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Oboist sounds good

By IFAN PAYNE
Music Critic

The oboe can make as attractive a sound as any instrument, as was evident during Sara Funkhouser's performance of the eloquent *Largo* of Hertel's *Partita III in d minor* during her recital in All Faiths on Tuesday evening.

The distinctive nostalgic timbre of the oboe was also heard to good effect as it was set off against the dark-hued organ background of the opening to Floor Peeters' *Arioso for Organ and Oboe, Op. 74b*. Peeters is a Belgian organist and composer and his *Arioso* is a somber work that is tinged with autumnal coloring and hints of far off oboe calls.

Robert Edwards, who had accompanied Dr. Funkhouser on the organ for the first two works, moved over to the piano for the *Sonata for Oboe and Piano, 1938* by Paul Hindemith, a work that prompted some chirpy and expressive playing from both oboist

and pianist.

The theatrical event of the evening was clearly the organ dramatics and oboe aural arabesques of *Sonata for Oboe and Organ, 1971* by Wolfgang Stockmeier. The first movement did not make a strong impression and gave little indication of the melodramatics of the darkly stalking organ line of the second movement, which was suitably musically gormandized by Dr. Edwards.

Dr. Funkhouser was joined by Mary Lee Cochran, flute, Frank Sidorfsky, clarinet, John Titterington, bassoon, and Bernard Buster, horn, for a performance of Carl Neilson's tedious *Mozartiana*, his *Quintet for Winds, Op. 43*. The poor balance of the instrumental playing made it difficult to disentangle the various threads of the work in a performance that only took wing at moments during the final *Tema con variazione*, but the work had by then already long outstayed its welcome.