



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

In Beall with Poulenc
concert two

Alexandre Dossin, piano
David Riley, piano
Steven Pologe, cello
Fritz Gearhart, violin

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Season 119, Program 59

Beall Concert Hall
Saturday, May 18, 2019 | 7:30 p.m.



Francis Poulenc (1899-1963)

Sonata for Violin and Piano, FP 119 (1942-1943)

Allegro con fuoco
Intermezzo
Presto tragico

Fritz Gearhart, violin
Alexandre Dossin, piano

Sonata for violoncello and piano, FP 143 (1940-1948)

Allegro – tempo di marcia
Cavatine
Ballabile
Finale

Steven Pologe, violoncello
Alexandre Dossin, piano

Gearhart received his Master's Degree and prestigious Performer's Certificate from the Eastman School of Music where he studied with Donald Weilerstein. Earlier studies at the Hartt School included work with Charles Treger and members of the Emerson Quartet. fritzgearhartmusic.com



Alexandre Dossin | Fritz Gearhart | Steven Pologe | David Riley

INTERMISSION

sizzling performance...”(The Wall Street Journal), “...supple and imaginative...”(The New York Times), “...a superlative evening of musicmaking...”(New York Concert Review), and “Gearhart is a bold assertive player...”(Strad).

Gearhart was a member of the Chester Quartet in the early 90s, the Oregon String Quartet since 1998 and has since recorded numerous compact discs for Albany, Koch Entertainment, Centaur Records and Bridge Records. His 2014 release on Centaur Records, *Music of a Lifetime*, features the music of his father Livingston Gearhart. An active chamber musician, recitalist, soloist and composer, Mr. Gearhart collaborates with colleagues from around the USA.

Currently a faculty member at the University of Oregon School of Music, Gearhart has taught at the university level since 1990, including previous appointments at East Carolina University and Indiana University at South Bend. Gearhart has been a featured clinician at music conventions and workshops for National Association for Music Education (NAfME) Conference, American String Teachers Association (ASTA), and National School Orchestra Association (NSOA), and has presented master classes at music schools all around the country, including Texas Christian University, Boise State University, Ithaca College, University of Oklahoma, Eastman School of Music, and the Hartt School, among many others. He is a frequent adjudicator, and was a judge for the National Fischhoff Competition in 2008. Gearhart has been a featured clinician at several national conventions including ASTA in Detroit, Kansas City and Santa Clara, CA where he was also the featured chamber music coach. In addition to his many performing and teaching activities, Gearhart has also appeared as a guest conductor several string festivals around the country, including South Carolina All-State String Orchestra, Northern Virginia Honors Orchestra, Wyoming String Clinic, and All-City Strings in Salem, OR. Gearhart is currently on the summer faculty of the Marrowstone Music Festival in Bellingham Washington, and the Chamber Music Camp of Portland.

Sonata for two pianos, FP 156 (1953)

Prologue
Allegro molto
Andante lyrico
Epilogue

Alexandre Dossin, piano I
David Riley, piano II

GOOD EVENING, and thank you for joining us for the second installment of this exciting journey through the colorful chamber works with piano by Francis Poulenc (1899-1963). As some of you may remember, we explored the piano/woodwinds combination last November. This evening, we will tackle the strings and the sonata for two pianos. These works were composed within a span of just over 10 years, in the tragic period starting at the end of the World War II, and display a more dramatic character as compared to most of the woodwind works (especially the trio for oboe, bassoon and piano, the sonata for flute and piano and the sextet for piano and woodwind quintet).

This evening's program starts with the **sonata for violin and piano**, composed in 1942/43, and dedicated to the memory of Spanish poet Federico Garcia Lorca (1898-1936). In several moments, guitar-like effects in the piano and violin parts lend a Spanish ambience to this mostly tragic work. The second movement (Intermezzo) has inspired melodic moments and brings much needed relief to the outer movements' dramatic musical language. A quote from Lorca's poetry appears on top of the page: "La guitare fait pleurer les songes" ("The guitar makes dreams cry"). If you never heard this work before, you will certainly be surprised by the unexpected ending of the third movement.

The **sonata for violoncello and piano**, dedicated to eminent cellist Pierre Fournier, is a longer work in four movements. It is definitely a *tour de force* for the cellist, and for this reason this sonata is not programmed frequently. We are fortunate to have a courageous cellist on our faculty, so sit back and enjoy this fascinating piece! Composed during a span of 8 years, it displays a wider array of moods, from the sarcastic march in the first movement, the peaceful and romantic Cavatine, and a very playful, rhythmic third movement, Ballabile (danceable). The fourth movement has Poulenc's rhapsodic language at its extreme. Throughout this sonata, Poulenc explores the rich sonorities of the violoncello, and includes special effects such as glissandi, quick alternation of arco

New Zealand and Canada. His CDs include works by Jon Deak for solo cello and piano trio, the Lev Abeliovich Piano Trio, and two discs recorded with the Oregon String Quartet (string quartets by William Grant Still and a disc titled The Oregon String Quartet and All That Jazz). Since joining the UO music faculty, he has appeared frequently as concerto soloist with a number of Northwest orchestras and as principal cellist of the Oregon Bach Festival and the Eugene Symphony. He also performs and teaches each summer at the Green Mountain Chamber Music Festival.

In 2004 Pologe was the recipient of a grant from the organization behind the coveted Grammy awards, the National Academy of Recording Arts and Sciences. The award has been supporting his collaborative research documenting the precise movements of string players and has led to the publication of six papers in various science journals.

Prior to moving to Oregon, Pologe was principal cellist with the Honolulu Symphony for thirteen seasons, appearing frequently as a featured soloist, and was on the faculty at the University of Hawaii. stevenpologe-cello.com



Fritz Gearhart, violin

Violinist Fritz Gearhart has performed for audiences from coast to coast. He has appeared in major halls around the country including the Kennedy Center, the 92nd Street Y in NYC, Alice Tully Hall, and Weill Recital Hall at Carnegie (six times since 1998). He is heard frequently on National Public Radio, including past live broadcasts on WFMT Chicago, WQXR in New York as well as Public Radio's nationally syndicated program Performance Today. A sampling from the press: "...a

for performances of Beethoven, Ives, and Kroll on CBC Television. Along with violinist Jasper Wood, he received the 2004 East Coast Music Award 'Best Classical Recording' for a CD of works for violin and piano of Igor Stravinsky. Other violinists with whom Mr. Riley has concertized include Juyoung Baek, Jennifer Frautschi, Ilya Gringolts, Phillipe Quint, and Giora Schmidt, along with cellists Denise Djokic and Jesus Morales, and clarinetists Carey Bell, Alex Fiterstein, and Ricardo Morales.

Dr. Riley is Professor and Director of Accompanying and Chamber Music at the University of Oregon and previously worked as a vocal coach at the Manhattan School of Music. He holds degrees from the Cleveland Institute of Music and the Eastman School of Music, studying with Anne Epperson and Jean Barr respectively.

davidrileypiano.com



Steven Pologe, cello

Steven Pologe is a Professor of Cello at the University of Oregon School of Music and cellist with the Oregon String Quartet and Chamber Music Amici. Pologe received his Bachelor of Music degree from the Eastman School of Music and his Master's from the Juilliard School, where he was a three-year scholarship student. He studied cello with Ronald Leonard, Leonard Rose, Channing Robbins, and Lorne Munroe. During his early professional career he played with the Rochester Philharmonic,

Buffalo Philharmonic, American Ballet Theater Orchestra, Brooklyn Philharmonia, and was principal cellist with the New York String Ensemble, Rome Festival Orchestra, Aspen Chamber Orchestra, and the Philharmonic Symphony of Westchester.

He has performed as a soloist and chamber musician throughout the United States, Europe, Sweden, Taiwan, South Korea, Thailand,

and pizzicato, sur la touche (playing on the fingerboard), slurred pizzicatos (pluck one note and then drop the left hand finger down on the second note while the string is still ringing), false harmonic trills, ricochet bowing and non-vibrato, among other interesting techniques.

Concluding the program, the **sonata for two pianos** in four movements. Bookended by a Prologue and Epilogue, the middle movements are of a very contrasting nature (Allegro molto and Andante Lyrico, respectively). Bell-like motives start and end the sonata, and are also present in the slow movement. The writing is very pianistic and at times virtuosic, using the entire keyboard in both pianos. Multiple sonic layers and meter changes make this sonata especially refreshing to the listener and to the performers. The contagious rhythmic excitement of the second and fourth movements will certainly lift you up.

We hope you will enjoy this program, and look forward to seeing you in the third and last concert of this series, next academic year.

Program notes by Alexandre Dossin



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, 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**

DAVID RILEY, piano

Pianist David Riley has received rave reviews throughout the U.S. and Canada, including “Absolutely exquisite technique” (New York Concert Review), “A soloist’s dream, star quality, gifted and sensitive ...” (Billings Gazette), “a superb collaborator” (Strad Magazine). He has extensive experience as a professional recitalist, frequently performing at many of North America’s most prestigious venues such as Merkin Hall with the New York Philharmonic Chamber Players, Bargemusic in NYC, the National Art Gallery in Washington D.C. on multiple occasions, Carnegie Hall, the Dame Myra Hess Series in Chicago, the Gardner Museum in Boston, the Phillips Collection in Washington D.C., the 92nd St. Y in New York City, Bellas Artes in San Juan P.R., the Ottawa Chamber Music Festival, and Salle de Concert Pollack in Montreal, among others.



In 2009, he performed at the Kammermusikfest Kloster Kamp in Linfort, Germany with principal string players from throughout Europe (Frankfurt Opera Concertmaster, NDR Symphony Orchestra Principal Cello (Hamburg), etc.) chamber music concerts at the Oregon Bach Festival (including legendary baritone Thomas Quasthoff), Lake Tahoe with Kronos Quartet cellist Jeffrey Zeigler, and was a guest artist at Stanford University as a member of the new music ensemble Beta Collide.

Dr. Riley has been featured on dozens of radio broadcasts including BBC Radio with renowned pianist Jeffrey Kahane (Mendelssohn 4-hands), NPR Performance Today & Morning Edition, CBC National Radio, and WQXR and WNYC in New York City. Recent awards include the 2008 Canadian Independent Music Awards ‘Favourite Classical CD’ and ‘Best Music’ at the 2007 Silver Wave Film Festival