

ABOUT

and Third Prize and Special Prize in the Mozart International Piano Competition, in addition to several prizes in Brazil.

An active recording artist, he has 15 CDs released with several labels, including 6 CDs with Naxos and 6 editions/recordings for Schirmer. His work was praised in reviews by Diapason, The Financial Times, Fanfare Magazine, American Record Guide, Clavier and other international publications.

Dossin is the Vice President of the American Liszt Society, the President of the Oregon Chapter of the American Liszt Society and is one of the recipients of the prestigious 2015-2016 Faculty Fund for Excellence at the University of Oregon, where he also chairs the piano department. Dossin.net

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Season 117, Program 20



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

In Beall with Poulenc concert one

Alexandre Dossin, piano
with the Oregon With Quintet
Molly Barth, flute
Melissa Peña, oboe
Wonkak Kim, clarinet
Steve Vacchi, bassoon
Lydia Van Dreef, horn

Beall Concert Hall
Saturday, November 18, 2017 | 7:30 p.m.



Sonate pour hautbois et piano, FP 185 (1962)*Élégie (Paisiblement, sans presser)**Scherzo (Très animé)**Déploration (Très calme)**Melissa Peña, oboe**Alexandre Dossin, piano***Élégie, FP 175 (1957)***Lydia Van Dreel, horn**Alexandre Dossin, piano***Trio pour hautbois, basson et piano, FP 43 (1926)***Presto**Andante**Rondo**Melissa Peña, oboe**Steve Vacchi, bassoon**Alexandre Dossin, piano***Intermission**

artist. Lydia is a member of The Eugene Symphony Orchestra, The IRIS Orchestra (Memphis, TN), the UO's Faculty Brass and Wind Quintets, and the Oregon Bach Festival Orchestra. Before joining the Oregon faculty, Van Dreel held a ten-year tenured position as co-principal horn of the Sarasota Orchestra (FL). Lydia is a graduate of the Juilliard School and the University of Wisconsin-Madison.

**ALEXANDRE DOSSIN, piano**

Considered by Martha Argerich an “extraordinary musician” and by the international critic a “phenomenon” and “a master of contrasts,” Steinway Artist Alexandre Dossin keeps an active performing, recording and teaching careers.

Currently a Professor of Piano at the University of Oregon School of Music, Alexandre Dossin is a graduate from the University of Texas-Austin and the Moscow Tchaikovsky Conservatory in Russia. He was assistant of Sergei Dorensky at the Tchaikovsky Conservatory (Moscow, Russia) and William Race and Gregory Allen at University of Texas at Austin (USA).

A prizewinner in several international piano competitions, Dossin received the First Prize and the Special Prize at the 2003 Martha Argerich International Piano Competition in Buenos Aires, Argentina. Other international awards include the Silver Medal and second Honorable Mention in the Maria Callas Grand Prix,

**STEVE VACCHI, bassoon**

Professor of bassoon at the University of Oregon since 2000, Steve Vacchi enjoys performing everything from historical works on reproduction instruments to the latest in contemporary music. A member of the Eugene Symphony, Oregon Bach Festival, Oregon Wind Quintet, Douglas Detrick's AnyWhen Ensemble, and the Cabrillo Festival of Contemporary Music (CA), he has performed with orchestras across the US. When not wine tasting, traveling, or distance swimming, he also enjoys performing on rare instruments like the contrabass clarinet and the heckelphone.

**LYDIA VAN DREEL, horn**

Associate Professor of horn, Lydia Van Dreel joined the University of Oregon faculty in 2006. Ms. Van Dreel maintains an active performing career as an orchestral, chamber, solo and recording

Sonate pour flûte et piano, FP 164 (1957)

Allegro

Cantilena: Assez lent

Presto giocoso

Molly Barth, flute

Alexandre Dossin, piano

Sextuor, FP 100 (1932-1939)

Allegro vivace

Divertissement: Andantino

Finale: Prestissimo

Molly Barth, flute

Melissa Peña, oboe

Wonkak Kim, clarinet

Steve Vacchi, bassoon

Lydia Van Dreel, horn

Alexandre Dossin, piano

GOOD EVENING, and thank you for your presence as we embark on another musical journey. Those of you who followed our eight concerts during the *In Beall with Brahms* series will certainly have a much lighter experience, not only in number of concerts, but especially in the kind of music you will hear.

Francis Poulenc's life encompassed two of the greatest tragedies of the 20th century: World Wars I and II. Great art may reflect the reality of difficult times, but it can also serve as a much-needed respite from grief. Poulenc's music, especially some of the selections we will experience tonight, offered exactly that kind of relief.

Two of the selections (the sonata for oboe and piano and the *Élégie* for horn and piano) have darker moments, and are dedicated to the memory of important artists. The remaining works in the program are more playful in character, and transport us to life in France in the mid-20th century, with its coexistent myriad of styles and cultures.

We hope to see you again next year on May 21, at 7:30 p.m., when we will present *In Beall with Poulenc, concert 2*.



Sonate pour hautbois et piano, FP 185 (1962)

Composed during the final summer of his life, Francis Poulenc's *Oboe Sonata* was premiered after his death in 1963 by Pierre Pierlot and Jacques Février. Dedicated to the memory of Sergei Prokofiev, the *Oboe Sonata* inverts the traditional fast-slow-fast three-movement format opting instead to open with an introspective, lyrical *Élégie* and close with the grievous and pensive *Déploration*. The closing movement demands extremes in dynamic range and tessitura from the oboist creating an effective lament. The middle movement, *Scherzo*, presents a bright, staccato interplay between

Symphony Orchestra (2002-2011), 2nd Oboe with the Sarasota Orchestra (2001-2002), and Assistant Professor of Oboe at the University of Northern Colorado (2010-2012). Peña received her Master of Music degree from the University of Missouri – Kansas City and her Bachelor of Music degree from the University of Illinois.



WONKAK KIM, clarinet

Assistant Professor of Clarinet at the University of Oregon, Wonkak Kim has captivated audiences around the world with his “excellent breath control” (The Washington Post) and “exuberant musicianship” (Fanfare). Kim appeared as a soloist and chamber musician at major venues throughout the United States such as Carnegie Hall, the Lincoln Center, the Kennedy Center, and Constitution Hall as well as in Paris, London, Madrid, Ghent, Geneva, Seoul, Osaka, Costa Rica, and Brazil. A Naxos Recording Artist, he has garnered international acclaim through his extensive discography: *Gulfstream*, a collection of new American chamber music, received many distinctions, including “Music US Choice” (BBC Music Magazine), “Recording of the Month” (MusicWeb International), and American Record Guide Critic’s Choice, and was praised for its “very highest quality” (Gramophone, UK).



MOLLY BARTH, flute

Described as “ferociously talented” (The Oregonian), Grammy-Award winning flutist Molly Alicia Barth specializes in the music of today. Molly is the Associate Professor of Flute at the University of Oregon, where she is a member of the Oregon Wind Quintet. Before assuming her teaching position at the University of Oregon, Molly taught at Willamette University and held residencies at the University of Chicago and at the University of Richmond. She is a graduate of the Oberlin Conservatory, Cincinnati Conservatory, and Northwestern School of Music.



MELISSA PEÑA, oboe

Melissa Peña is Associate Professor of Oboe at the University of Oregon. Prior to joining the Oregon faculty, Peña held the positions of Associate Principal Oboe/English Horn with the New Mexico

piano and oboe contrasted by an expansive, lyrical middle section quoting Prokofiev’s *Romeo and Juliet*.

(notes by Melissa Peña)

Élégie, FP 175 (1957)

Virtuoso British horn player, Dennis Brain, died tragically in a car crash on Sept. 1, 1957. At the age of 36, he was the most well-known hornist of his generation, wowing audiences with his extraordinary lyricism and seemingly effortless virtuosity. Contemporary composers often wrote pieces explicitly for Brain to premiere, including Benjamin Britten, Malcolm Arnold, Paul Hindemith, and Gordon Jacob, as he was such a revered performer.

Francis Poulenc happened to be in London on the morning that news broke of Brain’s deadly car accident. He wrote the *Élégie* that day and it was premiered exactly one year later on the anniversary of Brain’s death, Sept. 1, 1958. The piece opens with a 12-tone row performed by the solo horn and then echoed by the piano. It is an interesting and unique musical statement for Poulenc, who did not write in the 12-tone style (although he was a great admirer of Arnold Schoenberg). The piece then continues tonally, with an abrupt ‘agitato molto’ section segueing into a slow, simple, pulsing lament, exploring emotional aspects of grief and loss.

(notes by Lydia Van Dreef)

Trio pour hautbois, basson et piano, FP 43 (1926)

“I quite like my *Trio* because it comes across clearly and is well balanced. For those who think I don’t care about form, I wouldn’t hesitate to reveal my secrets here: the first movement follows the plan of a Haydn *Allegro* and the final *Rondo* that of the *Scherzo* from the second movement of Saint-Saëns’s *Concerto for Piano and Orchestra*.”

[-Poulenc in *Entretiens avec Claude Rostand*, 1954]

Announced and postponed so many times, the *Trio for Piano, Oboe, and Bassoon* was born of years of labor in a period of stylistic searching. The first sketches date from 1921, the year when the largely self-taught Poulenc looked to Charles Koechlin to improve his knowledge. The *Trio* was completed in 1926, about a year after his last lessons with Koechlin. “I worked on it a lot. It’s in a style new to me yet at the same time very Poulenc,” he wrote to the critic Paul Collaer in November 1924. The short introduction makes some use, with definite irony, of the elements of the French style of opening, while the witty *Presto* unveils at its heart a dreamy passage. The “very sweet and melancholic” *Andante* is followed by a *Rondo*, “which I hope is brilliant and joyful.”
(notes by Isabelle Battioni/S. Vacchi)

Sonate pour flûte et piano, FP 164 (1957)

Though officially composed for flutist Gareth Morris, Poulenc’s inspiration came more from Jean-Pierre Rampal, who gave the unofficial premiere of the Sonata for Flute and Piano (1957) with Poulenc at the piano. Rampal shared his correspondence with Poulenc: ‘Jean-Pierre,’ said Poulenc: ‘you know you’ve always wanted me to write a sonata for flute and piano? Well, I’m going to,’ he said. ‘And the best thing is that the Americans will pay for it! I’ve been commissioned by the Coolidge Foundation to write a chamber piece in memory of Elizabeth Coolidge. I never knew her, so I think the piece is yours.’

Poulenc performed the work with Gareth Morris on January 16, 1958 in a broadcast on BBC, and the American premiere followed on February 14, 1958 in the Coolidge Auditorium at the Library of Congress.

(notes by Amanda Cook/Molly Barth)

Sextuor, FP 100 (1932-1939)

The colorful combination of piano and woodwind quintet has been explored as a chamber ensemble both in the 19th and 20th centuries by several composers in Europe, particularly in France. Examples of this genre prior to Poulenc’s *Sextuor* include Louise Farrenc’s *Sextet Op. 40* (1851) and *Sarabande and Minuet* by Vincent d’Indy (1918). Poulenc’s sextet was composed in the decade of 1930, with a final revision in 1939 leading to the version we will hear tonight. With its mixture of styles from different eras, the first movement is cleverly described by English musicologist Wilfrid Mellers as “time-travelling through French and European history.” This description could easily be extended to the other two movements, as Poulenc masterfully explores the expressive potential each of the six instruments has to offer. In the second movement, Poulenc includes a fast section at double speed; in many ways this mirrors the slow section of the first movement, played a half speed. The third movement is described by many scholars as an “Offenbachian gallop.” Its fast tempo and 2/2 time signature, coupled with the sometimes abrupt mood changes will certainly keep you on the edge of your seats, bringing this evening to an exciting ending.

(notes by Alexandre Dossin)