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POULENC TRIO

Saturday, October 7, 2023

7:30 pm • Shipley Recital Hall
In the Frank Arts Center
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Sunday, October 8, 2023

3:00 pm • Zion Episcopal Church
Charles Town, WV

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WELCOME TO THIS CONCERT

Welcome to the first concert of our 2023-2024 Season. We are glad to have you join us and glad to be bringing an internationally acclaimed piano and wind ensemble to our area.

The Poulenc Trio is unique, featuring three very talented musicians: Irina Kaplan Lande on piano, Alexander Vvedenskiy on oboe, and Bryan Young on bassoon. It takes its name from Francis Poulenc, a 20th Century French composer and pianist who wrote many works for just such an ensemble.

The trio plays music from many periods, but it delights in helping to inspire the next generation of musicians. It puts a strong emphasis on commissioning, performing, and recording new works from contemporary composers. It also emphasizes educational outreach, regularly conducting masterclasses on college campuses and maintaining an informal performance and residency series for younger audiences.

Friends of Music wholeheartedly shares these values, and we are continuing to provide grants and scholarships to support music education in our local public schools. We are also responding to your requests to incorporate more modern music into our programming,

With this concert, we are responding as well to your suggestions that we try new locations. And happily, the two locations chosen for this concert are ideal musically because both have superb pianos that will allow Ms. Lande to display fully her artistry at the keyboard.

I should note that this is only the second time we have offered a concert outside Shepherdstown, and the first time we have offered a concert in Charles Town. We are excited at being able to host a performance there!

The location for our Saturday night performance, Shipley Recital Hall, has a downside in that its seating is quite limited. This means we are not able to offer free tickets for that performance to K-12 students and teachers as we usually do. But there is a bright side, too. The location for our Sunday afternoon performance, Zion Episcopal Church, has plenty of room so we have offered free admission there not only to K-12 students and teachers, but to college students as well.

We hope you like the way we are reaching out to broader segments of the community through these new venues and admission policies. I feel confident you will love the music and be energized by the three very talented and delightful individuals who form the Poulenc Trio.

With very best wishes,



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JED GAYLIN

This concert season, Jed Gaylin is celebrating his 11th season as music director of the Two Rivers Chamber Orchestra. He is a tremendous asset, and we are lucky to have him! He has made an enormous difference in the quality and creativity of the orchestra's programming and performances.

His approach to music, musicians, and life-lived-large is rare: It includes an old-world commitment to study and depth of conception, combined with a welcoming presence and warm engagement – both on and off the podium.

Orchestra members and soloists often recount how Jed's rehearsals and performances elicit their very best, not only individually but collectively. His dedication to exploring music's fullest potential in a collaborative spirit reaches beyond the stage to draw the audience into the creative act. Listeners feel engaged as participants in an eloquent musical conversation.

Jed is also the music director of the Hopkins Symphony Orchestra in Baltimore and the Bay Atlantic Symphony in New Jersey. In addition, he is principal guest conductor of the Cape May Music Festival. His numerous guest appearances include the St. Petersburg State Symphony, National Film and Radio Philharmonic (Beijing, China), Shanghai Conservatory Orchestra, Bucharest Radio Orchestra, Academia del Gran Teatre del Liceu (Barcelona, Spain), Eastman School of Music Broadband Ensemble, and many others.

He earned both a Bachelor of Music in piano and a Master of Music in conducting at the Oberlin Conservatory, and a Doctor of Musical Arts in conducting at the Peabody Conservatory. He attended the Aspen Music Festival as a conducting fellow. Among other honors, he has received a National Endowment for the Arts grant and the Presser Music Award. His conducting teachers have included Frederik Prausnitz, Leonard Slatkin, Jahja Ling, Murry Sidlin, Paul Vermel, and Michel Singher, and, for piano, Lydia Frumkin.

He lives in Baltimore with his wife, poet Lia Purpura, and their standard poodle, Dasha.

For more information, visit his website at www.jedgaylin.com.

"Generous" is the word listeners and performers use time and again to describe conductor Jed Gaylin's approach to the orchestra, the score, and the audience. His joyful abandon and probing intellect combine to create powerful programs, compelling interpretations, and evenings that are fresh and exuberant. The legendary conductor George Szell said: "In music one must think with the heart and feel with the mind." Jed Gaylin embodies this maxim abundantly and passionately.

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ABOUT THE POULENC TRIO

The Poulenc Trio has rediscovered and redefined piano-wind chamber music for the 21st century.



The Poulenc Trio, composed of Irina Kaplan Lande on piano, Alexander Vvedenskiy on oboe, and Bryan Young on bassoon, is celebrating its 20th year of captivating performances and inspiring the next generation of musicians.

The trio is committed to commissioning, performing, and recording new works from

contemporary composers. Since its founding, it has greatly expanded the repertoire for the oboe, bassoon, and piano, with more than 25 new works written or arranged for the group, including three triple concertos for trio and full orchestra. The trio has also made a commitment to explore and promote music that reflects its members' African, Asian, Eastern European, and Jewish roots.

In a recent review, the *New York Times* praised the trio for its "elegant rendition" of Piazzolla's Tangos. The *Washington Post* said the trio "does its namesake proud" in "an intriguing and beautifully played program" with "convincing elegance, near effortless lightness and grace." A profile for Russian television referred to the trio as "virtuosos of classical and contemporary chamber music."

The group's most recent commissions include *Explain Yourself!* by acclaimed composer Viet Cuong; two works by Juri Seo, *Melodie de Poulenc*, and *Breathing Light*; and a collaboration with the phenomenal accordionist Hanzhi Wang. Also new for the group are stunningly beautiful arrangements

CONTINUED ON PAGE 7



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ABOUT THE POULENC TRIO

of Poulenc's songs, performed as trios or with an optional guest singer.

The trio launched a pioneering concert series called *Music at the Museum*, in which musical performances are paired with museum exhibitions, with special appearances from guest artists and curators. As part of the series, the Trio has collaborated with the National Gallery in Washington, DC; the Walters Art Museum and Baltimore Museum of Art in Baltimore, Maryland; and the Hermitage State Museum in Russia. Guest artist collaborators have included violinist Hilary Hahn, the Thibaud Trio of Berlin, soprano Hyunah Yu, and clarinetists Alexander Fiterstein, Anthony McGill and David Shifrin.

The Poulenc Trio's original mixed-media projects are extensive and include work with the filmmakers Elizabeth and Alden Phelps for *Trains of Thought*, Guggenheim-winning poet Lia Purpura for *Creation*, and students from the Maryland Institute College of Art (MICA) for *Yiddish Lexicon*.

The trio is deeply engaged in musical and educational outreach programs, including Poulenc & Snacks, an informal performance and residency series for younger audiences around the United States. The trio regularly conducts masterclasses, with recent engagements at Duke University, San Francisco State University, Florida State University, and the University of Colima in Mexico.

In a review of *Trains of Thought*, the trio's latest release on the Delos label, MusicWeb International praised the Trio's "highly accomplished playing [which] brings out the humor, wit and occasional touches of solemnity and sentimentality, playing in a refreshingly direct and forthright manner." The trio's prior album, *Creation*, debuted at number four on Apple Music's iTunes Classical Music playlist and garnered high praise from the *American Record Guide* for the group's technique and expressive range.

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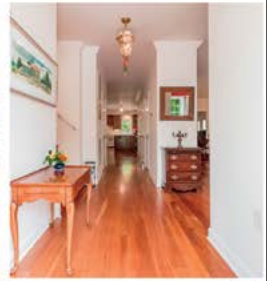
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THE ARTISTS

IRINA KAPLAN LANDE

PIANO

Irina Kaplan Lande trained in the famous tradition of piano playing at the St. Petersburg Conservatory in Russia. She is a longtime faculty member at the Peabody Institute of the Johns Hopkins University, teaching piano and chamber music, and has served on the faculty of the College of Notre Dame and Towson University. She is a winner of the Baltimore Chamber Music Award.

Irina has a lifelong passion for chamber music. As artistic director for the Poulenc Trio, she has been the driving force behind the trio's commitment to commissioning, performing, and recording new works, expanding the repertoire for unique ensembles. She is also artistic director of the Candlelight Concert Society in Columbia, Maryland. In that position, her responsibilities are to conceive and implement the artistic vision for the series by bringing outstanding musicians, maintaining artistic excellence, fostering creative diversity, and building the organization's reputation as an internationally recognized music presenter.

Irina has been featured numerous times in live performance on the nationally syndicated radio program Performance Today and on programs such as Front Row Washington on Washington, DC's WETA radio and Music in Maryland on Baltimore's WBJC radio. *Fanfare Magazine* hailed her as "a strong pianist who doesn't settle for an accompanying role."

In her free time, she loves to ski in the winter and forage for mushrooms in the summer.

ALEXANDER VVEDENSKIY

OBOE

Alexander Vvedenskiy became principal oboist for the Louisville Orchestra in 2015. He holds degrees from the Curtis Institute of Music and the Manhattan School of Music, where his major teachers were Richard Woodhams and Liang Wang respectively.

THE ARTISTS

He has won top honors in various competitions, including a 2007 international classical music competition in Vienna, Austria; the 2008 International Radio Competition for Young Musicians in Prague, Czech Republic; and the Philadelphia Orchestra's 2011 Albert M. Greenfield Competition.

As a soloist and chamber musician, he has performed in numerous concert halls in Europe, Asia, and the United States. Highlights of his solo career include performances with the Moscow Virtuosi Chamber Orchestra, Moscow State Symphony Orchestra, Chamber Orchestra Kremlin, Ulyanovsk Philharmonic Orchestra, Musica Viva Chamber Orchestra, the Lithuanian National Symphony Orchestra, and the Philadelphia Orchestra.

In addition, he has appeared as guest principal oboe with the New York Philharmonic, the Pittsburgh Symphony, and the Chicago Symphony Orchestras.

Alex is an avid runner and photographer.

BRYAN YOUNG

BASSOON

Bryan is the principal bassoonist of the Baltimore Chamber Orchestra and is a member of the IRIS Orchestra in Memphis, Tennessee.

He has performed as a soloist with the Baltimore Symphony and the National Symphony Orchestra. He serves on the Board of Directors of Chamber Music America.

The *Washington Post* has written that his playing "dances with a lightness and grace uncommon for his instrument," and the *Baltimore Sun* has praised his "particularly beautiful playing, technical agility and understated elegance."

In addition to his musical activities, Bryan founded Intertwine Systems, a healthcare focused software company. At Intertwine, he was featured on the front page of the *Baltimore Business Journal* as a "mobile software entrepreneur to watch." He is currently director of connected healthcare solutions for Asymmetrik, a Maryland-based software company.

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THE PROGRAM

Jean Françaix (1912–1997) — Trio for Oboe, Bassoon and Piano (1994)

1. Adagio — Allegro molto
2. Andante
3. Finale

Francis Poulenc (1899–1963) — Selected Songs (arr. Dietrich Zöllner, Poulenc Trio)

- Les chemins de l'amour (1940)
- C (from 1944)
- Toréador (1918; rev. 1932)

Viet Cuong (b. 1990) — Explain Yourself! (Commissioned for the Poulenc Trio by the Barlow Endowment for Music Composition)

— INTERMISSION —

André Previn (1929–2019) — Trio for Oboe, Bassoon and Piano

1. Lively
2. Slow
3. Jaunty

Dmitri Shostakovich (1906–1975)

- Romance, Op.97a (from the score of the film *The Gadfly*, arr. Anatoly Trofimov)
- A Spin Through Moscow (from the operetta *Moscow, Cheryomushki*, arr. Anatoly Trofimov)

Gioachino Rossini (1792–1878) — Fantaisie Concertante sur des Thèmes de *L'italiana in Algieri* (arr. Charles Triébert and Eugene Jancourt)

Jean Françaix

(Born in Le Mans, France in 1912; died in Paris in 1997)

Trio for Oboe, Bassoon and Piano (1994)

1. Adagio – Allegro molto
2. Andante
3. Finale

Jean Françaix was a modern French composer very much in the neoclassical tradition of Poulenc. He eschewed the trends of atonality and the rejection of traditional form, choosing wit, color, and a supple lightness in service of producing musical “pleasure.” Prolific throughout his life, Françaix was a piano virtuoso, an active performer, a skilled orchestrator and a composer in myriad forms and ensembles. Like great French composers, Françaix had a skillful penchant for the wind instruments.

The Trio for Oboe, Bassoon and Piano was commissioned by the International Double Reed Society for their 24th Festival in 1994. The Trio is astonishing for its modernity and its accessibility. In the tradition of neoclassicism, the music is simultaneously familiar from the past, yet new and different, undeniably of the present. But where the original neoclassicists looked to the 18th century and earlier for their inspiration, Françaix, in this work, seems to look back within his own lifespan. In a new loop of neoclassical spirit, the music evokes the popular sounds of a young modernism in the early 20th century: syncopated urban rhythms, musical theatre, the exuberance, and occasional plaintive nostalgia of contemporary man. The strengths of the composition are its exquisite detail and complexity, the virtuosic demands placed on the performer, and the expert use of the idiomatic qualities of the instruments.

Françaix’s thoughts are as refreshing as his music:

It’s difficult for a composer to talk about his own works. If he praises them, he is accused of boasting; if he disparages them, he is considered guilty of false modesty. If he dissects them into theme A and theme B, musicologists will applaud, but musicians will find him boring. If the work is of any value, it will need no explanation; if it is of no value, no esoteric commentary will render it any better . . . All I ask my listeners is to open their ears and be brave enough to decide whether they like my music or not. I don’t want any intermediary between me and my listeners trying to sway their judgment one way or the other. They should

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PROGRAM NOTES

remember they are free human beings, not obedient automata. I want them to crush snobbery, fashion, and envy with the power of common sense and to enjoy my music if it gives them pleasure, which of course I hope it does. (*Adapted from a text by Kai Christensen, Earsense.org.*)

.....

Francis Poulenc

(Born in Paris, France, in 1899; died in Paris in 1963)

Selected Songs (arr. Dietrich Zöllner and Poulenc Trio)

Les chemins de l'amour (1940)

C (from 1944)

Toréador (1918; rev. 1932)

These three enchanting compositions by Poulenc, orchestrated beautifully for oboe, bassoon, and piano by German arranger Dietrich Zöllner, each portray a distinctive chapter of French history, colored by Poulenc's extraordinary abilities as a storyteller.

Les Chemins de l'amour, or *The Pathways of Love*, a melodious creation composed in 1940, is based on lyrics by Jean Anouilh, from his play *Léocadia*. The creation of this piece provided Poulenc a respite from the shadow of Nazi occupation looming over his residence, as he disclosed in a 1941 New Year's letter. He mused on the melancholic era in which they were living and wondered about its impending conclusion.

The song title, *C*, or *Cé*, originates from a French commune called Les Ponts de Cé or The Bridges of Cé, a site known for its historical significance. This commune, entrenched in numerous decisive battles, finds a mention in the song's opening verse. The song's text is from the *Deux Poèmes* by Louis Aragon, published in 1944 during the Nazi occupation, one of the most devastating periods of French history.

The lyrics encapsulate the poet's somber memories of the fateful days of May 1940, when a substantial part of France was on the run from invading armies. Amid the disarray, the poet crossed the bridges of Cé, amid abandoned weaponry and overturned vehicles – a poignant memory of a beleaguered nation.

The deeply sentimental tone of the narrative, akin to an old ballad, compelled

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Poulenc to create this song, which stands today as one of his most emotionally profound works.

Toréador, one of Poulenc's first forays into song composition, came into existence under the guidance of Jean Cocteau. Poulenc, who used to delight his friends by singing this piece, was eventually convinced to make it public in 1932. The lyrics tell a whimsical tale of unrequited love a toreador harbors for Pépita, the so-called queen of Venice. The narrative humorously transposes the bullring to Venice's Piazza San Marco, gondoliers are fancifully portrayed as Spanish galleons, and the oldest doge of the city becomes the lucky recipient of Pépita's affections. This light-hearted, almost surrealist composition perfectly captures the spirit of Poulenc's musical creativity.

Viet Cuong

(Born in Los Angeles, California, in 1990)

Explain Yourself! (2019)

Explain Yourself! was commissioned by the Barlow Endowment for Music Composition at Brigham Young University for the Poulenc Trio. Here are notes from the composer:

As a clarinetist and admirer of twentieth century French music, I've always loved the music of Francis Poulenc. I'm particularly drawn to the joyous, witty nature of many of his pieces, and, with this piece being for the Poulenc Trio, I wanted to pay homage to Poulenc and his sense of humor. As such, the piece begins with a direct quote of his chamber piano concert, *Aubade*. This quote serves a few purposes: it acts as a marker for when the first section "repeats" itself, and, perhaps more importantly, the main melody of the entire piece uses the same pitches as the opening of *Aubade*.

After the Poulenc quote, the piece jolts into a tango-like romp with a baroque flair. The instruments all play an equal role in this music and, all things considered, it's mild mannered. After a few minutes, the *Aubade* quote signifies a trip back to the beginning after the first climax concludes— much like a repeat in a classical symphony's first movement. However, this repeat goes awry as the oboist begins to act

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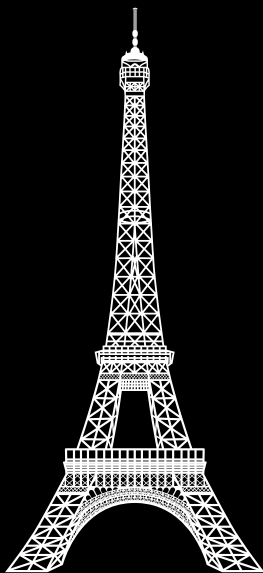
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out by replacing regular notes with raucous multiphonics. The other wind instruments begin to pick up on this mischievous behavior, and all three of them start to interrupt, mock, and distort the phrases. The pianist notices and isn't pleased. Much like a frustrated parent or teacher, the pianist hammers out dense chords, essentially scolding the winds to get back on track.

Things nearly fall apart as the winds continue to misbehave. Eventually it all comes to a head when the pianist and oboist perform an imitative duet. In doing this, the oboist has a chance to explain himself and prove that, while these multiphonics can be funny, they can also be played melodically and provide structure to a phrase. Won over, the pianist joins in on the fun and the piece concludes in a place where functional classical harmonies and multiphonics can coexist.

André Previn

(Born in Berlin, Germany, in 1929; died in New York City, 2019)

Trio for Oboe, Bassoon, and Piano

1. Lively
2. Slow
3. Jaunty

André Previn was born to a Jewish family in Berlin and emigrated with them to the United States in 1939 to escape the Nazis. He became a naturalized citizen of the United States in 1943 and grew up in Los Angeles. An Oscar winner, Previn toured and recorded as a jazz pianist and was conductor of the Los Angeles Philharmonic from 1985-89. In the UK, where he was knighted in 1996, Previn is particularly remembered for his performance on the Morecambe and Wise comedy show in 1971, which involved his conducting a spoof performance of the Grieg Piano Concerto. At a concert in Britain afterwards, Previn had to interrupt the concerto to allow the audience time to stop giggling as they remembered the sketch. It is still considered one of the funniest comedy moments of all time.

Andre Previn composed his *Trio for Piano, Oboe and Bassoon* in 1994 on a joint commission from the Orchestra of St. Luke's, the National Endowment for the Arts, and the Mary Flagler Cary Charitable Trust. Music for this combination

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PROGRAM NOTES

of instruments is unusual but by no means unique; French composers loved the sound of woodwinds, and in some ways Previn's *Trio* shows virtues that might be thought typically French: clarity, careful attention to the character of the individual instruments, and a sense of play and fun. Yet if the impulse behind this music might be thought French, here it has an American accent: Previn's *Trio* is full of energy, jazz rhythms, and the open harmonies that have, since the time of Copland and Harris, distinguished American music.

The piece is in three movements. The opening, marked "lively," moves from a spiky beginning through a flowing second theme-group introduced by the bassoon and marked *espressivo*. The basic metric markings in this movement are 2/4 and 4/4, but Previn frequently interrupts this even pulse with individual measures in such subdivisions as 7/8, 5/8 3/4, 7/16, and others. It is indeed a "lively" movement precisely for the vitality of its rhythms, and a brief coda drives to an emphatic close on a unison B-flat.

In the second movement, *Slow*, a piano prelude leads to the entrance of the solo oboe; this entrance is marked "lonely", a marking that might apply to the entire movement, where long chromatic woodwind lines wind their way above chordal accompaniment. The music rises to a climax, then falls away to conclude on its opening material, now varied.

The last movement, *Jaunty*, changes meter almost by measure. Previn treats the two wind instruments as a group and sets them in contrast to the piano, which has extended solo passages. The leaping opening idea reappears in many forms, including inversion and near the end the tempo speeds ahead as Previn specifies that the music should be played with "jazz phrasing"; these riffs alternate with brief piano interludes marked "simply." Gradually the movement's opening theme reasserts itself, and the *Trio* rushes to its blistering close, once again on a unison B-flat. – *Program notes for this work by Eric Bromberger.*

NOTES CONTINUE ON PAGE 27

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Dmitri Shostakovich

(Born in St. Petersburg, Russia, in 1906; died in Moscow in 1975)

Romance, Op. 97a (from the film score of *The Gadfly*, arr. Anatoly Trofimov.)

A Spin Through Moscow (from the operetta *Moscow, Cheryomushki*, arr. Anatoly Trofimov.)

In a musical career spanning half a century, Shostakovich engrossed himself with a staggeringly diverse range of genres and styles. Beyond his 15 symphonies and 15 string quartets, his lesser-known works offer intrigue and interest likewise. With the reappraisal of Shostakovich in recent times, his light music is beginning to enjoy unprecedented popularity in concert halls and record catalogues.

The Gadfly (1955) is probably Shostakovich's best-known film score. It is an orchestral suite of incidental music from the film, which was based on the novel of the same name by Ethel Lilian Voynich. Set in Italy in the tumultuous 1840s, when that nation was under Austrian domination, and revolt and uprisings were common, the story centers on the illegitimate son of a cardinal who joins the fight to unite Italy. When caught, he faces the firing squad as a willing martyr. It is a story of faith, disillusionment, revolution, romance, and heroism.

As a novel *The Gadfly* was exceptionally popular in the Soviet Union, exerting a large cultural influence. It was compulsory reading there and the top best seller. Indeed, by the time of Voynich's death, it is estimated to have sold 2,500,000 copies in the Soviet Union alone. Shostakovich composed the score for the film of the same name. Its most famous movement, Romance, was used in the BBC/PBS TV series, *Reilly, Ace of Spies*.

Moscow, Cheryomushki (1958) is a three-act comic operetta in a bewildering variation of styles, from the Romantic idiom to the most vulgar popular songs. The satirical plot deals with one of the most pressing concerns of urban Russians of the day: the chronic housing shortage and the difficulties of securing livable conditions. *Cheryomushki* translates to "bird-cherry trees," the name of a real housing estate in southwest Moscow. A Spin Through Moscow is the first of the four dance-like movements of the orchestral suite from the operetta.

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Gioachino Rossini

(Born in Pesaro, Italy, in 1792; died in Paris, France in 1868)

Fantaisie Concertante sur des Thèmes de *L'Italiana in Algeri* (arr. Charles Triébert and Eugene Jancourt)

This “concert fantasy” is from a delightful collection of opera-inspired arrangements dating from 19th-century Paris and the salon music of that time. It contains works by the opera composers Rossini and Donizetti, who were the delight of Parisian audiences, in potpourri arrangements by the oboe and bassoon virtuosos (and conservatoire professors) of the day Charles Triébert, Henri Brod, and Eugène Jancourt. These works were not only “tuneful” but enabled the performers to show off their ample virtuosity very well. The rousing *Fantaisie Concertante*, based on tunes from Rossini’s *L’italiana in Algeri*, (*The Italian Girl in Algiers*) is such a work.

Rossini composed *L’italiana in Algeri*, an operatic drama in two acts, when he was 21 years old. The work was first performed at the Teatro San Benedetto in Venice on May 22, 1813. The opera was a notable success, and Rossini made progressive changes to the work for later performances in Vicenza, Milan, and Naples.

The music is characteristic of Rossini’s style, remarkable for its fusion of sustained, manic energy with elegant, pristine melodies. The opera is notable for Rossini’s mixing of opera seria (the “serious” style of Italian opera that predominated in Europe during the early 18th century), with opera buffa (a genre of comic opera which originated in Naples in the mid 18th century).

Except where otherwise noted, program notes by the Poulenc Trio.



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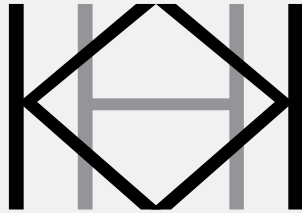
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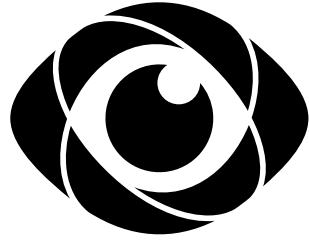
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Francis Poulenc (1899-1963) — Selected Songs (arr. Dietrich Zöllner, Poulenc Trio):

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André Previn (1929-2019) — Trio for Oboe, Bassoon and Piano

Dmitri Shostakovich (1906-1975) — Romance, Op.97a (from the score of the film *The Gadfly*) & A Spin Through Moscow (from the operetta *Moscow, Cheryomushki*, Op. 105). Arr. Anatoly Trofimov)

Giachino Rossini (1792-1868) — Fantaisie Concertante sur des thèmes de *L'italiana in Algieri* (arr. Charles Triébert and Eugene Jancourt)

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Irina Muresanu, violin

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Bach — Brandenburg Concerto No. 4 in G major

Heather Austin-Stone, violin

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Bach — Suite No. 4 in E major

Camilo Perez Mejia, cello:

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Franz Schubert (1797–1828) — *Die Forelle* ("The Trout"), Op. 32, D. 550

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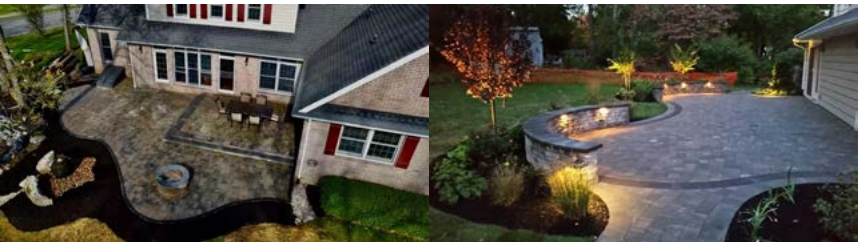
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