



2016-2017  
OUR 60<sup>TH</sup> SEASON

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# POULENC TRIO

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JAMES AUSTIN SMITH, OBOE | CHOO CHOO HU, PIANO  
BRYAN YOUNG, BASSOON

.....  
with guest artists:

STEPHANIE BELL, FLUTE | FRANÇOIS HOULE, CLARINET  
LAUREL SPENCER, HORN

FRIDAY, OCTOBER 21, 2016

# SURREY CIVIC TREASURES ARTS AND HERITAGE 2016

## Mayor Linda Hepner and Council Congratulate the 2016 Surrey Civic Treasure Award Recipients

Four recipients were honoured as Surrey Civic Treasures at the 13th annual Business and the Arts reception held on Tuesday, October 4th at the Surrey Arts Centre.

This award recognizes and celebrates Surrey's highest achievers in the cultural sector, demonstrating that Surrey values arts and heritage and those people who achieve success in these fields.

**ALLEN AUBERT**



Allen Aubert, Bachelor of Architecture and Royal Architectural Institute of Canada member and former President of the Surrey Chamber of Commerce. Allen served for 12 years on the Surrey Heritage Advisory Commission, acting as Chair of Special Projects.

Allen was a founding member of the Fraser Valley Heritage Railway, leading the team to build the replica rail stations at Cloverdale and Sullivan.

Allen was the originator of the monumental "Townshift" Surrey town centres ideas design competition in 2010.

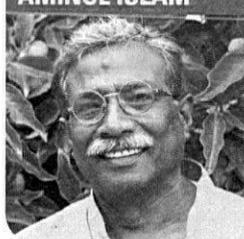
**VIRGINIA GILLESPIE**



Virginia Gillespie is a verbal artist, writer, arts and heritage advocate, community organizer and champion for artists of all disciplines.

Whether it's creating the Eagle Nest Labyrinth space at Kwomais Point Park, editing "Diverse" magazine, volunteering on the City's Public Art Advisory Committee, writing and devising plays on topical issues or publicist/communications specialist with South Surrey's In Harmony Music Festival, Virginia Gillespie is a writer, an arts advocate and a multi-media artist.

**MOHAMMAD  
AMINUL ISLAM**



Mr. Islam is the President of the Mother Language Lovers of the World Society based in Surrey.

He has worked to promote and preserve linguistic diversity and cultural heritage within Surrey and throughout the Province.

In 2008, as a Cultural Capitals of Canada project, Mr. Islam worked to establish Lingua Aqua, a public art installation in Bear Creek Park.

Mr. Islam works to promote diversity and respect for other cultures resulting in cross cultural sharing and understanding.

**URSULA  
MAXWELL-LEWIS**



Ursula founded the Cloverdale Reporter as a publisher, editor, columnist, and photographer

She is a founding director of the Surrey International Writers' Conference, past director of the Surrey Library Board, serves on the Friends of the Poet Laureate Committee and is President of the Friends of Surrey Museum and Archives Society.

Ursula currently serves on the City of Surrey's Culture Development Advisory Committee, and is chairperson of the Heritage Services Community Advisory Board.

# A Tribute to George Zukerman

Thurs April 27, 2017 - Bell Centre

Tickets are available for purchase at Intermission (\$30 cash/cheque).

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## About the Artists

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**The Poulenc Trio** is the most active touring piano-wind chamber music ensemble in the world. Since its founding in 2003, the trio has performed in 45 US states and around the world, including the Ravello Festival in Italy, the San Miguel de Allende Festival in Mexico and the White Nights Festival in Russia (where the group toured and premiered two new works with violinist Hilary Hahn). 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 recent performance in Florida – for which the Palm Beach Post praised the group’s “polished loveliness” and the Palm Beach Daily News said the “potent combination” of oboe, bassoon and piano had “captured the magic of chamber music” – was rebroadcast on American Public Media’s nationally syndicated radio program, Performance Today. The Poulenc Trio has a strong commitment to commissioning new works from living composers and has greatly expanded the repertoire available for the oboe, bassoon and piano, with 22 new works written for and premiered by the group, including three triple concertos for the trio and full orchestra. The Poulenc 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, Walters Art Museum, Baltimore Museum of Art and Hermitage State Museum in Russia. The trio is deeply engaged in musical and educational outreach programs, including Pizza & Poulenc an informal performance and residency series for younger audiences. The trio regularly conducts masterclasses, most recently the University of Ohio, San Francisco State University, Florida State University and the University of Colima in Mexico.

**James Austin Smith (oboe)** has been praised for his “virtuosic” and “dazzling” performances (New York Times) and his “bold, keen sound” (The New Yorker). He is an artist of the Chamber Music Society of Lincoln Center, the International Contemporary Ensemble (ICE), the Talea Ensemble and Cygnus as well as co-Artistic Director of Decoda, the Affiliate Ensemble of Carnegie Hall. He is on the faculties of the Manhattan School of Music and the State University of New York at Purchase. James received his Master of Music degree from the Yale School of Music and his Bachelor of Arts (Political Science) and Bachelor of Music degrees from Northwestern University.

**Choo Choo Hu (piano)** has performed across the United States, Europe, and Asia as a soloist, chamber musician and collaborative pianist. Recent performances include collaborations with the Baltimore Chamber Orchestra, Prince George’s Philharmonic, York Symphony, Baltimore Choral Arts Society, JHU Choral Society, and appearances at the Strathmore Mansion and the Kennedy Center. An avid proponent of contemporary music, she is a member of the SONAR New Music Ensemble, a Baltimore-based group dedicated to promoting music written within the last century and premiering works by up-and-coming young composers. She has been a guest artist at the Bethlehem Music Festival, the Heifetz International Music Institute, and Wintergreen Performing Arts Festival and is currently on the collaborative piano faculty at the Baltimore School for the Arts.

## About the Artists (continued)

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**Bryan Young (bassoon)** is a Washington, DC native, and has been praised for his "voluptuous sound" by the Double Reed Journal. A prizewinner of the 2002 Gillet International Bassoon Competition, he has appeared as soloist with the National Symphony and Baltimore Symphony Orchestras, as well as in recitals across the United States and around the world. The Washington Post wrote, "Young's music dances with a lightness and grace uncommon for his instrument." Bryan is principal bassoonist of the Baltimore Chamber Orchestra and performs regularly with the IRIS Chamber Orchestra in Memphis. He trained at the Peabody Conservatory in Baltimore and at Yale University.

### GUEST ARTISTS

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**Stephanie Bell** is a Vancouver-based flutist who recently completed her Master of Music at the University of Southern California, studying with former LA Phil principal flutist James Walker. She earned her Bachelor of Music in Flute Performance and Music Scholarship at the University of British Columbia with Brenda Fedoruk, principal flute of the Vancouver Opera Orchestra. Stephanie has performed with the Vancouver Symphony, the Kamloops Symphony, the National Academy Orchestra, Orchestre de la Francophonie, the Orford Academy Orchestra, and the Debut Orchestra and American Youth Symphony in Los Angeles. She also has an affinity for contemporary music, and was a member of the UBC Contemporary Players ensemble and USC Thornton School of Music's award winning EDGE ensemble, as well as performing various solo and chamber works. While studying in LA, she was a resident guest artist with both the Young Musicians' Foundation and LA Phil Young Composer programs.

**François Houle (clarinet)** has established himself as one of today's most inventive musicians - "a spectacularly versatile clarinetist who appears to have no limitations stylistically or sonically" (*LA Times*). Inspired by collaborations with the world's top music innovators, François has developed a unique improvisational language, and has actively expanded the clarinet's repertoire by commissioning some of today's leading Canadian and international composers, and premiering over 100 new works. A founding member of critically acclaimed ensembles such as Sea and Sky, The Turning Point Ensemble and Standing Wave, he is also a prolific recording artist earning multiple Juno Award and West Coast Music Award nominations. François has been an artist-in-residence at the Banff Centre for the Arts and at the Civitella Ranieri Foundation in Umbria, Italy. He is a faculty member at VCC School of Music and UBC. In 2008 he was appointed an Associate Composer of the Canadian Music Centre.

**Laurel Spencer (French horn)** received her BMus at the University of Victoria and MMus at Mannes College in New York City studying with Philip Myers, Principal Horn of the NY Philharmonic. She has played principal horn with the Vancouver Opera Orchestra since 1994 and performs with many groups around Vancouver including the UBC Opera, the Vancouver Symphony Orchestra, and the Vancouver Wind Quintet. Laurel enjoys private teaching and coaching chamber groups and is on the faculty of the VSO School of Music.

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Suite in the Old Style

*(arr. M. Krutik)*

Alfred Schnittke (1934-1998)

Pastorale ~ Ballet ~ Minuet ~ Fugue ~ Pantomine

Romance, op.97a (from "The Gadfly")

*(arr. A. Trofimov)*

Dmitri Shostakovich (1906-1975)

A Spin Through Moscow (from "Moscow, Cheryomushki")

Quintet in E flat for Piano and Winds K.452

Wolfgang Amadeus Mozart (1756-1791)

Largo, Allegro moderato ~ Larghetto ~ Allegretto

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## INTERMISSION

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Trio Sonata in F major (Kammertrio No. 24)

George Friedrich Handel (1685-1759)

Allegro ~ Largo ~ Allegro

Trio Pathétique in D minor

Mikhail Glinka (1804-1857)

Allegro moderato ~ Scherzo ~ Largo ~ Allegro con spirito

Sextet for Piano and Winds

Francis Poulenc (1899-1963)

Allegro vivace ~ Divertissement: Andantino ~ Finale: Prestissimo

## Programme Notes

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**SCHNITTKE:** Perhaps the most important Russian composer since Shostakovich, Alfred Schnittke began his musical education in Vienna and Moscow. He had a creative imagination and was a productive composer in spite of suffering physical frailty. Schnittke's early music showed the strong influence of Shostakovich; later he was noted above all for his hallmark 'polystylistic' idiom. He was a prolific composer of scores for the Soviet film industry, and thematic material from these scores form the basis for Suite in the Old Style (a perfect example of neo-classical style). "Pastorale" and "Ballet" are from a comedy film about a dentist's amorous adventures. "Pantomime" and "Minuet" are from scores for animated children's films. The Fugue comes from a documentary about a sportsman's double life ("Sport, Sport, Sport"). The entire score reflects the varied sound world and fertile creative imagination of Alfred Schnittke.

**SHOSTAKOVICH:** In a musical career spanning half a century, Dmitri Shostakovich engrossed himself with a staggeringly diverse range of genres and styles. Beyond the 15 symphonies and 15 string quartets, the lesser-known works of Shostakovich offer intrigue and interest. "The Gadfly" (1955) is probably Shostakovich's best-known film score. Set in 1840s Italy under the dominance of Austria, a time of tumultuous revolt and uprisings, 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 willingly martyr. It is a story of faith, disillusionment, revolution, romance, and heroism. "The Gadfly" was exceptionally popular in the Soviet Union, exerting a large cultural influence. Shostakovich composed the score, known as "The Gadfly Suite," for the film of the same name. Its most famous movement, the Romance, was used in the BBC TV series, "Reilly, Ace of Spies."

"Moscow, Cheryomushki" (1958), one of Shostakovich's longest pieces, is a three-act comic operetta in a bewildering variation of styles, from music in the Romantic idiom to the most vulgar popular songs. The satirical plot dealt 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.

**MOZART:** Wolfgang Amadeus Mozart completed his Quintet in E flat major for Piano and Winds, K.452, on March 30, 1784, and it was premiered two days later in Vienna. Scored for piano, oboe, clarinet, horn and bassoon, it closely resembles a typical sonata. The first movement is a sprightly sonata form Allegro, with themes passed from instrument to instrument, usually with the piano both introducing and accompanying a theme, while the oboe, clarinet, horn and bassoon play variations on it. The Larghetto movement is typical of the 2nd movement of other Mozart pieces: soft and gentle, yet still engaging. The Allegretto movement is a "sonata-rondo" (similar to his piano concertos) and contains a written-out cadenza-like section. This Quintet was allegedly the inspiration for the Beethoven's Quintet in E flat for Piano and Winds, Op. 16.

**HANDEL:** George Frideric Handel was a German-born Baroque composer who spent most of his adult life in England, becoming a subject of the British crown in 1727. His most famous works are the Messiah, (an oratorio set to texts from the King James Bible), Water Music and Music for the Royal Fireworks. Strongly

## Programme Notes (continued)

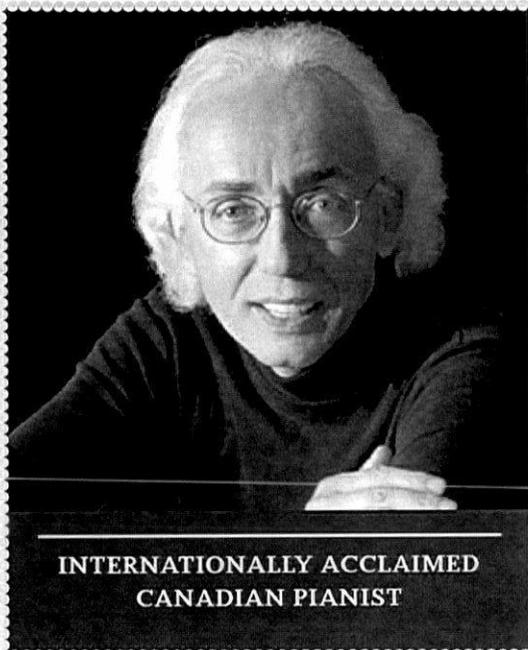
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influenced by great composers of the Italian Baroque as well as the English composer Henry Purcell, his music was known to many significant composers who came after him, including Haydn, Mozart, and Beethoven. The trio sonata is a musical form which was particularly popular in the 17th and 18th centuries, and is written for two solo melodic instruments and basso continuo (often a keyboard instrument).

**GLINKA:** Hailed as the "Father of Russian Music" by his younger compatriot Balakirev, Mikhail Glinka pioneered a style of music derived from the harmonic, melodic and rhythmic idiosyncrasies of the folk music of Russia. In his late twenties, Glinka spent three years in Italy, partly to keep up his musical studies, but also to obtain the health benefits of the latest fashions in medical treatment. If the latter were more than a little doubtful in their efficacy (not to say counterproductive), his musical experiences were an important factor in a decisive change in his outlook as a composer. Glinka wrote in his memoirs "All the pieces written by me to please the inhabitants of Milan, and very nicely published by Giovanni Ricordi, only served to convince me that I was not following my own path and that I could not sincerely be an Italian". The "Trio Pathétique" dates from Glinka's pre-Russian-manner period in Italy. Originally scored for clarinet, bassoon and piano, a later adaptation for piano trio has probably ensured the work's survival. Glinka wrote on the score "I have known love only by the pain it brings" (a fairly ironic inscription considering his unflinching popularity with members of the opposite sex) but the probable reason for the published score bearing the somewhat misleading title "Pathétique."

**POULENC:** "Above all, a composer should not aim to be fashionable. If you are not fashionable today, you may not be unfashionable tomorrow." —Francis Poulenc was born in Paris and attained both a distinct musical voice and success at an early age. One of the leading spirits of the group of young French composers known as "Les Six", their music was often light, witty, satirical and urbane. They were in sympathy with and influenced by Stravinsky and "Neo-Classicism," and in opposition to the cerebral music of Schoenberg and of what they considered to be the religio-musical excesses of their countryman Olivier Messiaen. Poulenc, in particular, often juxtaposes passages of wit and irony with lush, sentimental outpourings. Poulenc is an acknowledged master in the field of French art songs, with over 130 to his credit. Indeed, melody was the most important element to him. The Sextet for Wind Quintet and Piano dates from the period between the World Wars, when Poulenc was still kicking high in his Les Six mode even as his work was expanding to encompass other elements. The piano joins a standard wind quintet, which Poulenc employs in a way that capitalizes on its acerbic potential, very much after the taste of Stravinsky. But the work is also anchored in the musical mainstream through various references. In the first movement, the opening scales sweep upward as if they were a curtain opening to reveal a busy stage, though the hustle-bustle does subside for moments of notable sweetness or, following the bassoon's lead, haunting melancholy. Poulenc's neoclassical tendencies are particularly evident in the Mozartean parody of the middle movement. The finale begins as "an Offenbachian gallop" (to quote the cultural historian Wilfred Mellers) and ends, surprisingly, in a coda of reflective solemnity and a touch of grandeur, with shades of Ravel.

*Programme notes by James Keller*



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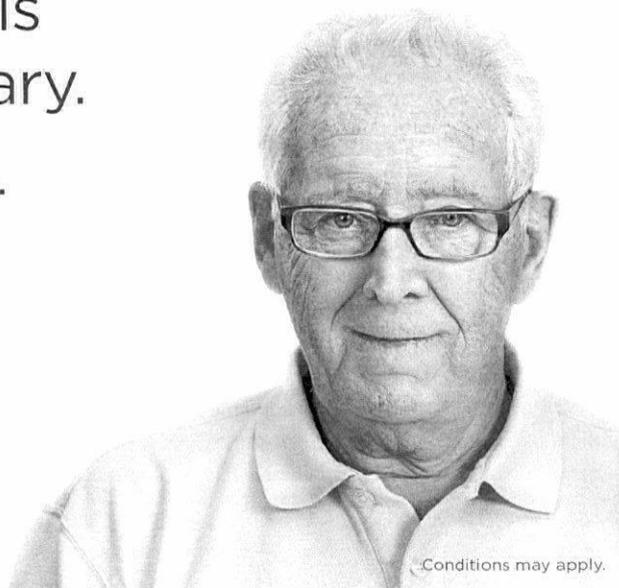
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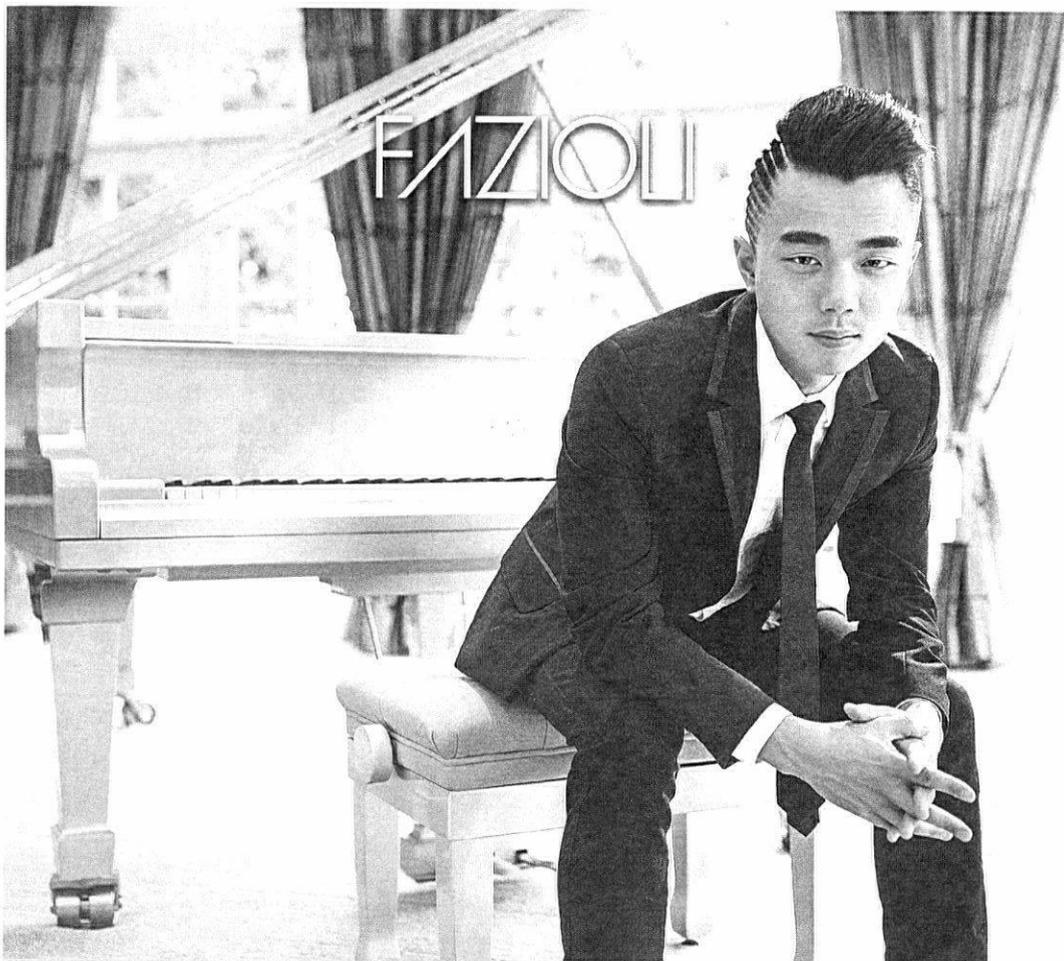
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