald Carpenter, Noozhawk Contributor | Published on 02.07.2011

The next event sponsored by the **Santa Barbara Music Club** will be a free morning concert at 11 a.m. Wednesday in the **Santa Barbara Central Library's Faulkner Gallery**, 40 E. Anapamu St.

The concert's program is drawn from four centuries, from the early 18th to the 21st, beginning with the "Trio Sonata in G-Major, Opus 5, No. 1" by **Pietro Locatelli** (1695-1764) and a transcription of the Andante from the "Symphony No. 1 in D-Major, Hoboken I/1," of **Franz Joseph Haydn** (1732-1809), performed by Barbara Logen and Isabel Gallager, flutes, and **Jeannot Maha'a**, baroque cello. Then we will hear from three Music Club scholarship winners: pianist John Etsell plays an "Opus 27 Sonata for Piano" by **Ludwig van Beethoven** (1770-1827) — presumably the "No. 2 in c#-minor," the famous "Moonlight," but possibly "No. 1 in Eb-Major," which travels without a nickname — followed by Pietro Locatelli looks inordinately pleased with himself about something.



Pietro Locatelli looks inordinately pleased with himself about something

Harrison Swalley, trumpet, and Sio Tepper, piano, performing two movements of the "Sonata in Bb-Major for Trumpet and Piano" by **Paul Hindemith** (1895-1963). The morning concludes with "Six Songs" by Santa Barbara composer **William Ramsay**, sung by tenor Adam Philips with the inestimable collaboration of pianist **Egle Januleviciute**.

Locatelli was a child prodigy on the violin, sent at an early age to study with the great [Arcangelo Corelli](#) (1653-1713). After leaving Corelli, little is known of his personal life except that he settled in Amsterdam in 1729, and died there in 1764. According to my 1935 [Grove's](#), Locatelli produced two kinds of compositions: the “Opus 1-10” sets of concerti, trios and sonatas - —including the delightful piece we will hear — and “a number of caprices and études, which he evidently wrote merely for practice, to suit his exceptional powers of execution, and which have no musical value.” Paul David, who wrote the entry, seems quite upset by these latter pieces, for he expands his censure of them to say that “not content with legitimately developing the natural resources of the instrument, he oversteps all reasonable limits, and aims at effects which, being adverse to the very nature of the violin, are neither beautiful nor musical, but ludicrous and absurd.” Come on, Mr. David, don't mince words — tell us what you really think! I wonder if anybody has recorded them ...

Hindemith wrote the “Trumpet-Piano Sonata” in 1939, and it's a nifty piece of work. Even the slow movements are somehow energetic, but without the nervousness that is sometimes more irritating than engaging. The composer always insisted that there were lots of instruments that could be substituted for the trumpet, but once you hear it, you can't imagine what they might be.

— *Gerald Carpenter covers the arts as a [Noozhawk](#) contributor. He can be reached at gerald.carpenter@gmail.com*